



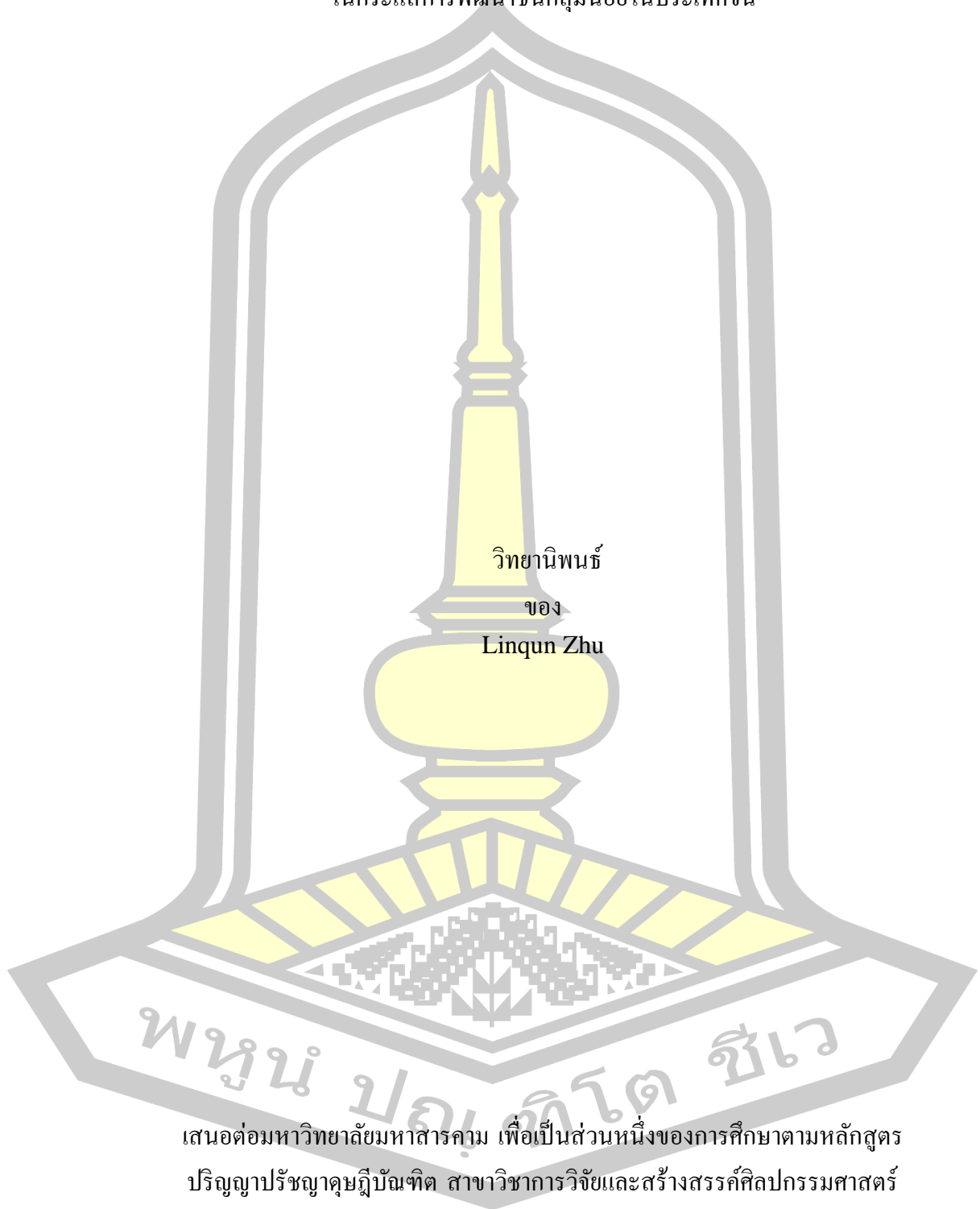
Dong Embroidery at Sanjiang, China : Ethnic Identity and Cultural Heritage
Management in the Process of Minority Development in China

Linqun Zhu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
November 2023

Copyright of Mahasarakham University

หัตถกรรมลายปักชาวตั้งที่เมืองซานเจียง ประเทศจีน : อุตสาหกรรมชาติพันธุ์และการจัดการวัฒนธรรม
ในกระแสการพัฒนาชนกลุ่มน้อยในประเทศจีน

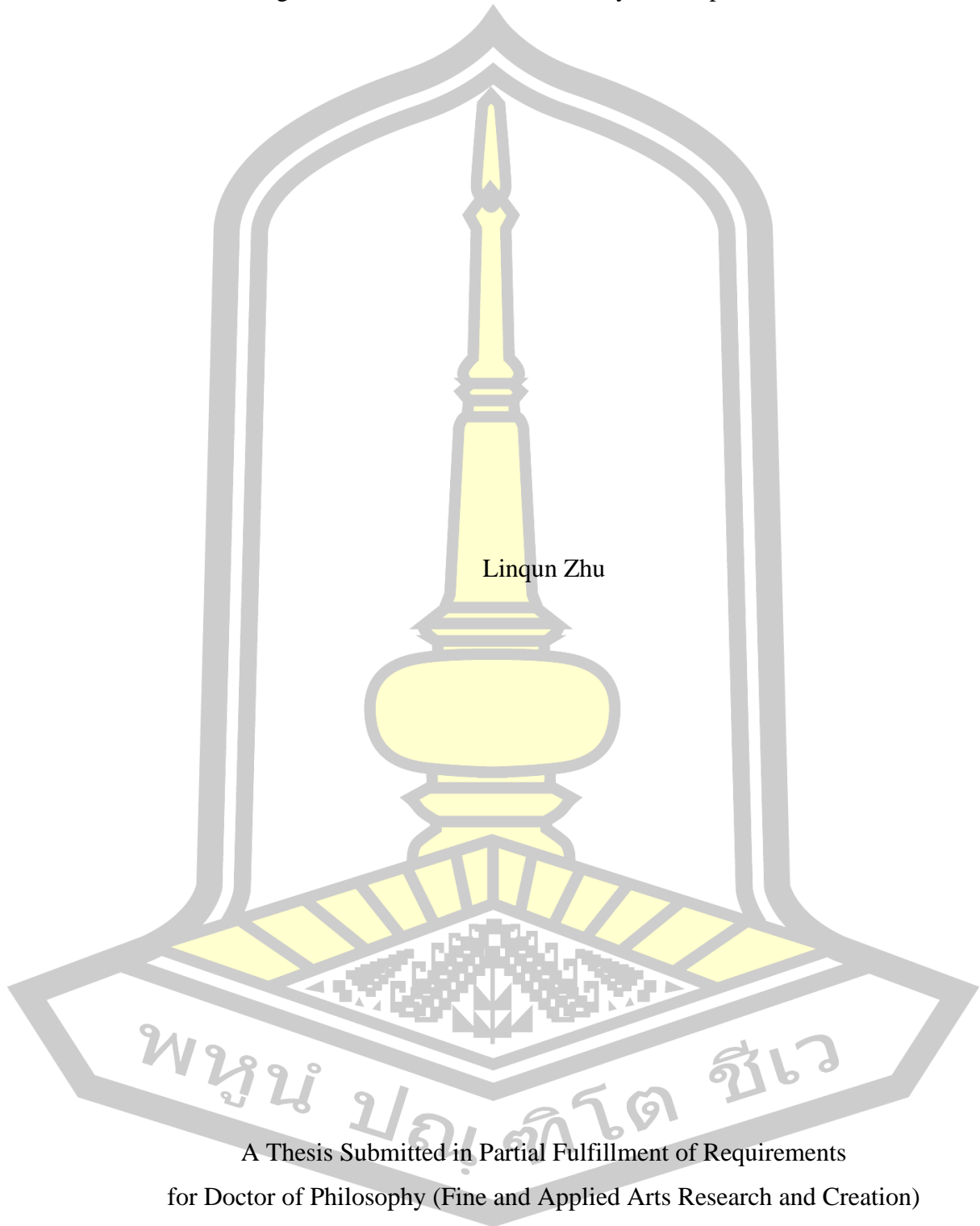


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

พฤศจิกายน 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Dong Embroidery at Sanjiang, China : Ethnic Identity and Cultural Heritage
Management in the Process of Minority Development in China



Linqun Zhu

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

November 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Linqun Zhu , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Niyom
Wongphongkham , Ph.D.)

Advisor

(Prof. Supachai Singyabuth , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-
Ngiamviboon , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Committee

(Yihan Ke , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	Dong Embroidery at Sanjiang, China : Ethnic Identity and Cultural Heritage Management in the Process of Minority Development in China		
AUTHOR	Linqun Zhu		
ADVISORS	Professor Supachai Singyabuth , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

This research is basic research. Using qualitative research methods, study "Sanjiang Dong Embroidery in China" on the issue of ethnic identity and cultural heritage management in the development process of Chinese ethnic minorities. There are 4 research objectives: 1) to study the historical development of Sanjiang Dong's social culture; 2) to analyze Dong clothing and embroidery from the perspective of ethnic identity; 3) to study heritage management cultural knowledge of Sanjiang Dong embroidery 4) To study the Dong Doye Festival in Sanjiang City. The research results found that Chinese ethnic minorities have a unique cultural identity related to their environment and historical development. It gives rise to material culture and spiritual culture. For the Sanjiang Dong ethnic group, Sanjiang Dong embroidery is an important identity. It is an activity of women. that reflects the wisdom of the Dong ethnic group and it has become a valuable cultural heritage both in the past and in the present. that can indicate self-identity between the Dong ethnicity and other ethnicities, both in the context of daily life and ritual. However, Sanjiang Dong embroidery has experienced a long period of change from budding, development, prosperity to decline and the slow recovery. in various stages ,the ethnic identity and cultural heritage management of Dong embroidery have played a very important role in the development of Dong embroidery. To a certain extent, it determines the rise and fall of Dong embroidery.

Currently, the government and local forces have created a modern management of Sanjiang Dong's cultural heritage. This type of cultural heritage management is developing dynamically. As well as the ethnic identity of Dong embroidery. And both have cause and effect together. Managing the cultural heritage of embroidery creates the modern value of embroidery through cultural policy. cultural tourism and trade, which helps build national confidence and ethnic identity of the Dong ethnic group and ethnic identity will affect cultural heritage management.

Keyword : Ethnic Identity, Cultural Heritage Management, Sanjiang Dong embroidery, The Process of Minority Development in China

ACKNOWLEDGEMENTS

When the work of the paper is about to be completed, there are many people and things to be grateful for in the process. Take this opportunity to express.

First of all, I would like to thank my supervisor, Professor Dr. Supachai Singyabuth, for giving me access to a lot of new knowledge under his guidance, teaching me research methods, and carefully and patiently teaching me to complete this research. His passion for academic research, rigorous attitude towards teaching and tolerance for students, these qualities will continue to guide my future research and teaching work.

Secondly, I would like to thank all the teachers of the college for their help, guidance, encouragement and care. After coming to Mahasarakham, the college has given us a warm feeling of home as Chinese students. Every teacher has done his best to take care of us in life and study, so that we can spend our study life in a foreign country happily. I would also like to thank all the committee members who evaluated my paper and provided valuable input into the current research.

Thirdly, I would like to thank the students and friends I met in Thailand, which made me happy to spend my study and research life as a doctoral student. I would like to thank Wu Shuanglin, Yang Tian, Wei Fengxian and other scholars and experts in China for their suggestions and valuable data in my research.

Finally, I want to thank my parents and Wife for their love and support throughout my study and research process. Thank you my daughter for giving me a lot of spiritual support. No matter what difficulties and challenges I face, they will be my strongest backing.

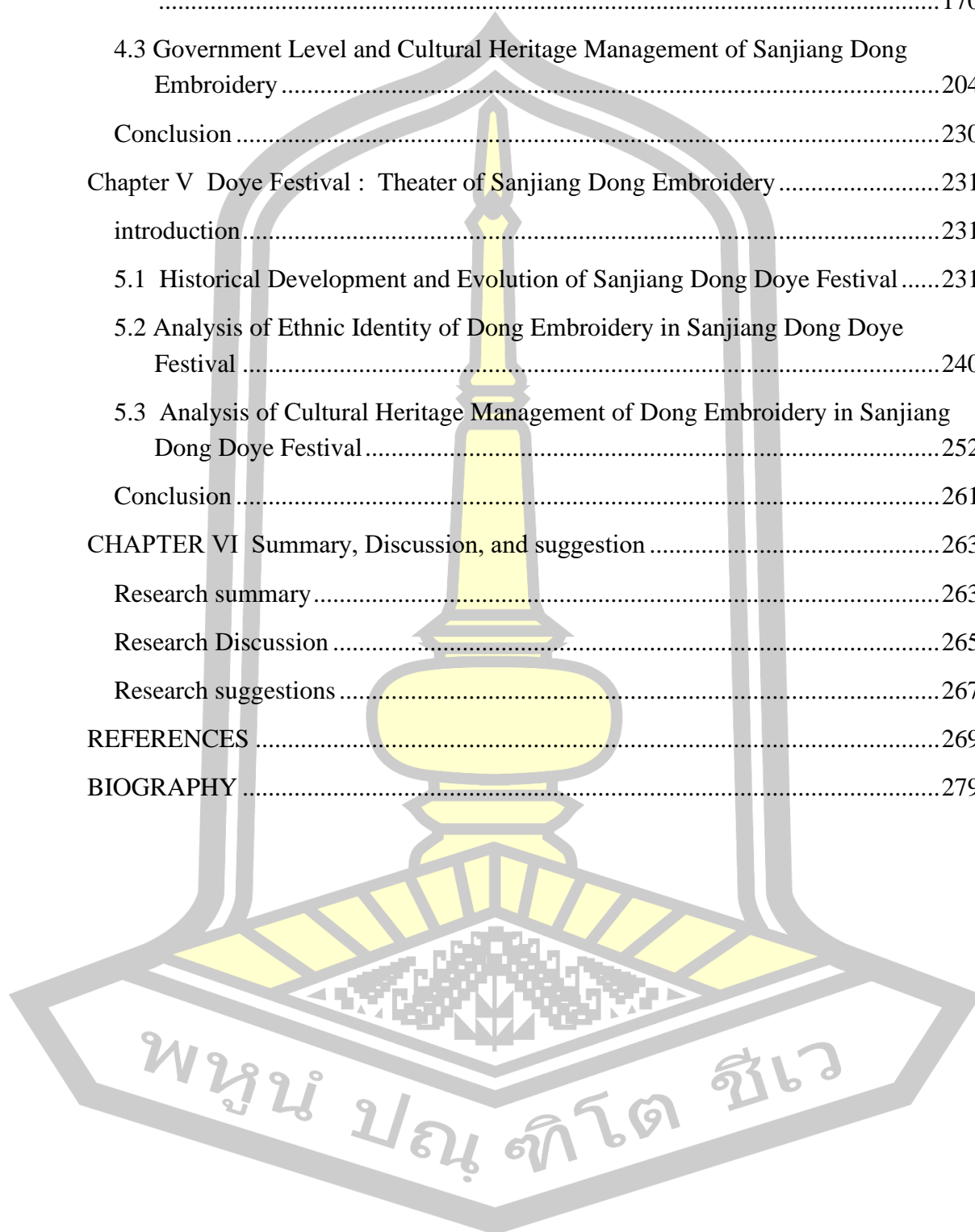
Linqun Zhu

พหุบัณฑิต ชีเว

TABLE OF CONTENTS

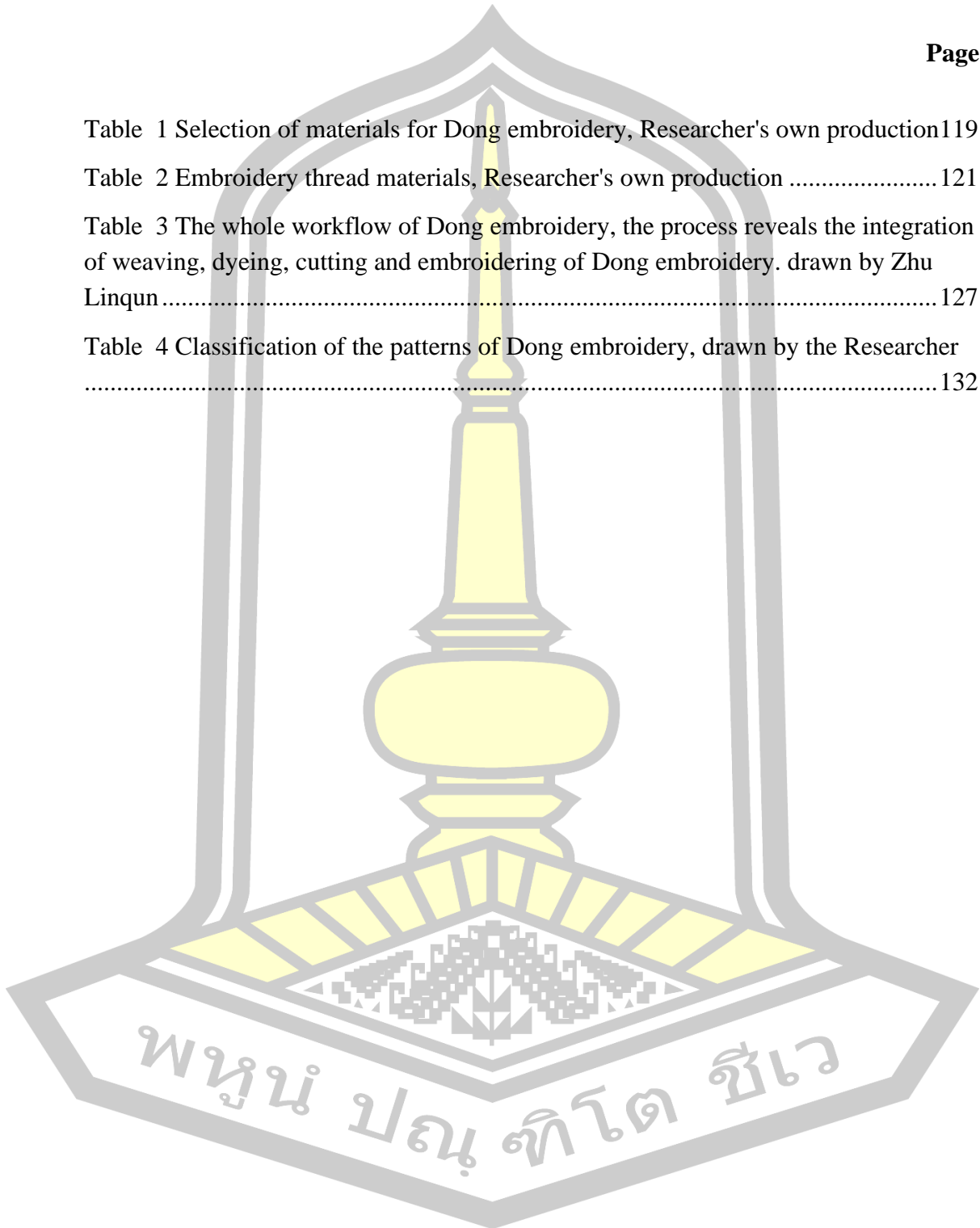
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction.....	1
1. Background of Research.....	1
2. Purposes of Research.....	10
3. Research questions.....	10
4. Definition of Terms.....	10
5. Scopes of Research.....	12
6. Research Methodology.....	15
7. Literature Review.....	19
8. Concept, Theory and Conceptual framework.....	26
9. Benefits of Research.....	28
CHAPTER II Social and Cultural Historical Development of Dong Group in Sanjiang.....	30
Introduction.....	30
Conclusion.....	99
CHAPTER III Dong Embroidery in the Dimension of Ethnic Identity.....	100
Introduction.....	100
Conclusion.....	167
CHAPTER IV Dong embroidery and Cultural Heritage Management.....	168
Introduction.....	168
4.1 Cultural Heritage Management.....	168

4.2 Cultural Heritage Management at the Folk Level in Sanjiang Dong Embroidery	170
4.3 Government Level and Cultural Heritage Management of Sanjiang Dong Embroidery	204
Conclusion	230
Chapter V Doye Festival : Theater of Sanjiang Dong Embroidery	231
introduction	231
5.1 Historical Development and Evolution of Sanjiang Dong Doye Festival	231
5.2 Analysis of Ethnic Identity of Dong Embroidery in Sanjiang Dong Doye Festival	240
5.3 Analysis of Cultural Heritage Management of Dong Embroidery in Sanjiang Dong Doye Festival	252
Conclusion	261
CHAPTER VI Summary, Discussion, and suggestion	263
Research summary	263
Research Discussion	265
Research suggestions	267
REFERENCES	269
BIOGRAPHY	279



LIST OF TABLES

	Page
Table 1 Selection of materials for Dong embroidery, Researcher's own production	119
Table 2 Embroidery thread materials, Researcher's own production	121
Table 3 The whole workflow of Dong embroidery, the process reveals the integration of weaving, dyeing, cutting and embroidering of Dong embroidery. drawn by Zhu Linqun.....	127
Table 4 Classification of the patterns of Dong embroidery, drawn by the Researcher	132



LIST OF FIGURES

	Page
Figure 1 Conceptual Framework	28
Figure 2 Map of Sanjiang Dong Autonomous County Showing the geographic location of Sanjiang Dong Autonomous County	38
Figure 3 The natural environment of Tongle Township in Sanjiang County is near the mountains and by the water	39
Figure 4 Typical traditional Dong village in Sanjiang Gaoyou Village, Linxi Township, Sanjiang Dong Autonomous County, a typical traditional Dong village ..	44
Figure 5 Riverside-type village at the foot of Chengyang Mountain in Sanjiang Back to the mountains, facing the river	45
Figure 6 Mid-mountain pass type in Sanjiang At Guidong Village in Tongle Township, Sanjiang Dong Autonomous County. Round by the mountain pass or col mouth and built.	45
Figure 7 Dong embroidered costume plays the Lu-sheng A Dong man with cocktail on his head and wearing a feathered skirt and Dong embroidered costume plays the Lu-sheng, but the viewers are dressed in civilian clothes in line with the Han Chinese costume at Meichuan Village in Linxi Township, Sanjiang Dong Autonomous County.....	49
Figure 8 Spinning and brocade weaving equipment in the exhibition The exhibition of ethnic minority costumes in the collection of the Liuzhou Museum of Mass Art, used by Dong women for spinning and brocade weaving.	50
Figure 9 Stopping the gate to welcome guests in Sibutun, Qituan Village, Tongle Township.....	51
Figure 10 Hundreds of Dong women dressed up to play oil tea Playing oil tea, one of the food life of the traditional Dong people in Sanjiang.....	53
Figure 11 Stilt style architecture of Linxi Dong Village in Sanjiang Dong Autonomous County	55
Figure 12 The Drum Tower of Rock Village in Sanjiang	56
Figure 13 Chengyang Wind and Rain Bridge in Sanjiang One of the most representative buildings	57

Figure 14 Dong minority big song Performance in Sanjiang Sanjiang Dong Autonomous County Dong minority big song Performance, Chengyang Bazhai.	60
Figure 15 Lusheng Stomping Dance Performance in Sanjiang At the Launching Ceremony of 2020 Cultural and Natural Heritage Day Display Activitiesshows the Dong ethnic minority can sing and dance well, and during these festivals and celebrations, people will wear traditional embroidered costumes	61
Figure 16 Doye dance in front of the drum tower in Sanjiang Shows a large-scale collective dance of the Dong people during the Sanjiang Dong Doye Festival	62
Figure 17 Sattan in Yanzhai at Sanjiang It is used to worship Sa	65
Figure 18 Feishan Temple in Sanjiang At Chengyang Bazhai, shows worship cultural heroes	67
Figure 19 Bronze Scepter of Spring and Autumn In Shaoxing Museum, reflecting the tattoos of the Yue people	70
Figure 20 Stone, pottery spinning wheel, Original waist machine "Baiyue" textile tools, textile has taken shape.....	73
Figure 21 Clothing made of ancient clothes, ge and other materials.....	74
Figure 22 Embroidery paper cutting Sanjiang paper cutting embroidery should be used as the bottom, and the beauty of paper cutting affects the effect of embroidery.	80
Figure 23 Still wearing Dong embroidery clothes daily In some remote areas of Sanjiang County, people are less affected by the assimilation policy, and people are still wearing Dong embroidery clothes daily	85
Figure 24 The influence of political factors on Dong embroider At the end of the Cultural Revolution, Sanjiang women in Guangxi could no longer see Dong embroidery in their costumes. Show the influence of political factors on Dong embroidery.	88
Figure 25 Local Dong women were weaving in 1980s In the late 1980s, in Sanjiang, local Dong women were weaving, inheriting traditional customs and crafts after the Cultural Revolution.....	91
Figure 26 Dong embroidery costumes began to fade among young people in 1980s at Sanjiang In 1989, in Baxie Village, Sanjiang Dong Autonomous County, Dudong Township, they basically did not wear traditional Dong embroidery costumes, and the Dong embroidery costumes gradually began to fade among young people.	93
Figure 27 Dong women wearing Dong embroidered clothes pick tea This showing integrating ethnic culture into daily production.....	96

- Figure 28 Embroidery paper-cutting and Dong embroidery Dong embroidery is a blend of paper-cutting and embroidery techniques of traditional folk arts and crafts, the picture shows the Dong embroidery inheritor Wei Lijiao's work..... 110
- Figure 29 The autonomous-level inheritor of Dong embroidery The Researcher took a photo with Wei Fengxian, when interviewed her at Yueye Dong Village in Sanjiang, from whom gained a lot of knowledge about Dong embroidery..... 113
- Figure 30 Older women still retain the tradition of embroidering in groups, Dong women in Chengyang, Sanjiang, embroidering and making embroidered shoes in their leisure time. Older Dong women still retain the tradition of chatting and embroidering in groups, and there are no men. 115
- Figure 31 Embroiderers engage in collective embroidery activities At Master Wei Fengxian's studio in Tongle Township, Sanjiang. Such activities can be spontaneously formed or organized, in which the sharing and exchange of Dong skills enhances cohesion and promotes inheritance..... 117
- Figure 32 Indigo grass, the main traditional dye for embroidery threads and Dong cloth. The Researcher participated in the training of non-genetic inheritors with his classmates, including Wu Shuanglin, one of the Researcher's main thread makers, on a field study of indigo grass, pictured on the right. 122
- Figure 33 Indigo grass is collected and soaked to make a dye solution It is not uprooted when collected, and when soaked with fresh water the water gradually changes color and eventually indigo will form..... 123
- Figure 34 The material for traditional Dong embroidery paper-cutting Constituent tree, which is distributed in many areas of Sanjiang, is the source of obtaining the bark of the Constituent Tree, the material for traditional Dong embroidery paper-cutting 124
- Figure 35 Paper-cutting on the Arts and Crafts Exhibition The Arts and Crafts Exhibition at the Liuzhou Library displays the paper-cutting artwork of Cao Meifeng, a Sanjiang Inheritors of intangible cultural heritage artist, utilizing cigarette boxes as a material. 125
- Figure 36 Beat the Dong cloth One of the processes of making Dong cloth for embroidery carrier traditional Dong clothing, which the Researcher happened to see in the early days in Chengyang Bazhai, Sanjiang..... 126
- Figure 37 Dong embroidery and scissors specialized in paper-cutting The basis of Dong paper-cutting embroidery is paper-cutting, and the scissors are different from ordinary scissors when the paper-cutting is used as the base for embroidering and sewing on the backing cloth of Dong embroidery. 128

- Figure 38 Dragon and snake pattern Dong embroidery dragon and snake pattern reflects the special aesthetic interest and spiritual world of the Dong people 134
- Figure 39 The dragon and phoenix pattern The dragon and phoenix are auspicious, and the phoenix motifs often appear together with the dragon motifs as well, presenting an auspicious symbolism..... 136
- Figure 40 The spider pattern The spider pattern, which resembles a rounded "Chaos Flower," is a variation of the spider pattern to a flower. 137
- Figure 41 Dong Banyan Tree Flower Pattern Backpack Heart with a circular sun pattern in the center and four flourishing banyan tree patterns embroidered around it as a symbol of life and reproduction..... 138
- Figure 42 Chrysanthemum pattern One of the common floral patterns of the Dong people, is the most common subject matter in Dong embroidery..... 139
- Figure 43 "#" Word Backband heart..... 140
- Figure 44 Sun Pattern Backpack Heart Eight sunbursts A combination of nine sunbursts surrounded by a ring, which sends the love and blessings of every mother to her child. 141
- Figure 45 Moon flower harness Moon flower harness with a central motif symbolizing the moon and four corner motifs of starry nights..... 142
- Figure 46 The color of the base cloth of Dong embroidery On the way, is mainly cyan for regular dresses, Xuan for dresses and white for summer dresses, cyan, Xuan and white are more common in the base cloth of Dong embroidery, and Dong embroidery's original color tends to be used boldly, with strong color contrast 146
- Figure 47 Sanjiang Tongle Dong embroidery costume Dong embroidery costume work of Qinghua Embroidery Room 151
- Figure 48 Sanjiang Tongle cross-breasted blouse Showing left-over-oblong and right-over-oblong cross-breasted blouses, respectively 152
- Figure 49 Sanjiang Dong men's clothing Dong daily men's clothing is largely free of embroidery, reflecting on a certain level the dominant position of Dong women in Dong embroidery. 153
- Figure 50 At the Sanjiang Tongle po meeting and market Those who adhere to the tradition tend to be middle-aged and older women, and many of the younger generation are not wearing Dong embroidery costumes on a daily basis..... 154
- Figure 51 Sanjiang Dong Lusheng Clothes The Dong men's dress is very different from their daily clothes, with a lot of use of embroidery and brocade for decoration.

On the left is a work of art on display at the Arts and Crafts Exhibition of the Liuzhou City Library, and on the right is a Yueya Lusheng performance in Sanjiang	156
Figure 52 Sanjiang Dong ethnic wedding dress and bellyband wedding dress is a work on display at the Sanjiang Dong Museum, bellyband are Wei Lijiao's work. ..	157
Figure 53 The Dong embroidery with a back heart and a children's hat Display in Liuzhou People's Art Museum are the classic representatives of Dong embroidery works.....	161
Figure 54 The ecological wisdom of the Dong people in choosing materials.....	174
Figure 55 Dong embroidered backpack heart The pattern elements are extracted from the images of flora and fauna of the Dong surrounding environment and abstracted or profiled, reflecting the cultural management and ecological wisdom of the Dong people who learn from nature.	176
Figure 56 The traditional carriers of Dong embroidery	179
Figure 57 Dong embroidery needle bag.....	180
Figure 58 "Liuzhou Artisan Day" activities conference 2023 Liuzhou City, the "Liuzhou Enterprise Day" and "Liuzhou Artisan Day" activities conference. On the left, the government awards certificates to inheritors who have been honored with the title of Liuzhou Craftsmen. Hou Fangni, the founder of Liuzhou double-sided paper-cut embroidery and a master of arts and crafts in Liuzhou City, was awarded the honor, as she developed double-sided paper-cut embroidery by combining Dong paper-cut embroidery with double-sided embroidery; on the right is the certificate of her honorary title.....	186
Figure 59 Recent patterns of Dong embroidery.....	188
Figure 60 The cooperation between Dong embroidery and fashion industry and the expansion of carrier.....	189
Figure 61 The digital online broadcast of Dong embroidery.....	190
Figure 62 Social welfare and new dissemination of Dong embroidery.....	191
Figure 63 Sanjiang County Dong Embroidery Museum	192
Figure 64 Families and individual households produce and operate Dong embroidery	195
Figure 65 Individual store of Dong embroidery and its costumes.....	196
Figure 66 Wei Fengxian studio.....	197
Figure 67 Key informant Wu Shuanglin.....	202

Figure 68 The establishment of the Dong Embroidery Association in Sanjiang.....	221
Figure 69 Sanjiang Dong Museum	222
Figure 70 Squad of embroidery representatives at Sanjiang County Celebration	227
Figure 71 Dong embroidery exhibition and sales booths at the Doye Festival It reflects the cooperation of the civil forces	228
Figure 72 Culture and Heritage Day in Sanjiang Dong Autonomous County	229
Figure 73 Doye dancing dressed in embroidered costumes.....	232
Figure 74 Sanjiang Meilin Township's Sa year festival	234
Figure 75 Participating in the Doye Dance in full costume.....	235
Figure 76 Sanjiang Yueya Dong village seat sister performance	239
Figure 77 Villagers from various villages dance with Dong embroidery costume ..	242
Figure 78 Young Dong mothers and their children	243
Figure 79 Dong ethnic singing teams dressed in Dong embroidery costumes	244
Figure 80 Embroiderers of the Dong ethnic conduct an embroidery competition ...	245
Figure 81 Visitors buying Dong embroidery products at the exhibition	246
Figure 82 The performance of Dong Loves Chengyang	248
Figure 83 Store renting ethnic costumes in Chengyang Bazhai, Sanjiang	250
Figure 84 Scholars experience Dong embroidery and paper-cutting.....	251
Figure 85 Dong red glutinous festival in Linxi in Dong Doye Festival	253
Figure 86 Hundred People Spinning Performance in Doye Festival Which exhibits daily life scenes on a scale of performances, reflecting the cultural management in the festival.....	254
Figure 87 Sanjiang Sitting Sisters performance A cultural performance integrating traditional Dong culture	255
Figure 88 Waiting for the villagers' contestants participating in the Doye Song and Dance Competition.....	256

CHAPTER I

Introduction

1. Background of Research

Dong embroidery is a handicraft skill passed down from generation to generation by the women of Dong ethnic group in China. It is a traditional technique of embroidering various patterns on the surface of the fabric with needles of various kinds of silk threads. It is also an important branch of embroidery art of Chinese minorities. In Sanjiang Dong Autonomous County¹, Guangxi, China, Dong embroidery is a folk art that combines paper-cutting and embroidery skills. Dong embroidery originated in Baiyue² and gradually became the minority cultural heritage of Dong people through the development of Tang, Song, Ming and Qing dynasties³. In this long-term development process, Dong embroidery and its carrier clothing have become the symbol of Dong ethnic identity. However, with the development of the era, Dong embroidery and its ethnic identity once faced the possibility of disappearing. Until cultural heritage management gradually focused on intangible cultural heritage and developed into the mainstream of international heritage management, as the Dong embroidery has been identified as China's intangible cultural heritage at all levels, Dong embroidery and its ethnic identity and cultural heritage management have a new development. It can be said that Sanjiang Dong embroidery reflects the changes of social background in different periods in the development of China's ethnic minorities, records the historical changes, ecological environment, cultural customs, beliefs and customs of the Dong people, and is an objective portrayal of the history, culture and art development of the Dong people in Sanjiang. In these different stages, the ethnic identity and cultural heritage management of The Dong embroidery have played a very important role in the development of the Dong embroidery, and to a certain extent determine the rise and fall of the Dong embroidery. Therefore, the Dong embroidery has two academic issues of ethnic identity and cultural heritage management, which need to be studied

Sanjiang Dong Autonomous County is located in the north of Guangxi Zhuang Autonomous Region of China, at the junction of Guangxi, Hunan and Guizhou provinces. It got its name because of the Xunjiang river, Rongjiang river and Rongjiang river which aggregates in its territory. With a total area of 2,454 square kilometers, the county is the only Dong Autonomous County in Guangxi, and also the county with the largest population among the five Dong autonomous counties in China. It has long been known as "Chinese Dong ethnic in Sanjiang" and "Dong village for thousands of years · Dream of Sanjiang" County is hilly mountainous area, mountain area accounted for 77.2% of the total area, low hills accounted for 13.5%, valley basin accounted for 0.6% (Sanjiang Dong Autonomous County Annals Compilation Committee, 1992, p.1). With a long history and profound cultural

¹ Autonomous County, one of China's administrative divisions, are ethnic autonomous areas at the county level established in areas where ethnic minorities live in compact communities.

² Baiyue "originated from the Chinese pre-Qin ancient books on the southern coastal areas of the ancient Yue tribes, also known as the ancient Yue or Yue, etc., because of these ancient Yue tribes are numerous, it is called" Baiyue ".

³ Tang, Song, Ming and Qing dynasties are the general name of Tang, Song, Ming and Qing dynasties in feudal China.

deposits, Sanjiang is an ethnic minority autonomous county with the most concentrated and best preserved cultural heritages in Guangxi and the most protected lists at the national and district levels, Sanjiang has a long history and profound cultural deposits. It is a minority autonomous county in Guangxi with the most concentrated cultural heritage, the best preservation and the most state-level and district-level protection lists (Yang, 2012, p.3). Sanjiang is known as the representative place of Dong customs, where there are many ancient and distinctive ethnic handicrafts. Dong embroidery art is one of the profound ethnic customs (Chen, 2011, p.1). It is a product of the traditional farming culture of the Dong minority. In the traditional Dong society, Dong embroidery is a carrier for ordinary working women of the Dong minority to express their talents and emotions. It is also an evaluation mark for local people to identify with Dong women and a reflection of women's wisdom. Dong embroidery has been inherited and developed up to now under the specific ecological environment, history and cultural background of Dong nationality. Sanjiang Dong embroidery has rich themes of traditional patterns, rigorous design composition and brilliant colors, vividly depict the local living environment and natural scene, record what the Dong people saw and heard in the process of historical migration, the connotation of the pattern is to reflect the gratitude of Dong people, but also convey the local Dong people's aesthetic culture and traditional national concept (Zeng & Jin, 2020, p.21-23). Therefore, my research mainly focuses on Sanjiang Dong Autonomous County.

At present, Sanjiang Dong Autonomous County has a total population of 406,000. The main residents are Dong, Miao, Yao, Zhuang and Han ethnic groups, among which the Dong population accounts for 58% (about 235,500) of the total population. With the popularity of ecological and cultural tourism and the development of network marketing, more and more tourists, scholars, consumers and businessmen have entered Sanjiang, and more and more Dong embroidery related products have gone out of Sanjiang or even abroad. Then more and more people and groups have social relations through Dong embroidery, which promotes the further development of ethnic identity and cultural heritage management of Sanjiang Dong embroidery. Through the social structure of Dong embroidery, the population can be divided into the following groups:

One is the practitioners of Dong embroidery. This group plays an important role in the social structure of Dong Embroidery, and is the creator, inheritor and innovator of Dong embroidery, as well as the creator of ethnic identity of Dong embroidery. Within this group, there are also parts of the population that are responsible for the management of cultural heritage. According to 2019 government statistics, there are 36,000 people engaged in Dong embroidery industry in the county, but 95% of those engaged in the Dong embroidery industry are embroiderers aged around 45 and above, with low educational background and few young people. Sanjiang embroidery workers are in a period of shortage, so it is necessary to attract a large number of young and highly educated talents to join the Dong embroidery industry.

The second is the government and relevant researchers. This group manages or studies Dong Embroidery. By managing and studying Dong embroidery and its practitioners, it mainly reflects the management of cultural heritage, and is also conducive to the development of ethnic identity of Dong embroidery.

The third is tourists and other personnel. This group is the consumers or viewers of Dong embroidery. There are both Dong ethnic groups and other ethnic groups, which mainly reflects the ethnic identity of Dong embroidery.

These groups interact with each other through dong embroidery, and have their own established relations. They follow certain rules and customs and constitute the social structure of Sanjiang Dong embroidery.

The formation of Dong embroidery starts from the origin of Dong minority. The Dong people call themselves Gaeml⁴ (pronounced similar to the Chinese character "Gan", but also called Geng or Jin in some places due to the change of the pronunciation)(Compiling Group for a Brief History of Dong,2008,p.13), it refers to the people who live in it. It means a valley in the mountains, a flat dam on either side of a stream or river, or small basin and Tiandong⁵.Dong people live in cave, also known as the cave people". Historical documents record that Dong people have many other names, such as 'Luo Yue'⁶, 'Wuling man', 'Liao', 'man', 'Dong people', 'Dong man', 'Ji Ling', 'Liao', 'Gang Miao' and even 'Miao', etc. It was not until the new China that they were referred to as 'Dong people'.

As for the name and origin of the Dong ethnic, there are many disputes, Although there is no final conclusion, according to a large number of literature records, there is a deep relationship of origin between Dong ethnic and related branches of Baiyue ethnic .Today's Dong areas are basically the same as the distribution areas recorded by ancient Luoyue people. In terms of cultural customs, Dong people retain and inherit the culture of Luoyue people, which can be considered as the descendants of Baiyue people. Baiyue is the earliest cotton textile, "Wu Yue Spring and Autumn" in the "Yue Luo grain yarn" records. In addition, as Zhuang Zi⁷ said in "Free and Untrammelled Tour", in order to prevent the flood caused by the wring dragon, Baiyue has the custom of "Broken hair rand tattoo". "Tattoo" originally used to line the skin of body parts with patterns to frighten the wring dragon. After growing cotton and weaving cloth, it developed into embroidery patterns on clothes. It is the need of this custom that constantly stimulates the development of Baiyue embroidery technology. As the descendants of Baiyue people, Dong people also have a history of planting kudzu⁸, hemp⁹, mulberry and cotton and unique weaving and dyeing techniques (Tang,2014,p.8-9).The historical origin of Dong embroidery can be traced back to Baiyue's "custom of breaking hair tattoo"(Fu,1995,p.61).

Tracing back to the history of Dong Embroidery, I divide the history of Dong embroidery into three periods: the first stage is the feudal period (about 475 BC - 1910 AD). At this stage, there is speculation about the origin of Dong embroidery, the beginning of the written record of Dong embroidery - Han and Tang dynasties, and the prosperity of Dong embroidery - Ming and Qing Dynasties. Throughout the process of Dong embroidery, it can be seen from many documents that the written history of dong embroidery began in the Han and Tang dynasties, although its origin cannot be traced exactly. According to the book of The Later

⁴ Gaeml is the pronunciation of the Dong minority in the Dong language.

⁵ Tiandong is a Chinese word meaning a field, especially paddy field.

⁶ Luo Yue, the ancient Chinese tribe name, is one of the branches of Baiyue, the ancestors of Zhuang, Dong and other minorities.

⁷ Zhuangzi (369-286 BC) was a great thinker, philosopher and writer of the pre-Qin (Warring States) period in China.

⁸ Kudzu, a plant, has fibers that can be woven into cloth

⁹ Hemp is a kind of herbaceous plant, its stem skin fiber can make rope, weaving cloth

Han · Nanman¹⁰Biography: "Nanman, good clothes of five colors". Tang dynasty Li Yanshou "Northern history · Liao Zhuan" recorded: "Liao people for details, color to fresh and clean", "Liao people" mainly refers to the Dong people(Fu,1995, p.61). In the areas where Dong people live in compact communities, there are also records of Dong embroidery in local historical records. For example, Liuzhou Fu Zhi says that Dong people "sing birds' songs in colorful clothes". In the New Annals of Guizhou Map and Scripture of Hongzhi in Ming Dynasty, the "custom" of Liping Mansion is recorded. Dong people "embroider essays like ribbon, and embroider cloth on the chest". In the History of the Scholars written by Wu Jingzi, a litterateur of the Qing Dynasty, in the forty-two and forty-three chapters with Zhenyuan as the background, the "Miao brocade dong embroidery" of Zhenyuan is greatly appreciated. It can be seen that the traditional weaving and embroidery of the Dong people was famous in the Tang and Song dynasties, and after the Ming and Qing dynasties, the embroidery of the Dong people was even more remarkable(Gu, 2015, p. 154-155).

Dong people have no written records, During this long process, the Dong women used local materials, such as hemp, cotton and other plant fibers to twist yarn and weave and dye their own cloth. in order to eliminate the fear of nature and animals, eliminate evil spirits, avoid disasters and be grateful, In their spare time, Dong women, through their own wisdom, embroider ancient totem worship, nature worship, myths and legends on their daily clothes into the collective subconscious of the local Dong people. Let those things which are feared or worshipped become the protectors of life, step on the foot, become embroidered shoes, On the head became a hat, they put them on their backs and made suspenders. Dong people advocate the spirit of all living things, and all living things can be included in the embroidery. For example, the sun, moon, stars, flowers, birds, fish and insects often appear in the patterns of Dong embroidery, which are abstract in style but unified in connotation, and have also evolved into the unique symbol patterns of Dong embroidery. In this way, Dong women use embroidery to embroider Dong life, history, legend and worship into the fabric, which is also fixed in clothing, shoes and straps. For thousands of years, the art of Dong embroidery has been evolving silently. As a symbol of totem worship and nature worship, Dong embroidery is a handicraft activity carried out by women at home in the past, with almost no economic value. The quality of handicraft has become an important basis to measure women's conduct. In this process, Dong embroidery gradually forms Dong women's self-identity together with carrier clothing, and becomes the symbol of Dong people's ethnic identity, as well as the ethnic heritage of the local Dong people.

The second stage is from the Revolution of 1911¹¹ to the beginning of Reform and Opening up¹² (1911-1989). At this stage, with the development of The Times and cultural changes, many indigenous cultures have changed, some are disappearing(Yi, 2011, p. 3-9). The same is true of Sanjiang Dong ethnic cultural

¹⁰ Nanman is the name given to the minority nationalities in south China by the Central Plains dynasty in the pre-Qin period, among which dong minority is one of them

¹¹ The 1911 Revolution refers to a nationwide revolution that took place in the Year of Xinhai (the third year of Xuantong in the Qing Dynasty) of the Chinese lunar calendar, i.e. between 1911 and early 1912 AD, and aimed at overthrowing the qing autocratic monarchy and establishing a republic

¹² Reform and opening up is a policy of domestic reform and opening up initiated by China in December 1978

heritage. In the revolution of 1911, Sun Yat-sen¹³ ended the feudal monarchy, and ethnic integration was strengthened. Ethnic minorities tended to wear Chinese-style clothes. Complicated clothes are gradually replaced by simple clothes, less embroidery on clothes and shoes, lace and other decorations gradually disappear, and Dong embroidery gradually begins to decline. In particular, in 1932, Sanjiang County set up a working group to change customs, required to be fully integrated into the Han nationality, and not allowed to wear ethnic costumes, Dong embroidery is facing the possibility of disappearing. After the founding of the People's Republic of China in 1949, Dong embroidery recovered somewhat, but during the Cultural Revolution, Dong embroidery was also banned as part of the Four Olds¹⁴ and could only be passed down as a spirit in the hearts of the older generation. After the Cultural Revolution, Dong embroidery was no longer prohibited. As a populism, Dong embroidery began to heat up again among Dong women. However, in 1978, China began to carry out reform and opening-up. With the acceleration of global economic and political integration, various material and intangible cultural heritages were destroyed, and the cultural diversity and cultural ecology of all ethnic groups were seriously threatened, including Dong people in Sanjiang. With industrialization, urbanization, knowledge, information process as the tide like the impact, the "spring breeze" of economic development and the rise of migrant workers, many young people in Sanjiang have left the dong people's living place and abandoned the "soil" in the way of studying or working. The time-consuming and energy-consuming process of Dong embroidery has failed to attract the attention of young Dong people. Fewer and fewer people in villages are embroidering, and the number of people who have mastered the traditional Dong embroidery skill is gradually decreasing with age, especially women under the age of 30, few people have mastered dong embroidery skill. Although in the process of marriage, the embroidered dress of Dong ethnic is still a necessary dress for Dong bride's ethnic identity, However, in the minds of young people, Dong embroidery is no longer a necessary skill for Dong women, embroidery is no longer a standard to measure the moral character of women, and Dong embroidery no longer needs to be embroidered with one's own hands. Dong embroidery is quietly declining in the lives of Dong people. This period went through wars, the Cultural Revolution, the early days of reform and opening up, International and domestic cultural heritage management mainly focuses on natural heritage and historical sites and other material cultural heritage, has yet to focus on traditional arts and crafts components such as embroidery, Young people's sense of ethnic identity for Dong embroidery has begun to disappear, and dong embroidery is also facing the possibility of disappearing, so the protection, inheritance, development and utilization of Dong embroidery are imminent.

The third stage, 1990 to present. The way humans think and act is always changing. In the 1990s, with the development of tourism, the concept of cultural tourism and cultural creative industry began to rise, and the concept of heritabilization in cultural heritage management began to form, making cultural heritage management gradually focused on intangible cultural heritage and developed into the mainstream of international heritage management. Sanjiang established its first tour company in

¹³ Sun Yat-sen (1866-1925) was the great forerunner of China's democratic Revolution, the founder of the Republic of China and the Chinese Nationalist Party, and the advocate of the Three People's Principles, which ended the feudal monarchy for two thousand years

¹⁴ "Four Olds" refers to the old ideas, old culture, old customs, old habits, with derogatory meaning

1992, and in 1997, China issued the Regulations on the Protection of Traditional Arts and Crafts, which can be regarded as the "signal" before China officially entered the era of intangible cultural heritage protection. With the influx of tourists, Dong embroidery has a new development in cultural heritage management and has begun to take a new path of heritabilization. In particular, after UNESCO formally adopted the Convention on the Protection of Intangible Cultural Heritage in 2003, the Chinese government and relevant departments formulated a policy document on the inheritance of traditional ethnic arts, and used policy culture to enrich traditional handicrafts and other ethnic heritage. In early 2003, the Ministry of Culture, the Ministry of Finance, the State Ethnic Affairs Commission and the China Federation of Literary and Art jointly launched a project to protect Chinese ethnic and folk culture. Also since 2003, Sanjiang County began to shape the annual tourism brand China (Liuzhou Sanjiang) Dong Doye¹⁵ Festival. In the Doye Festival, Dong embroidery and its costumes shine brilliantly as a solidified form of Doye dance performers. In 2005, China issued "on the strengthening of China's intangible cultural heritage protection work opinion", "about using the opinions of the traditional festivals to carry forward the fine tradition of national culture", "the notice on strengthening the cultural heritage protection work, and a series of important documents, people begin to look for these lost or soon to be forgotten traditional handicraft culture. As the identity of the Dong ethnic group and the embodiment of the uniqueness of ethnic culture, Dong embroidery art has never been so widely emphasized as it is today. In 2006, Sanjiang Dong embroidery was listed on Liuzhou municipal intangible cultural Heritage list. In 2008, it was listed as the second batch of autonomous region-level intangible cultural heritage by Guangxi Zhuang Autonomous Region. In 2010, Sanjiang established the Inheritance base of Dong embroidery, which promotes the inheritance and development of Dong embroidery through teachers and apprentices. In the same year, the embroidery work Dong Wedding Clothes was exhibited in the Intangible Cultural Heritage exhibition area of Baosteel Grand Stage in Shanghai World Expo Park, attracting tens of thousands of Chinese and foreign tourists. At the 7th China-Asean Expo held in Nanning in October the same year, 270 Dong embroidery works were designated by the organizing committee as a national gift to the delegates attending the expo. Sanjiang Dong people have developed a sense of pride in embroidery and even in their own nation. Through embroidery, they convey national and regional characteristics and build national confidence and sense of belonging (Yang, 2021, p.70-72). Dong embroidery has been declared as national intangible cultural Heritage in Guizhou, The establishment of national intangible cultural heritage list has brought rapid development to Dong embroidery. At the fifth Plenary Session of the 18th CPC Central Committee held in 2015, it was clearly proposed to "build a system of inheriting Excellent Traditional Chinese culture, strengthen the protection of cultural heritage, and revitalize traditional crafts". It is a new opportunity for the development of Dong embroidery to revitalize the traditional craft as a national strategy. In November 2016, the Dong Embroidery Tourism Handicrafts Design Competition with the theme of "Promoting poverty through culture" was held. On May 15, 2018, the Dong embroidery was selected into the first batch of national Traditional Crafts Revitalization catalogue.

¹⁵ Doye is a way of greeting the Dong people in China, which means blessing, good luck, peace, health and longevity. Doye dance is one of the traditional folk songs and dances of the Dong nationality

In the era of globalization in the 21st century, Dong embroidery is dependent on the cultural tourism market and meets the needs of tourists' gaze. With the support of national and local government policies and culture, Dong embroidery is reinvented by tradition through cultural heritage management, gradually forming the industrialization development road of Dong embroidery on the fingertips. Sanjiang County government and non-hereditary inheritors have closely combined the inheritance of local ethnic culture with the development of related cultural industries. They have not only opened a Dong embroidery museum in the local area, but also set up a special Dong embroidery association, Dong embroidery skill development company and training institution, insisting on both base construction and talent training. To hold inheritance activities such as embroidery series, Dong embroidery skills training as an opportunity to make full use of inheritance base and competition activities platform, positive propaganda ethnic embroidery tourism products, actively organize dong embroidery skills training and training of tourist handicraft processing, give full play to the role of the training education position, has trained a batch of dong embroidery art skill inheritors. In addition, the implementation of "company + association + talent + farm households" of ethnic tourism handicraft industry development management pattern, walked out of a nationalization and marketization of the cultural industry modernization development path, the Dong embroidery to the domestic and international market, Dong embroidery product sells in distant markets places such as Britain, Canada, southeast Asia, for Sanjiang ushered in a new way to get rich. Their ethnic identity has also been further established in cultural heritage management and further expanded in cultural exchanges and economic benefits. With the development of commoditization and the recognition of intangible cultural heritage of Dong embroidery, the protected traditional arts and crafts of Dong embroidery is no longer just a symbol of female virtue and identity of dong ethnic, it also participates in the production practice of creating the wealth of contemporary society. Under the special protection conditions, through the actual production process to show the actual value and practical benefits, so as to serve the Dong social, economic and cultural development(Qiu,2012,p.84-85).

On the surface, the inheritance and development of Dong Embroidery has achieved gratifying results. Dong embroidery has a long history. In the traditional Dong society, Dong embroidery is a carrier for Dong ordinary working women to express their talents and emotions(Chen,2008,p.I). After a long period of development, Dong embroidery, which embodies the aesthetic value of Dong people, has gradually become an evaluation symbol of Dong women's self-identity and identity of others. It is the standard for Dong people to measure the diligence and virtue of women, the capital of marriage of Dong women, and the identity symbol of Dong people together with clothes. In the process of change and development in The Times of war, Cultural Revolution, Reform and opening up, Dong embroidery was once in danger of disappearing, and its ethnic identity began to be lost. However, even in this period when Dong embroidery was facing the danger of disappearing, the functions, forms, inheritance methods and related groups of Dong embroidery did not change much. However, with the development of cultural heritage management and the development of cultural tourism, the establishment of cultural heritage protection and the recognition of Dong embroidery intangible cultural heritage list, driven by the commoditization of cultural heritage management, great changes have taken place in

the functions, forms, inheritance methods and related groups attitudes of f Dong embroidery. However, things usually have two sides in the process of development. With the development of commoditization in cultural heritage management, on the one hand, the economic value and cultural value created by Dong embroidery make dong people in Sanjiang develop the sense of pride and identity for embroidery from the lack of identity of Dong embroidery in the past, through embroidery to convey ethnic characteristics and regional characteristics, build national confidence and ethnic sense of belonging. On the other hand, blind obedience to the market also makes Dong embroidery products have obvious "utilitarianism". The market of manual embroidery and machine embroidery is in chaos, and low-grade and shoddy production have become synonymous with these products. Behind the hot market is the degradation of cultural value and even the misleading of ethnic culture. The contradiction between non-inheritance and commoditization is becoming more and more prominent, and the inheritors also have the phenomenon of low cultural level and older age. Dong embroidery inevitably faces the crisis of ethnic identity and cultural heritage management in the development process of China's minority. The multi-cultural values impact the value system of Dong people, and the phenomena such as individualism, money worship and lack of belief also impact the ethnic identity and cultural heritage management of Dong embroider. Under the current economic vision of cultural creative industry, Dong embroidery is faced with academic problems such as ethnic identity and cultural heritage management. The concept of ethnic identity and cultural heritage management is very important, and more profound theoretical thinking and practical exploration are needed.

In the long history of the development of the Dong ethnic group, the embroidery of the Dong ethnic group is a mirror, reflecting all aspects of cultural changes. Its inheritance and development are influenced by folk life, and it is a concentrated reflection of the lifestyle, religious belief, local customs and aesthetic consciousness of the Dong ethnic group. Its generation, development and evolution are closely related to the natural environment characteristics of the region, the productivity level of the era, the economy, politics, culture, policy and other factors in a specific period. There are a lot of scholars studying Dong ethnic, but only a few works on the study of Dong embroidery have been mentioned, either in the field of folklore, or in individual chapters of books on the field of ethnic dress, there is no single book on Dong embroidery yet. In China, one of the earliest articles in the magazine "Han Sheng", Dong Costume Art, dabbled in Dong embroidery. Secondly, "Dong ethnic brocade and embroidery -- research on Chinese national costume craft culture", written by Wang yan and published by Yunnan university press, is a more detailed monograph on brocade and embroidery of dong ethnic, in which the embroidery craft is introduced in the third section of the first chapter (Wang,2006,p.47-58). For the paper, the number is not very large. Searching Dong embroidery on CNKI¹⁶, only 59 relevant results are found, If it is limited to the Sanjiang Dong embroidery, there are only 20 relevant literatures. At the present stage, there is no study on the intangible cultural heritage of Dong embroidery in the west, and there is no comment and explanation on the intangible cultural heritage of Dong

¹⁶ CNKI, short for China's National Knowledge Infrastructure, is an international leading network platform that integrates journals and magazines, doctoral theses, master theses, conference papers, newspapers, reference books, yearbooks, patents, standards, traditional Chinese studies and overseas literature resources

embroidery by relevant institutions outside China. Therefore, there is a gap in the research field in the west.

Throughout the domestic and foreign research present situation, it is not difficult to find that the Dong research literature in the field of embroidery is relatively small, and mainly for Dong embroidery pattern, process and application of research, research emphasis and direction for dong embroidery mainly focused on Dong embroidery designs and the analysis and research of the craft that make, Dong embroidery heritage protection and Dong embroidered modern applications. There are many researches on ethnic identity and cultural heritage management, but the researches on ethnic identity mainly focus on the concept, elements and levels of ethnic identity, some scholars also conducted case studies on different ethnic identities, however, there are few researches on the ethnic identity of Dong ethnic, and there are no researches on the ethnic identity of Dong embroidery. The research literature on cultural heritage management mainly focuses on the study of cultural heritage management system or mode, the study of cultural heritage protection technology and development in cultural heritage management, and the empirical study of cultural heritage management. There are very few studies on the cultural heritage management of traditional crafts. There is no research literature on the cultural heritage management of Dong embroidery. To sum up, there is no literature to discuss Dong embroidery from the perspective of ethnic identity and cultural heritage management, which is a research blank and a perspective worthy of attention.

Based on this cultural background, this thesis studies the historical development of socio culture of Sanjiang Dong, the ethnic identity and cultural heritage management of Sanjiang Dong Embroidery, the change and development of Dong Embroidery inheritance mode, and the case study unit, the research questions mainly focus on the following issues: For example, about the historical development of the social culture of Dong ethnic in Sanjiang, what is its historical origin and what kind of development process it has experienced, what are the historical origin, cultural connotation and artistic characteristics of Dong embroidery? How is the dong embroidery connected with the Dong people, forming ethnic cultural identity, what is its significance, in the process of the development of ethnic minorities in China, how has the inheritance mode of The Dong embroidery and ethnic identity changed; What is the cultural heritage management of Dong embroidery? In the process of cultural heritage management, how do the national and local governments support the inheritance of Dong embroidery, how do festivals reflect the ethnic identity and inheritance of Dong embroidery, and what is the significance of Dong embroidery in dong Doye Festival? The solution of these problems is of great significance to the inheritance and development of Dong embroidery.

As one of the quintessence of the Dong folk art culture, the embroidery of the Dong ethnic has a long history and has high aesthetic value and artistic value, as well as high research value. As a doctoral students majoring in fine arts and applied arts research and creation, interdisciplinary research is also a common means. This paper used qualitative research methods to conduct research, with ethnic identity and cultural heritage management as the core concepts, it put forward constructive suggestions on the inheritance and development of Dong embroidery based on the ethnic identity of Dong embroidery and the change of inheritance mode of Dong embroidery, cultural heritage management has be used to promote the "dynamic"

protection of Dong embroidery and the industrialization development of modern cultural creativity. This makes up for the vacancy in related fields of Dong embroidery, further enrich the connotation of related concepts, expand the research field, and provide reference models for researchers related to traditional handicraft. It can provide reference for government departments to formulate ethnic policies, carry out cultural heritage management and develop ethnic tourism products, and provide concrete feasible plans for the protection and development of ethnic culture in China.

2. Purposes of Research

- 2.1 To study historical development of socio culture of Sanjiang Dong
- 2.2 To analytical study Dong costume and embroidery from the perspective of ethnic identity
- 2.3 To study the cultural heritage management of Sanjiang Dong embroidery
- 2.4 To study the Dong Doye Festival in Sanjiang, China as the unit of analysis

3. Research questions

- 3.1 What is the historical development of dong nationality's social culture in Sanjiang?
- 3.2 In the process of the development of minorities in China, how did the Dong costume and embroidery connect with the Dong people with its unique artistic form and cultural connotation and form ethnic identity?
- 3.3 What is the cultural heritage management of Dong embroidery? how do the national and local governments support the inheritance of Dong embroidery?
- 3.4 How do festivals reflect the ethnic identity and inheritance of Dong embroidery?

4. Definition of Terms

4.1 Text Related Definitions

4.1.1 Dong Minority

Dong minority in this study refers to the Dong minority, one of the ethnic minorities in China, which together with other ethnic minorities groups forms the Chinese nation.

4.1.2 Dong Ethnic

Dong ethnic is the main group studied in this study, which is based on the concept of identity. It mainly refers to the local Dong people in Sanjiang County, Guangxi. the word Dong in this research refers to "Dong people" or "Dong ethnic group".

4.1.3 Dong Embroidery

Dong embroidery in this study mainly refers to Dong embroidery in Sanjiang, Guangxi. As an intangible cultural heritage of Guangxi Zhuang Autonomous Region, Dong embroidery is a traditional craft integrating textile, printing and dyeing, paper-cutting and embroidery. It was once presented as an important guest in the China-Asean Expo and exhibited in the Shanghai World Expo. Dong embroidery products have been exported to the UK.

4.1.4 Inheritance People

Individuals or groups that are directly involved in the inheritance of intangible cultural heritage and enable the inheritance of intangible cultural heritage, They are the most important living carriers of intangible cultural heritage. The inheritors referred to in this study are those who have been recognized by Guangxi Zhuang Autonomous Region or Liuzhou City.

4.1.5 Xiu Niang

Xiu Niang refers to the local Sanjiang master certain embroidery skills of workers, because more women so called Xiu Niang. With the development of The Times, there are also men to join the Xiu Niang team, such as this study's important informant Wu Shuanglin, in the creation of Xiu Lang identity.

4.1.6 Dong Doye Festival

During major festivals, Dong people wear festival costumes and perform Doye dances, wearing embroidered clothes to do Doye dance has also become a cultural symbol to condense the ethnic spirit, and the Dong Doye Festival has been gradually formed, inherited and developed under this background. The Dong Doye Festival here is the Chinese (Liuzhou·Sanjiang) Dong Doye Festival created by Sanjiang County. It is one of the most successful, influential and representative traditional ethnic festival brands in the border area of Guangxi, Hunan and Guizhou, Guangxi and even the whole country.

4.2 Concepts

4.2.1 Ethnic Identity

The ethnic identity in this study refers to the ethnic identity of Dong people in Sanjiang, which is related to Dong embroidery.

4.2.2 Cultural Heritage Management

The cultural heritage management in this paper refers to the cultural heritage management carried out by the cultural heritage management departments and relevant organizations or individuals aimed at Dong embroidery.

4.2.3 Cultural Tourism

Cultural tourism in this study is the Dong embroidery as the main cultural carrier or product of cultural tourism, in the construction of Dong embroidery ethnic identity and cultural heritage management plays an important role.

4.2.4 Commoditization

The Commoditization studied in this paper is the expansion of the value of Dong embroidery itself, which extends from ethnic identity value and aesthetic value to economic and cultural value. It refers to the Commoditization and industrialization of Dong embroidery products, as well as the commercial activities related to cultural tourism in which Dong embroidery participates, and it is one of the ways of cultural heritage management.

4.2.5 Cultural Policy

Cultural policies referred to in this study refer to relevant regulations and policies for Intangible cultural heritage, ethnic culture and traditional crafts promulgated by government departments at all levels of China, including the state, province, county, town and township.

4.2.6 Local Wisdom

This study refers to the local wisdom refers to the Sanjiang Dong women and local others with Dong embroidery as the carrier, including ecological wisdom, practical wisdom, aesthetic wisdom and other aspects.

4.2.7 Traditional Reinvention

This study refers to the traditional reinvention and refers to the traditional reinvention of Dong embroidery.

4.3 The Context

The development process of minorities in China: The development process of minorities in China referred to in this paper mainly refers to the formation and development process of Dong nationality in China.

5. Scopes of Research

This paper mainly studies the ethnic identity and cultural heritage management of the Embroidery art of The Dong ethnic group, taking The Sanjiang Dong Autonomous County in Liuzhou City, Guangxi Zhuang Autonomous Region of China as the main research site. Its history, cultural ecology, political and economic progress and development all belong to the research scope of this study.

5.1 Research Area

Sanjiang Dong Autonomous County is subordinate to Liuzhou City of Guangxi Zhuang Autonomous Region and located in the north of Guangxi Zhuang Autonomous Region. It is located at 108°53' ~ 109°52' E and 25°22' ~ 26°2' N. It is the junction of Hunan, Guangxi and Guizhou provinces, and belongs to the humid sub-tropical Nanling climate zone and mountainous valley climate zone(Overview of Sanjiang County,2014,p.8).

The Sanjiang Dong Autonomous County jurisdiction six towns¹⁷, 9 townships¹⁸, 160 administrative villages¹⁹, 10 communities, the county seat as the Guyi Town, it is the political, economic and cultural center of the county, is the core of the Dong embroidered cultural heritage management area, is the hub of Dong embroidery enterprise. According to incomplete statistics, the county now has 15 dong embroidery production, sales and promotion enterprises, 1 Dong embroidery museum, 2 master studios of autonomous region level, more than 200 Dong embroidery sales points, 4 poverty alleviation workshops,. In addition to Guyi Town, there are mainly three townships and one town engaged in Dong embroidery industry, namely Tongle township, Meilin township, Fulu township and Dudong Town. After the development in recent years, Tongle township has become a cluster of Dong embroidery production and sales, Tongle Village Tongle Street alone has dozens of relatively concentrated Dong embroidery production and sales points.Chengyang Bazhai is the main tourist area of Sanjiang, and Dong embroidery is gradually integrated into the cultural tourism.. In the study of Dong embroidery, Guyi Town, Tongle Village of Tongle Township and Chengyang Bazhai are the most representative in the study of Dong embroidery, which can basically cover the characteristics of Sanjiang Dong embroidery such as ethnic identity and cultural heritage management. Therefore, in order to better collect field data, I subdivide the research site into these three regions:

¹⁷ Town is a basic unit of administrative divisions below the county level in China. It is at the same level as a township, but it has a larger area and larger population than a township. It is dominated by non-agricultural population and has certain industrial areas.

¹⁸ Township refers to the rural administrative region below county level

¹⁹ Administrative village is a grass-roots mass self-governing unit in China, which is managed by villagers' committees established in accordance with the Organic Law of Villagers' Committees of the People's Republic of China.

5.1.1 Guyi Town, Dong Autonomous County, Sanjiang

Guyi town is the seat of Sanjiang county, located in the northeast of the county Xun river bank, east and Doujiang town bordering, south and Laopao, Danzhou town adjacent, west and Chengcun township connected, north and Linxi, eight river connection, is the political, economic and cultural center of the county. Sanjiang County Government Department, County Culture, Culture and Tourism Bureau, Sanjiang Dong Autonomous County Cultural Center and so on are located here.

In 1992, Sanjiang Dong Museum was established on Jiangfeng Street, Hexi, Guyi Town, It is the largest Dong minority museum in China. The cultural relics displayed in it show people the splendid civilization history of the Dong minority from different perspectives. It is an epitome of the Sanjiang Dong society and a window for tourists to understand the history, culture, production and living customs of the Sanjiang Dong minority. Since the 21st century, there are also some intangible cultural heritage in Guyi Town establishment of the enterprise, promotes the dong embroidery and other related cultural heritage and industrialization development, such as the 2018 Qin Guizhen founded the Sanjiang County Pure Flower Splendid Culture Transmission Co. LTD, 2019 Wu Shuanglin founded Guangxi Find Language Culture Communication Co. LTD. In addition, in order to inherit the traditional Dong craftsmanship and cultivate Dong embroidery talents since childhood, Dong embroidery summer training class of Guyi Town Primary School in Sanjiang County was held in July 2018. In June 2020, the Dong embroidery Association of Sanjiang Dong Autonomous County was established in the south station community of Guyi Town, focusing on building a development platform of Dong embroidery industry integrating training, exchange and sales. Field visit to Guyi Town, Sanjiang Dong Museum, Miyu Culture Communication Co. Ltd., Sanjiang Dong Embroidery Association are very necessary for obtain relevant department information, industry information, etc.

5.1.2 Tongle Village, Tongle Township, Dong Autonomous County, Sanjiang

Tongle Township, located on the riverside of Miao River, is located in the northern mountainous area of Guangxi, located in the west of Sanjiang Dong Autonomous County, 45 kilometers from the county seat Guyi Town, bordering Liangkou Township in the east, adjacent to Leidong Township and Long Eu Township in Guizhou Province in the west, and connecting Dudong Township in the north. Township land area of 182 square kilometers. There are 5 ethnic groups living in Tongle, Miao, Yao, Han and Zhuang. Tongle Village is one of the administrative villages under the jurisdiction of Tongle Miao Township. It is located in the southeast of Tongle Township, with a population of more than 6200 people, 80% of whom are Dong. Tongle Village is the seat of the government of Tongle Township, and also the political, economic and cultural center of Tongle Township.

For a long time, the local township government has attached great importance to the development, inheritance and protection of Dong embroidery industry, and designated Dong embroidery as one of the "four characteristic industries". Among the Dong embroidery of Tongle, the most representative one is the embroidery in Tongle Village, and the non-hereditary descendants of the famous local embroidery are basically concentrated in Tongle Village. Such as autonomous

region level "intangible heritage" people, Liuzhou, Guangxi arts and crafts master, Sanjiang Dong embroidery museum founder and director Yangtian. The autonomous region non-material cultural heritage embroidery tradition of Dong people, Guangxi arts and crafts masters, Tongle Village, founder of the first Dong embroidery floor and Tongle Village dong embroidery association President and principal business personnel, Wei Fengxian. Guangxi Zhuang Autonomous Region level representative inheritor of Dong Embroidery, Liuzhou city arts and crafts master, Sanjiang Chuanfu Dong Embroidery Co. LTD, and the founder of Qinghua Embroidery Workshop Inheritance Base, Wei Qinghua. In 2016, Tongle Township listed the creation of Dong embroidery tourism handicraft processing base into the five-year development plan. With Sanjiang Dong Embroidery Museum, embroidery building and Dong Embroidery Association as the center carrier, it launched the first Dong embroidery tourism handicraft design and production competition to stimulate talents and market potential. Supporting the Sanjiang Chuanfu Dong Embroidery Co. LTD to the society for ethnic embroidery tourism handicraft sample, organize production representative national embroidery tourism handicraft marketing campaign to the national tourism attractions and shopping, through various measures for dong embroidered opened the door wide market, Promote the organic combination of traditional Dong embroidery and Tongle Dong embroidery tourism handicrafts, Enrich the embroidery products of the Dong people, increase the practicality of the embroidery handicrafts of the Dong people, strengthen the national embroidery tourism handicrafts industry, promote the increase of farmers' income, achieve targeted poverty alleviation, and protect, inherit, develop and prosper the embroidery of the Dong people. Therefore, it is of great significance to investigate Tongle Village, Dong embroidery museum, embroidery building and Dong embroidery association, and communicate and interview with inheritors.

5.1.3 Chengyang Bazhai

Chengyang Bazhai is located in Sanjiang Dong Autonomous County, Liuzhou City, Guangxi, 18 kilometers away from Sanjiang County. There are eight natural villages in Chengyang Bazhai, commonly known as "Chengyang Bazhai", where nearly 10,000 Dong people live. There are many festivals here, and it has the reputation of "the town of one hundred festivals". It is the largest tourist attraction in Sanjiang County and a famous Dong nationality scenic spot in Guangxi. As the main tourist attractions of Sanjiang dong autonomous county, Sanjiang Cheng Yang Bazhai unique natural ecology and national customs attracted a large number of tourists, conducive to the spread of traditional culture, therefore, Since 2019, Dong Embroidery Experience Hall and Dong Embroidery Life Hall have been established in Chengyang Bazhai, Sanjiang, where tourists can experience and consume Dong embroidery. The promotion and dissemination of Dong embroidery is very helpful for the ethnic identity of Dong embroidery, and is also the embodiment of Dong embroidery cultural heritage management.

5.2 Period

The research dates from the origin of Dong Embroidery to today. About 2,000 years of history divide the history of Dong Embroidery into three periods: the first is the feudal period (about 475 BC-AD 1910), the second is (1911-1989) and the third is from 1990 to the present. Among them, the most important time point is the third stage, from 1990 to now, about 32 years.

5.3 Another Unit analysis

I chose The Doye Festival of Dong people in China (Liuzhou Sanjiang) as the analysis unit. The traditional productivity of the Dong people in Sanjiang, Guangxi province is relatively backward. Chanting and unified movements in primitive production activities can improve labor efficiency, which promotes the formation of Doye culture to a certain extent. In major festivals, Dong people's children wear dong embroidery costumes and dance Doye, which has become a cultural symbol to condense the national spirit and ethnic identity. Under this background, Dong People's Doye Festival is gradually formed, inherited and developed. As cultural heritage management has gradually focused on intangible cultural heritage and developed into the mainstream of international heritage management, especially after UNESCO formally adopted the Convention on the Protection of Intangible Cultural Heritage in 2003, the use of cultural heritage management, Sanjiang Dong Autonomous County began to successfully build China (Liuzhou Sanjiang) Dong Doye Festival tourism brand. In shaping the course of tourism brand, constantly improve the activity specification in Sanjiang Dong autonomous county, upgrade the festival, sponsored by the original Sanjiang County, the county government, upgraded to the Guangxi autonomous region tourism bureau, Liuzhou city people's government of the host, and always adhere to the enterprise cooperation, the government leading, enterprise operation, the masses to participate in, the effect is remarkable. The festival culture connotation of Doye Festival is constantly enriched, the market allocation of cultural resources is constantly optimized, regional economic cooperation is constantly strengthened, Dong embroidery and its products as well as the Dong embroidery costume performance has always been an indispensable element of Doye Festival. In recent years, China (Liuzhou · Sanjiang) Dong Doye Festival has developed into one of the most successful, influential and representative traditional ethnic festival brands in the border area of Guangxi, Hunan and Guizhou, Guangxi and even the whole country, and has been highly praised by tourists and people from all walks of life. It has won five awards, including "Best Theme Award" and "Special Award for Ethnic Minority Festival" of China Festival Academy award, "Top Ten Brand Festival of China" of China Festival Development Forum, "Top Ten Festival with The Most Ethnic Characteristics of China" and "Top Ten Tourism Festival Brand of Guangxi". Therefore, the Dong Doye Festival in Sanjiang has research value, which is conducive to the study of ethnic identity and cultural heritage management of Dong embroidery, as well as the inheritance and development of Dong embroidery.

6. Research Methodology

This study adopts qualitative research method to explore the ethnic identity and cultural heritage management of Dong embroidery art.

The general definition of qualitative research is a situational activity that places the observer in the real world, which consists of a series of interpretive physical practices that make the world perceptible. These practices transform the world into a series of statements, including field notes, interviews, conversations,

photographs, notes, and personal memos(Norman&Yvonna,trans.Feng, X.T.2007,p.4).

6.1 Population Group

6.1.1 Population and Groups

In my field, population groups are divided into the following groups:

A) Practitioners of Dong Embroidery

1) Arts and crafts masters and non-hereditary people: they are the leading figures and main representatives of the inheritance and development of Dong embroidery. They play a very important role in the inheritance, dissemination, operation and development of Dong embroidery. Among them, there are 2 masters of arts and crafts in Guangxi, 2 masters of arts and crafts in Liuzhou, and 16 non-hereditary inheritants at city and county level .

2) Designers and operators of embroidery and disseminators: they are masters of modern network promotion of Dong embroidery as well as inheritors. Most of them are people with higher education, relatively few of them, such as Wu Shuanglin, Qin Guizhen, etc

The above two groups are my key information providers. They can not only provide information about the history and artistic characteristics of Dong embroidery, but also collect information about ethnic identity and cultural heritage management of Dong embroidery.

3) Xiu Niang: It is the main force of the industrialization andCommoditization of Dong nationality embroidery. Among them, people with lower education level account for a high proportion, 95% of whom are Xiu Niang aged around 45 and above.

4) Dong embroidery and Dong embroidery dressed performers: people who display Dong embroidery in various activities and wear Dong embroidery products to perform.

5) Dong embroider-related products merchants: online or offline merchants who operate Dong Embroider-related products, including inheritors, embroidery mothers, local people and external merchants who enter the Dong embroider-related industry.

The above groups are my general information providers, can provide information on Dong embroidery craft, cultural heritage management commoditization and so on.

B) Relevant Government Personnel and Scholars

1) Staff of relevant government departments: they are the main players of policy and financial support, inheritance declaration and recognition, publicity and promotion, such as the County Bureau of Culture, Culture and Tourism, Sanjiang Dong Autonomous County Cultural Center, County Women's Federation, etc.

2) Relevant researchers: They are the main force in studying Dong embroidery culture and exploring the essence of Dong embroidery culture. They can be teachers, artists, researchers, librarians, retirees, etc. For example, teachers from 6 traditional craft workstations, such as Guangxi University for Nationalities station and Guangxi Art Institute station, searched relevant literature from a unique perspective, went deep into Sanjiang for field research and recorded relevant information, and displayed and promoted Dong embroidery culture.

This group is also a key information provider, mainly reflecting the management of cultural heritage, but also conducive to the development of ethnic identity of Dong embroidery. Through this group, specific data and information of Dong embroidery history and cultural heritage management can be obtained.

C) Tourist and Others

1) Tourists: There are both ordinary tourists and cultural tourists. The gaze of tourists encouraged the starees to develop a new form of supply. Dong embroidery is no exception.

2) Consumers: they are consumers of products related to Dong embroidery, which to a certain extent promotes the development of local economy, drives the industrialization development and globalization process of Dong embroidery products, and also affects the cultural change and value transformation of Dong embroidery to a certain extent. Both domestic consumers and foreign consumers.

3) Other locals people in Sanjiang: This is an important folk force to witness, participate and inherit the development of Dong embroidery culture. They are not only the participants of Dong embroidery ethnic identity and cultural heritage management construction, but also the objects of cultural tourism and tourists' gaze.

4) Media: It is an organic force to spread the traditional culture of Dong and Dong embroidery. There are government and folk organizations or individuals, which provide help for the spread of Dong embroidery and its costumes.

5) Organizing event planners: They are mainly organizers of some activities or festivals in Sanjiang, and some of their planning can directly promote the spread of Dong embroidery.

This group is a general information provider who needs to be interviewed randomly in a field trip, it can be obtain Others identity of Dong embroidery and the commoditization of the Dong embroidery cultural heritage management.

6.1.2 Sample

In my research field, the research sample is Sanjiang Dong embroidery. Dong embroidery stitch include flat embroidery, interlocking embroidery, laying down embroidery, knot embroidery, staggered needle embroidery, disc embroidery and so on. Sanjiang Dong embroidery features paper-cut embroidery, the flat embroidery is the main stitch, supplemented by other stitches, it does not need to go through the complicated process of drawing or counting the yarn like other famous embroidery, instead, the embroidery pattern is first cut out with a certain thickness of paper, and then the cut pattern is pasted to the cloth with good pulp, color embroidery thread is then used to embroider the finished product along the edge of the paper-cut pattern. Its finished products have a concave and convex three-dimensional sense of bas-relief.

1) Traditional Dong Embroidery and its Patterns

The traditional Dong embroidery mainly takes clothes as the carrier, and its application fields are mainly on clothes, shoes, hats and braces. Dong people advocate animism, believe in primitive religion and worship many gods. No matter mountains, rivers, ancient trees, rocks, Bridges, Wells, etc., all are regarded as gods and objects of worship, so all things can be embroidered. The traditional dong embroidery patterns are usually made up of the sun, moon, stars, flowers, birds, fish and insects, forming an abstract but unified embroidery style.

2) Modern Dong Embroidery and its Pattern

The carrier of modern Dong embroidery has changed a lot. Besides clothing, it also includes jewelry, bags, decorative paintings, tourist souvenirs and all kinds of cultural and creative products of Dong embroidery. However, the modern Dong embroidery pattern originates from the traditional Dong embroidery pattern and has some changes, the original abstract style has become more and more concrete. With the expansion of the application field of Dong embroidery, its pattern content is not limited to the original sun, moon, star, day, flower, bird, fish, insect, etc., and its theme of pattern expression is more abundant.

6.2 Instrumentation

6.2.1 Data Collection Tools

1) Survey form and interview question form

Questionnaire, mainly in the form of online release, using the network survey made by the questionnaire or form, Interview main question sheet, a questionnaire or questionnaire prepared by submitting some important questions in advance in written form to the interviewee.

2) Photography, video recording and recording tools

Camera, video camera or mobile phone: mainly used to collect picture image data; Recorders are used to record formal or informal interviews and conversations.

6.2.2 Record and Analysis Tools

Notebook, pen, computer, etc : Notebook can not only take field notes, record the information of relevant field population, site, environmental culture, relevant informants and interviewees, but also serve as the work record of researchers, record the research plan, time arrangement and other relevant information.

6.3 Data Collection

6.3.1 Collection of Literature Data

Literature is the carrier of recording and inheriting human cultural knowledge, the general term of all printed and audio-visual materials in recording, exchanging and spreading, and the basis of scientific and humanistic research. According to different carriers, it can be divided into print edition, audio and video edition and electronic edition. The collection of documents and materials needs to be accumulated by copying, downloading, recording, excerpting and taking notes in places such as libraries, archives and major network databases.

6.3.2 Field Data Collection

1) Interview method: Interview has been common in our daily life, and is also an effective means to obtain cultural experience and relevant useful information. In this study, we mainly collect relevant data through formal interview, informal interview, group interview, in-depth interview and electronic interview.

2) Observation method: Observation is the cornerstone of all methods in the social or behavioral sciences and the main method of ethnographic research (Norman&Yvonna,trans.Feng,X.T.2007,p.25). Observation into Sanjiang Dong Autonomous County is an important method to collect data. Observation used general observation and participatory observation.

6.4 Data Analysis

For the analysis of data collected in this study, I adopted qualitative research method. The processing, analysis and interpretation of qualitative empirical

data is a process of synthesizing high-tech language and discourse system, which requires mastery of a set of special interpretation conventions and narrative techniques. I used the concepts of ethnic identity and cultural heritage management to analyze Dong embroidery.

6.5 Research Presentation

6.5.1 Paper

Descriptive Analysis and Pictures (full text).

6.5.2 Research Papers

Publication of papers in Scopus or other international journals as appropriate.

7. Literature Review

With the title of Sanjiang Dong Embroidery: Ethnic identity and Cultural Heritage Management in the Development of Ethnic Minorities in China, I have collected many relevant texts and concepts and conducted relevant research and analysis.

7.1 Research Text Review

From the available text literature, there are relatively few researches on the embroidery field of Dong ethnic at present. A search of Dong embroidery on CNKI can find 59 relevant documents. The research focuses on the analysis and research of the patterns and crafts of Dong embroidery, the inheritance and protection of Dong embroidery and the modern application of Dong embroidery.

7.1.1 A Review of Related Analysis and Research on the Patterns and Crafts of Dong Embroidery

Part of the existing research literature on Dong embroidery is about the analysis and research of the patterns and production techniques of Dong embroidery. For example, Kang Kai (2014) made a detailed analysis of the main pattern types of Dong embroidery by combining the specific patterns of Dong embroidery in his paper "Pattern Types and Aesthetic Characteristics of Dong Embroidery". On this basis, the Researcher explores the three aesthetic characteristics of Dong embroidery, which are both naive and mature, simple and rich, and harmonious between man and nature, in order to deepen people's cognition of the aesthetic value and artistic value of Dong embroidery. He believes that Dong embroidery is a unique cultural heritage of ethnic minorities in China, with distinctive local and ethnic characteristics, and the three aesthetic features of dong's embroidery patterns have become one of the important symbols that distinguish them from other ethnic embroidery arts(Kang,2014,P. 227-228).

In the "Aesthetic Implication and Deduction of Dong Embroidery Art", found that the aesthetic implication of Dong embroidery comes from life through the analysis and deduction of the patterns and techniques of Dong embroidery. Its aesthetic value is immeasurable. They point out that the materials of Dong embroidery come from nature and life. The Dong embroidery, which loves life and is based on life, embodies the aesthetic psychology, national character and aesthetic interest of the Dong people with great ingenuity, and becomes an admirable work of art(Zuo&Liu&Zheng &Zhang,2019,P,10-11). In addition, Zeng Xia, Jin Zhi (2020) took the patterns of Guangxi Sanjiang Dong embroidery as the research object in their

paper "Application of Traditional Dong Embroidery in Sanjiang and Artistic Characteristics of Its Patterns". By means of historical documents and field investigation, this paper analyzes the categories, patterns and artistic features of Sanjiang Dong embroidery from the perspectives of design and sociology. They believe that Sanjiang Dong embroidery has a wide range of application in daily life, with rich embroidery patterns and themes, rigorous design composition and brilliant colors, which is the most precious spiritual wealth of dong people and fully embodies the contribution of Dong women to China's traditional skills(Zeng&Jin,2020,p.21-23).

Moreover, such as Shan Ran's (2017) "Research on Patterns and Colors of Embroidery of Dong People in North Guangxi", Jin Zhi , Chen Xianggui's (2019) "Patterns and Aesthetic Characteristics of Embroidery of Dong People in Sanjiang", Ma Lili's" (2015) Artistic Characteristics of Embroidery Patterns", Chen Jiemei's (2010)"Embroidery Making of Dong People in Northern Guangxi -- A Case Study of Tongle Township, Sanjiang Dong Autonomous County, Guangxi" and "Functional Analysis of Embroidery Paper-cut Patterns of Dong People in Tongle Township, Sanjiang County" are all studied from the patterns and production techniques of Dong embroidery.

7.1.2 Review of Relevant Analysis and Research Literature on the Inheritance and Protection of Dong Embroidery

Some scholars focus on the inheritance, protection and development of Dong Embroidery. For example, Hao Guoqiang, Liu Jingyu (2019) wrote the paper "Online Embroidery Niang: Research on the Living Inheritance of Rural Intangible Cultural Heritage is based on the investigation and research of dong online embroiderers. On the one hand, the diachronic changes of embroidery skill inheritance are understood through the research method of oral history, and on the other hand, the synchronic development of embroidery culture is outlined by combining online cyberspace research and offline field investigation. The research focuses on how non-inheritors who master the traditional culture of intangible cultural heritage embroidery and modern Internet technology realize the active inheritance, organization and production, online education and innovative development of Dong embroidery through wechat, we-media and other network platforms. They came to the conclusion that the online embroidery women should break the information cocoon, expand the weak connection, and enhance the innovation and cultural competitiveness of the live inheritance of dong embroidery. They believe that online embroiderers of Dong nationality in Sanjiang have three inspirations for the lively inheritance of rural INTANGIBLE cultural heritage, namely, the lively inheritance with the help of network scenes, the intergenerational inheritance with the help of young people, and the innovative inheritance with the help of market economy (Hao&Liu,2019,p.112-119).

Hou Fangni, Wu Shuanglin (2020) analyzed how to carry out effective innovation on Dong paper-cut embroidery based on inheritance from three aspects of skills, materials and product types in their paper Inheritance and Innovation of Dong Paper-cut Embroidery. It provides some reference for the inheritance and development of Dong paper-cut embroidery. They believe that to create cultural and creative products in line with contemporary aesthetics, innovation must be carried out on the basis of tradition. With traditional culture as the foundation, innovation can be stable. It is hoped that when inheriting the skill of Sanjiang Dong paper-cut

embroidery, it can not only preserve the essence of Dong culture, but also integrate paper-cut embroidery into modern life, so that cultural inheritance does not stop at appreciation, and cultural inheritance will come naturally(Hou&Wu,2020,p.63-65).

In addition, Tan Zhiwen (2020) the master thesis of the Guangxi dong embroidery research - the transmission of cultural living condition in the residential renovation in Sanjiang county ping village experience space design, for example, through the study of Guangxi Dong embroider the coupling relationship between culture and residential space, summed up the Guangxi dong embroidery culture in its native culture space transform live transmission strategy, to reproduce the cultural space, Reshape space with culture. From the point of view of design, he takes the living inheritance of Dong embroidery culture as the entry point, and integrates its cultural elements, cultural stories and cultural situations into the design of residential reconstruction, so as to achieve the sustainable development of Dong traditional culture and characteristic residential style and drive the economic benefits of local related industries.

Moreove, Wu Liuhua (2017) Guangxi Sanjiang Dong embroidery art inheritance research, Qi Zhi (2018) master's thesis "Guangxi Sanjiang Dong embroidery status quo excavation and inheritance research - a Case study of Dudone Township and Tongle Township" and other literature is also from the perspective of dong embroidery inheritance and protection.

7.1.3 Review of Research Literature on the Modern Application of Dong Embroidery

Some scholars focus their research on the modern application of Dong embroidery. For example, in "The Ceremony of" Embroidery -- Cultural And Creative Design of Dong Embroidery in Dong Folk Etiquette ", refines and innovates its artistic elements and applies them to cultural and creative design through in-depth research on Dong embroidery and Dong folk etiquette culture. It not only plays an important role in the protection, inheritance and innovation of the traditional embroidery skills of dong people, but also improves the cultural connotation of China's cultural and creative products and provides new development ideas and space for China's cultural and creative product design(Li &Xiang,2020,p.25-26).

And Ding Yan(2020) written by the master's thesis "" dark reddish purple cyanine" brand series of dong embroidery apparel product design research ", the Researcher with "dark reddish purple cyanine" brand dong embroidery series design as the research point, focus on looking for dong embroidered application in the modern clothing product design breakthrough, in the traditional dong embroidered balance between elements and fashion elements.

In addition, "Writing Culture: Dong embroidered clothing design in the contemporary painting art cultural performance" mainly quotes the concept of "writing culture" from the context for "meaningful social environment to absorb resources and create meaningful social environment", by selecting analysis of dong dress form, especially in the contemporary Chinese painting art in the form, feeling rich cultural traditions, customs and old In order to provide more possibilities for the development of Chinese contemporary art and Dong culture, this paper explores the inner rules and cultural expression of Dong in painting art creation(Lu,2016,p.24-31).

Moreover, Tian Qi's(2018) "On the Application of Dong Embroidery Culture in Modern Living Space" and Huang Jianbiao's(2017) "Preliminary Study on

the Application of Dong Embroidery in Modern Home Decoration Design" are all studies on the modern application of Dong embroidery.

From the above literature, it can be seen that scholars' research on Dong Nationality embroidery is generally limited to some aspects of dong nationality embroidery, such as pattern craft, inheritance, protection and application, etc. There are few researches on Dong Embroidery with modern concepts, especially from the perspective of ethnic identity and cultural heritage management. Therefore, a broader academic perspective is needed to study Dong embroidery. On the basis of previous studies, this paper discusses and studies dong Embroidery from the perspectives of ethnic identity and cultural heritage management, which is of great significance to broaden the research field of Dong embroidery.

7.2 Concept Review

7.2.1 Review of the Concept of Ethnic Identity

The concept of "ethnic group" was first used in the 1930s in the West to describe the result of cultural contact between two groups, or the culturalization phenomenon from small groups to the larger society. As the connotation of the word "ethnic group" is complex, scholars' research vision is also different, the concept of ethnic group has many different definitions, corresponding to the ethnic group identity also has a variety of research perspectives. An overview of the research on ethnic identity in Chinese and Western academic circles mainly focuses on the following aspects:

7.2.1.1 Research on the Conceptual Theory of Ethnic Group and Ethnic Identity

Max Weber(1961) gave a definition of ethnic group in his book *Ethnic Group*. He believed that ethnic group refers to the group that has subjective belief on the common lineage due to the similarity of physical type, cultural customs or the common memory in migration, and this belief is of great significance to the common relationship of non-relatives. This group is called a pack. This is based on the common characteristics within the group, that is, the emphasis on linguistic, ethnic and cultural characteristics.

Fredrik Barth(1969), a Norwegian anthropologist, defined ethnic groups in terms of their exclusivity and belongingness in His book *"Ethnic Group and Boundaries"*, which became the representative of *"The Theory of Boundaries"*. He believes that "ethnic group" is a category identified by its own members, and is a social relationship or organization generated in social interaction. The boundary of an ethnic group is not necessarily the geographical boundary, but mainly the "social boundary". The study of ethnic identity should focus on ethnic boundaries, that is, the maintenance of ethnic boundaries, rather than their language, culture and consanguinity characteristics.

Primordial theory and situational theory are the two main viewpoints of the generation theory of ethnic identity that emerged in western anthropology in the 1970s and 1980s,these two views are representative in the theory of ethnic identity. Primordial theory is represented by the anthropologist Clifford Geertz and the Sociobiologist Pierre L. Vandenberghe. According to primortism, "Ethnic group is the natural unit of human beings, which has the same long history, language, religion, race and land as human beings. The 'primordial ties' is the force and basis for these natural units to gain cohesion and exclusion. Clifford Geertz (1963), in his work *The*

Integrative Revolution : Primordial Sentiments and Civi Politics in the New States, in Old Societies and New States : The Quest for Modernity in Asia and Africa, believed that ethnic identity comes from "givens" acquired in life, such as blood, religion, customs, language and culture. In order to understand ethnic identity correctly, we should better understand the history and culture of ethnic groups, and emphasize the inheritance of the core part of ethnic identity by ethnic group members and the connection between them. In *The Interpretation of Culture*, Geertz (2008) believes that the basic hinge to maintain ethnic identity is the natural or spiritual original social existence such as common blood relationship, common region, language, religion and customs, these social beings "shape people's ideas about who they really are and who they are inextricably related to, and derive their power from the irrational foundations of human nature.

Different from them, situational theory (also translated as "instrumentalism") is represented by Paul Blas and Benedict Anderson. Situational theory develops on the basis of primordialism and explains ethnic identity from the perspective of social context. The idea that ethnic identity is itself has no defined core, but is multiple, that is, situational (instrumental interest). According to situational theory, ethnic identity is a group's response to a specific situation and a tool used in competition with economic, political and other social theories. Paul Blas points out that ethnic identity is constructed in the process of competing for limited resources, changeable and utilizable, and varies with objective social situations. Benedict Anderson (trans,2003) further pointed out that ethnic groups are imagined, and ethnic identity emphasizes not "what" but "why", that is, "how they are imagined". In fact, "Primordial theory" and "situational theory" are not completely opposite, and they can be combined to explain ethnic identity.

Zhang Jinhong (2018) pointed out in his doctoral dissertation "research on Ethnic identity and National Identity in the Era of Globalization -- A Case Study of Yi People in Liangshan", Sichuan province that ethnic identity is an ideological concept gradually formed by people in the process of social communication, itself a dynamic concept with three dimensions of cognition, emotion and behavior. its core is the construction and recognition of ethnic identity, which is the sense of belonging and responsibility of ethnic group members based on the common blood relationship, historical memory and cultural tradition, it has distinct ethnic and cultural characteristics.

In addition, other scholars have studied the conceptual theories of ethnicity and ethnic identity; For example, Lan Linyou's " (2003) *On The Theory of Ethnic Group and Ethnic Identity*", Wang Jingyi, Ding Wenjun's(2009) "Conceptual Definition of Ethnic Group", Sun Jiuxia's (1998) "On Ethnic Group and Ethnic Identity", Li Jili's(2006) "Ethnic Identity and Its Current Situation", Xu Dawei's(2007) "A Review of Bart's Ethnic Theory", Zhou Daming's (2001) "On Ethnic Group and Ethnic Relationship", Zhang Yonghong's(2005) "On Ethnic identity and National Identity" and a series of papers also made a specific discussion of ethnic and ethnic identity theory.

7.2.1.2 Review of empirical case studies on ethnic identity

There are many research achievements in this respect, such as The doctoral dissertation Of Luo Ying(2017) titled " Visual Art and Ethnic Identity of Jingpo Ethnic Group". The Researcher focuses on the crowd difference and identity

revealed by visual art from the perspective of art anthropology and cultural anthropology by using field investigation, literature review, inductive analysis and other methods. At the same time, it is a supplement to the ethnic group theory that the visual perceptual affective symbols of ethnic groups should be regarded as the basis of ethnic differences and division.

He Wenjun (2019), in her doctoral dissertation research on Yugur Ethnic Identity and National Identity in the Digital Era, selected a minority ethnic group in northwest China -- Yugur as the research object, took the use of Yugur media as the entry point, and based on the communication theory, culturalization theory and constructivism theory, Use the quantitative research such as regression analysis and structural equation and virtual ethnography, social network analysis and other qualitative research, examines the digital age Yugur people use media, media literacy, media forms, and its own factors in minority nationality's role in the process of identity formation, probes into the digital era under the mechanism of the Yugur national identity and ethnic identity.

In addition, Chen Xinlin's(2013) "Folk Festivals and Ethnic Identity -- An Empirical Study Based on Tanxi Community in Hunan", Ming Yueling's(2005) "Ethnic Identity and Ethnic Identity -- A Case Study of ethnic Identification Process in Hongtuxi Village in Western Hunan", "Myths and Legends and Ethnic Identity -- A Case Study of Panhu Belief of Miao nationality in Wuxi Area", Li Xiangfu's (2003) "Ethnic Identity in The Context of Urbanization -- A Case Study of Yi People in Yuanyang County, Yunnan Province", He Xuan ,Yan Chunpeng's (2020)"Ethnic Identity and Artistic Boundary Construction of Naxi Ethnic Group -- A Case Study of Naxi Leba Dance", Lin Jifu, Wu Peiqi (2021) "the Evolutionary logic of ethnic identity to Chinese National Identity -- Based on discussion of Hunlong Festival of Bamboo Shoots in Nanling " and Zheng Xiaoyun's (2013)"Traditional Maintenance and Ethnic Identity in Thailand -- Based on field trips to two Villages in Thailand " are all empirical case studies of ethnic identity.

Empirical case studies on ethnic identity have different perspectives, Some scholars study from an interdisciplinary perspective, such as Luo Caijuan's (2012) "Spatial Memory and Ethnic Identity: The Memory practice of Nong Zhigao of Zhuang people in Maguan County, Yunnan Province". Gao Yuan's (2007) "Historical Memory and Ethnic Identity "uses multidisciplinary methods such as history, architecture and anthropology to study ethnic identity from the edge of time, space and identity. Some scholars studied from the perspective of myths and legends and religious beliefs, For example, Wang Wanping's (2016) "Research on Folk Beliefs from the Perspective of Ethnic Identity -- A Case Study of Baima Tibetan Worship ceremony " and Lu Junbiao's(2011)"Ritual, Power and the Construction of Ethnic Identity: A case study of a Jing Ethnic Village in southwest China ".

In this study, Dong ethnic group refers to the local Dong people in Sanjiang Dong Autonomous County. Dong ethnic group identity refers to the sense of belonging and responsibility of local Dong people in Sanjiang Dong Autonomous County based on their common blood relationship, historical memory and cultural tradition, with distinct ethnic and cultural characteristics. At present, there are few researches on the ethnic identity of dong nationality, and there are no literatures on the ethnic identity of Dong ethnic embroidery. Therefore, it is necessary to carry out researches on the ethnic identity of Dong ethnic embroidery.

7.2.2 Literature Review of the Concept of Cultural Heritage Management

Bob. McKercher(2006) pointed out that cultural heritage management is a systematic protection to maintain the cultural value of cultural heritage assets to meet the enjoyment needs of contemporary and future human beings, which has become a global phenomenon. Cultural heritage management has also become a topic of concern to scholars, and its research literature mainly focuses on the following aspects:

1) Literature Review on Cultural Heritage Management System or Mode

Li Fengqing, Liu Cheng (2021) made a systematic analysis of the characteristics and causes of cultural heritage management system in their paper Research on the Development and Construction of Management Mode of Chinese Cultural Heritage management. They believe that cultural heritage management can use flexible strategic management theory to guide practical work, and construct a new mode of cultural heritage management with multi-dimensional measures, so as to promote the cultural heritage cause better(Li &Liu ,2021,p.136-143).

Xu Hailong (2009) described and considered some developed countries in his paper Several Models of Cultural Heritage Management and Development. he summarizes several forms, such as cultural tourism, creating national cultural brand during holidays, ecological museum model, cooperative management and development, and tries to dig out some advanced experience models to provide some references and ideas for the development of China's cultural heritage industry(Xu ,2009,p.118-120).

In his paper The Reform of cultural heritage Management System in Western European Countries and Its Enlightenment to China, Xu Songling (2005) made a detailed review of the reform of cultural heritage management system in Western European countries since the 1980s, and discussed the enlightenment of these reforms to China and the special needs of China's cultural heritage management system reform(Xu,2005,p.87-100).

In addition, there are Yu LiYing (2015), the master thesis "f the non-material cultural heritage management system reform in China ", Gao Jie (2021) doctoral thesis "based on cultural perspective of comparative study of Chinese and western cultural heritage manage men ", Lv Xiaobin (2013) doctoral thesis" the research of natural and cultural heritage protection mechanism based on property rights perspective ", "The reform of Natural and Cultural Heritage Management System from the Perspective of Institutional Innovation " by Yao Qingshan (2009) and " the Reform of China's Natural and Cultural Heritage Management Mode "by Wang Xingbin (2002) are all research documents on cultural heritage management system or mode.

2) Review of Research Literature on Cultural Heritage Protection and Development in Cultural Heritage Management.

Bob McKercher (2006) gives a more comprehensive discussion on how tourism and cultural heritage management can work together in a partnership to achieve their common interests. He pointed out that tourism can be a powerful ally for cultural heritage management and a powerful tool for achieving truly sustainable use of cultural heritage assets. Cultural tourism can survive only when cultural assets are managed in a sustainable manner, and sustainability can only be achieved when tourism and cultural heritage management work in partnership.

Li Chunlei (2012), in his paper "Strategic and Sustainable Management of Cultural Heritage: Tourism Development, Regional Identity Construction and Cultural And Economic Development", started from the analysis of the characteristics of cultural heritage and its transformation and utilization mechanism. From cultural heritage and tourism development, regional culture and identity construction and economic development in three levels of cultural heritage management strategic and sustainability, the hope can for the protection of cultural heritage, development and provides a strong theoretical basis for the balance between the two, and to ensure that the development of normative, persistence, and extensibility (Li, 2012, p.157-161).

In his paper "The Commoditization of Intangible Cultural Heritage -- Theoretical Thinking Based on Foreign Studies", Su Junjie (2020) proposed a "process" perspective based on the western frontier heritage speculative research perspective, integrating the Commoditization process of INTANGIBLE cultural heritage with the value construction process of intangible cultural heritage. Taking the intangible cultural heritage in Lijiang, Yunnan Province as an example, It reveals the process of dynamic value construction and multi-value construction in the process of intangible cultural heritage Commoditization. He examines theoretical issues such as heritage value, cultural change and authenticity in the Commoditization of Intangible cultural heritage by establishing an innovative perspective of intangible cultural heritage. He pointed out that the Commoditization of Intangible cultural heritage is not a static result of advantages and disadvantages, but should be seen as a dynamic process of complexity (Su, 2020, p.289-304).

Besides these, there are many cases about cultural heritage management, such as Su Wen (2019) "studies of Jiuquan city non-material cultural heritage protection management", Kong Yan (2017) of the "three holes" world cultural heritage management research", Zhang Qian, Jiang Hongling "the tourism Commoditization of li ethnic brocade and cultural production risk research", etc. It can be seen that the research literature on cultural heritage management mainly focuses on the study of cultural heritage management system or mode, the study of cultural heritage protection technology and development in cultural heritage management, and the empirical study of cultural heritage management cases. There is very little research on the cultural heritage management of traditional crafts, and there is no literature on the cultural heritage management of Dong Embroidery.

To sum up, there is still no literature to discuss dong embroidery from the perspective of ethnic identity and cultural heritage management, which is a research gap and a perspective worthy of attention.

8. Concept, Theory and Conceptual framework

This study takes ethnic identity and cultural heritage management as the main research concepts, and used cultural tourism, commoditization, cultural policy and other related concepts to support the demonstration.

8.1 Ethnic Identity

The concept of ethnic identity in this paper is derived from Zhang Jinhong's (2018) doctoral dissertation "Ethnic identity and National Identity in the Era of Globalization: A Case Study of Yi people in Liangshan, Sichuan". This paper points out that the ethnic identity is people in social activities in the process of gradually formed a kind of ideology, itself is a cognitive, emotion, behavior of three

dimension dynamic concept, its core is the construction of ethnic identity and recognition, ethnic members based on common blood, historical memories and cultural traditions formed on their sense of belonging and responsibility consciousness of ethnic group, It has distinct ethnic and cultural characteristics. The ethnic identity of this paper is the ethnic identity of Dong embroidery. Throughout the development history of Dong Embroidery, Dong embroidery embodies dong people's understanding of nature, survival experience, aesthetic appreciation, values and people's way of sustenance of passion formed in the long-term development. Dong embroidery itself is the manifestation of dong people's tendency consensus and recognition of Dong culture, especially dong women. The combination with its carrier naturally forms the symbol of dong ethnic identity and ethnic identity. In this paper, I was used "ethnic identity and National Identity in the Era of Globalization: A Case Study of Yi People in Liangshan, Sichuan" and Luo Ying (2017) "Jingpo Ethnic Visual Art and Ethnic Identity" as research models to illustrate the dynamic concept of ethnic identity of Dong embroidery. It is influenced by cultural heritage management, commoditization, cultural tourism, cultural policy and other related fields, and changes with the changes of social culture.

8.2 Cultural Heritage Management

The concept of cultural heritage management in this paper comes from Bob McKercher's book "cultural tourism: a partnership between tourism and cultural heritage management" (2006), which points out that cultural heritage management is a systematic conservation to maintain the cultural value of cultural heritage assets to meet the enjoyment needs of present and future human beings. This paper uses this concept to explain and analyze the cultural heritage management of Sanjiang Dong embroidery, and discusses the process, methods, advantages and disadvantages of its cultural heritage management and protection.

8.3 Commoditization

The concept comes from "social life of things - commodities in the cultural field of vision" compiled by Appadurai, Arjun (1986). In the book, Kopytoff (1986) in "The cultural Biography of things: Commoditization as process " believes that: "The production of goods is a process of culture and cognition at the same time: goods are not only materially produced goods, but also things with cultural marks; Commoditization is a generative process, not a state of being either or not."

The Commoditization studied in this paper is mainly used to assist the concept of cultural heritage management, and Commoditization is also one of the forms of cultural heritage management. Combining the intangible cultural heritage of Dong embroidery with the Commoditization process of cultural tourism is the construction process of the cultural heritage management of Dong embroidery, and further constructs the ethnic identity of Dong embroidery.

8.4 Cultural Tourism

The concept also comes from Bob McKercher (2006) cultural tourism: a partnership between tourism and cultural heritage management. In the book, the definition of cultural tourism is diverse and there are basically four types: Derived from travel, motivation, experience and operation. covers a wide range of activities, including historical tourism, ethnic tourism, art tourism, museum tourism, etc.(Bob McKercher & Hilary, Trans.Zhu, L.P. 2006,p.3-6). In this study, the cultural tourism is the Dong embroidery as the main cultural carrier or product of cultural tourism,

which is complementary to the concept of ethnic identity and cultural heritage management, and plays an important role in the construction of Dong embroidery ethnic identity and cultural heritage management.

8.5 Cultural Policy

The concept comes from Kevin, V.M. (2017) 's book *Public Culture, Cultural Identity, And Cultural Policy: A Comparative Perspective*, which argues that cultural policy is a public policy decision concerning the governance of cultural and artistic activities. This paper mainly uses the concept of cultural policy to supplement the cultural heritage management of Dong Embroidery.

In addition to the above concepts, this paper also uses sub-concepts such as local wisdom and traditional re-invention to demonstrate the two concepts of ethnic identity and cultural heritage management.

According to the above concepts, the following conceptual framework can be drawn, and this paper conducted research according to this framework (Figure 1).



Figure 1 Conceptual Framework
Source: Researcher

9. Benefits of Research

9.1 The Academic

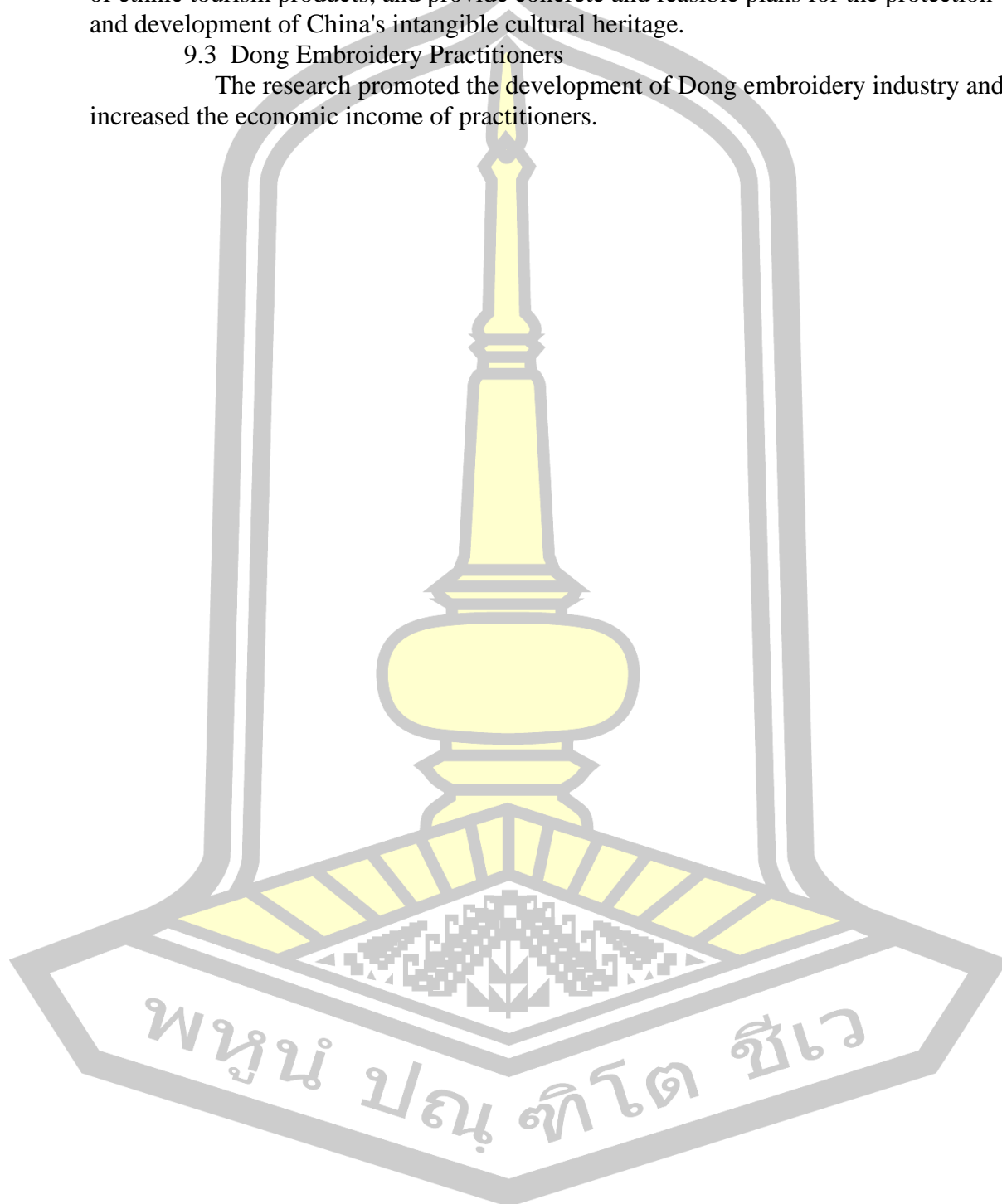
The research of this subject systematically analyzes and sort out Sanjiang Dong embroidery from the perspective of ethnic identity and cultural heritage management. This paper expounds the relationship between the artistic form of Dong embroidery and various environmental, policy, economic and cultural phenomena. This makes up for the vacancy in related fields of Dong embroidery, further enriches the connotation of related concepts, expand the research field, and provide a reference model for researchers related to traditional handicrafts. At the same time, it also provides a better strategy for the inheritance and development of Sanjiang Dong embroidery.

9.2 Government Departments

The completion of this study provides a theoretical reference for government departments to formulate cultural industry and cultural heritage management policies, carry out intangible heritage protection and the industrialization of ethnic tourism products, and provide concrete and feasible plans for the protection and development of China's intangible cultural heritage.

9.3 Dong Embroidery Practitioners

The research promoted the development of Dong embroidery industry and increased the economic income of practitioners.



CHAPTER II

Social and Cultural Historical Development of Dong Group in Sanjiang

Introduction

This chapter mainly introduces the historical development of the social culture of Sanjiang Dong ethnic group, in order to understand the historical and cultural development process of Sanjiang Dong and Dong embroidery. This chapter is divided into two parts, The first part is an overview, including an overview of the Dong minority and an overview of the Sanjiang Dong ethnic group; The second part is the historical development of the social culture of Sanjiang Dong, including the historical and cultural development of the Dong before the end of the feudal period - the origin and flourishing stage of Dong embroidery, the historical and cultural development of the Dong after the end of the feudal period from the Xinhai Revolution to the early stage of reform and opening up - the decline stage of Dong embroidery, and the historical and cultural development of Sanjiang Dong from the 1990s to the present. The development process of Sanjiang Dong history and culture - the recovery stage of Dong embroidery after cultural heritage management. The contents of this chapter will lay a solid foundation for the study of ethnic identity and cultural heritage management of Dong embroidery in Sanjiang.

2.1 Sanjiang Dong: Ethnic group, Ethnic Minority

Sanjiang Dong ethnic group is a branch of the Dong minority in China, and they share a common ethnic name and language, and their historical origins, cultural traditions, values, festivals and customs, religious beliefs, social structure and organization are closely related to each other. Therefore, to study the Sanjiang Dong, it is necessary to understand the entire Dong minority, which is an important revelation to the understanding of the history and culture of the Dong, and it helps to understand more comprehensively the source of the ethnic name of the Dong, the historical background, the cultural inheritance, and the social structure of the Dong in Sanjiang, which can provide the basis for a more accurate and in-depth study.

2.1.1 Dong Minority

The Dong is an ancient and unique minority in China with a long history and rich cultural traditions. It is mainly distributed in the connecting zones of Guizhou Province, Hunan Province and Guangxi Zhuang Autonomous Region in southwestern China and the southwestern corner of Hubei Province (Feng&Zhu&Li&Pan&Long & Li, 1999,p.1). According to the data of the seventh population census (which began on November 1, 2020, and was published on May 11, 2021), as of 2021, the population of the Dong minority within China was 3,495,993, occupying the 12th place in terms of the number of population of the 56 ethnic groups in China.

Before the founding of the People's Republic of China, the Dong had been an minority with only a language but no writing, and its native language, Dong, belongs to the Dong Shui branch of the Zhuang-Dong language family of the Sino-Tibetan language family, and has close kinship with the Chinese Zhuang language, the Maonan language, the Mulao language, the Shui language, the Buyei language, and the Dai language. The Dong language is divided into two dialects, the southern and the northern, and the Sanjiang Dong language of Guangxi is in the southern

dialect(Dong Brief History Writing Group, Revised Brief History of the Dong, 2008, p.2). For a long time, the Dong cultural tradition of recording narratives, passing on history, and expressing emotions is either transmitted orally through the language of the ethnic group or through the folk art they create, such as the multi-voice, conductor-less, and accompaniment-less Dong minority big song, the bright and colorful Dong embroidered costumes, and the unique wooden architectural sculptures, such as the Drum Tower and Wind and Rain Bridges, to reflect this. To reflect, because of this, in the long history of development, the Dong people have created a brilliant folk art, these arts have withstood the storms of history and the vicissitudes of life, but still managed to preserve, and become the bright cultural heritage of the Dong people and gradually attracted the attention of the world. With the long-term interaction between the people of Dong and Han, Dong and Han cultures have absorbed and integrated in the exchange and interaction, many Dong people have learned Chinese, and absorbed a lot of ancient and modern Chinese vocabulary in the Dong language, and most of the people are able to speak Chinese, and in the process of development, the Dong people began to use Chinese characters to record things in the way of recording the Dong sound.

After entering the new China, in order to change the status quo that the Dong people had language but no writing, and to create scientific and common writing for the Dong people, several departments set up the Dong Working Group of the First Task Force for the Survey of the Languages of China's Ethnic Minorities to go deep into the Dong villages and carry out large-scale surveys, collations, and research on the Dong language in various places, and a scientific seminar on Dong language and writing problems was held in August 1958 in Guiyang, in which the "Dong Writing Program (Draft)", a hieroglyphic script with rich expressive and recording capabilities, was discussed and adopted. The meeting discussed and passed the "Dong Writing Program (Draft)", in which Dong writing is a kind of hieroglyphic script with rich expression and recording ability, and the birth of the "Dong Writing Program (Draft)" put an end to the history of the Dong who did not have their own scripts with songs and dances, embroidery and woodcutting, and the use of Chinese characters to record the Dong sound, which was an important event in the history of the Dong people (yuncunzhai.com).

Most of the Dong people live intermixedly in the forested mountainous areas with their Han, Miao, Zhuang, Shui, Yao, Buyi, Maonan and other brother ethnic groups(Feng&Zhu&Li&Pan&Long&Li,1999,p.2). And tend to live mostly by agricultural cultivation of rice as their main way of life, with a mixture of forests and grains, and also engage in fisheries, animal husbandry, and handicrafts making and other activities. They believe in the spirituality of nature, revere nature, honor their ancestors, and focus on the harmony between man and nature. The Dong people are an ethnic group with high aesthetic ability. In the long history of development, the Dong people have used their hard work and wisdom to build a beautiful and rich home and create a splendid culture with national characteristics (Brief History of the Dong People, Revision of the Brief History of the Dong People,2008,p.9). They have created magnificent drum towers, unique wind and rain bridges, beautiful and melodious multi-part Dong songs and Dong folk songs, pipa songs, words, Dong opera, Dong songs and dances, Dong folklore, Dong costumes, Dong handicrafts and so on, which constitute a colorful Dong art garden, and colorful Dong folklore is full

of aesthetic connotations and has aesthetic connotations. with aesthetic connotation, which has great research value (Yang, 2017, p.2).

Overall, Dong is an important part of China's multiculturalism and is the ethnic name of all Dong people, whose traditional culture and unique customs add a unique charm to China's cultural landscape. Their clan name carries the history and cultural inheritance of the Dong people and reflects their identity and self-consciousness, so it is necessary to study it first.

A) Dong Minority Name

The emergence of clan names is one of the main symbols of the formation of an ethnic group, and it represents the identity and cognition of an ethnic group. Through the study of clan names, we can gain a deeper understanding of how an ethnic group perceives itself, how it expresses its culture and values, and how it distinguishes itself from other ethnic groups; it can also help us explore and understand an ethnic group's historical origins, cultural traditions, and social development; and it can also reveal information about social relations, power structures, and exchanges and interactions among ethnic groups. It reveals to us the uniqueness and diversity of an ethnic group, and provides important perspectives and references for ethnic studies, cultural studies and social science research.

Dong as the minority name of the Dong people, is not inherent, it is through the precipitation of history to finally form their own ethnic name, which is the primary embodiment of the identity of the Dong ethnic group, but also the main source of the name of the Dong embroidery. The name itself has a specific origin and meaning, and is associated with the ancestor of the Dong ethnic group, the region, the characteristics, historical events and so on. Before the Dong formed their own name, during the Qin and Han Dynasties, their ancestors were included in the "Qianzhong barbarians", "Wuling barbarians" or "Wuxi barbarians" and other ancient ethnic groups; from the Wei, Jin, North and South Dynasties to the Tang Dynasty, their ancestors were included in "Qianzhong barbarians" and "Wuxi barbarians". From the Wei Jin, North and South Dynasties to the Tang Dynasty, the ancestors of the Dong people were included in the "Beng" and "Wu Hu" ethnic groups (Yang Zh H 2011, p.3). The Dong appeared as a single ethnic community in history books, probably during the Song Dynasty. The words "keeclanp", "gelouwan", and so on, recorded in the history books of this period, are the phonetic equivalents of the Dong's self-professed name, "gan" or "jin", which is a Chinese word for the Dong sound. The "keeclanp" and "geloupan" are the phonetic cuts of the Chinese characters for the Dong name "Gan" or "Jin" (Luo&Wang, 1989, p.35).

After the formation of the Dong as a single ethnic group, there are many names for the Dong, including their own name and the name of other ethnic groups. Among them, the main self-names of the Dong are "Gaeml" or "Geml" and "Jaeml" (Compiling Group for a Brief History of Dong, 2008, p.13). the Sanjiang Dong generally call themselves Gaeml, most of the Dong in Guizhou call themselves Geml, and the Dong in Hunan's Tongtong call themselves Jaeml (Zhang, 2019, p.19). More and Jin are the Fangyin variations of Gan GAEML, which are cognates of the Dong language, and their meanings are basically the same, from this point of view, the self-proclaimed names of the Dong people are basically unified, which is also a manifestation of the self-identification of the Dong ethnic groups.

In the Dong language, the word *Gaeml* or *Jaeml* can be used as *Nyenc Gaeml* (Dong family, Dong people) to explain, meaning people living in the "Dong", Dong "has the meaning of mountain valleys, dams on both sides of the streams and rivers, small basins, and the meaning of the field of the Panyang. In the Qing Dynasty, "Liuzhou Prefecture Zhi", Volume 30, "Yao Boys", says: "Dong people live in the middle of the open mine, also known as the Dong people". In the Dong song "Ancestral Song", the place where the ancestors live is called *Gaeml Jemc*, which means "cave in the mountain", and *Gaeml Jemc* has the same meaning as "district" and "area". *Gaeml Jemc* is the same as the word for "district" and the word for "cave" in the Dong language today, which means "Gam ljev". The district, Dong, and *Dong* are just different Chinese characters used in different eras to record the same voice of the Dong and the living environment of their ancestors. It is also believed that "*Gaeml* is the name of the ancient social structure and social system of the Dong" (Xian,1995, p.63).

In most cases, *Gaeml* or *Jaeml* also stands for the verb "to isolate", "to enclose", "to forbid", "to protect", etc. It means "to fortify, cover, isolate with wood, branches, etc. as an obstacle", and is used as an ethnic term to mean "to live in a place separated by mountains". *Gaeml* or *Jaeml* also stands for the verb "to isolate", "to enclose", "to forbid", "to protect", etc. It means "to fortify, cover and isolate with wooden strips, branches, etc. as obstacles", which is used as a metaphor for "people living in the area separated by mountains and covered by forests" by the ethnic group. Xian Guangwei (1995), in his overview of the Dong ethnic group, believes that the Dong people's self-proclaimed name is developed from the meaning of *Gaeml* as a verb, and he believes that the Dong people's self-proclaimed name refers to those who live in a protective facility, which has two meanings: First, it refers to a more closed environment in its natural state, a zone surrounded by high mountains or primeval forests as barriers, with streams and fields of various sizes to form a small basin convenient for cultivation, and second, it refers to a place with a high mountainous terrain. The first refers to the more enclosed environment in the natural state, a zone surrounded by mountains or virgin forests as a barrier, in which there are large and small streams and fields, forming a small basin convenient for cultivation, which just matches the natural ecological environment of the Dong ethnic group, which resides in the vicinity of the water; and the second refers to the artificial protective facilities around the settlement. This is a kind of artificial defense fence, called "spine gate", it is for the defense of foreign tribes, foreign villages, foreign cottages or beasts invasion and set up, with thorns surrounded by the settlement of the small door, spine gate is a closed village. In some of the old villages that have preserved many traditions, you can still find these "thorny gateways" surrounded by bushes, with gates guarded by a god of the village or a god of the gate, which are often closed tightly at night. From this, we can see that the origin of the name of the Dong people is derived from the natural geographical and ecological environment in which they live, that is, in the "creek caves". One is from the artificial environment created by the Dong people, i.e., the "spine", which are inseparable from the unique living space of the Dong people(Xian,1995, p.32).

It is referred to as the other name, that is, the other ethnic groups to the Dong people, most of them start with the word "Dong", such as Dong Miao, Dong people, Dong family, and so on, and there are also called DaiGu, Gaemdan, and

Gaem, and the word "Dong" in the beginning of these appellations may be related to the administrative divisions of the "Dong", the name of the ethnic village organizations that were set up in Dong ethnic areas in the Sui-Tang Dynasty. The administrative division of "Dong" is related to the fact that during the Sui and Tang dynasties, the ethnic village organizations living in the southern and southwestern regions were called "Dong". In the Southern Song Dynasty, Zheng Qiao's "Tong Zhi" also contains the statement that "the Song Dynasty was based on the Tang Dynasty system, with the larger ones being called states, the smaller ones being called counties, and the smaller ones being called dongs". The origin of the name is related to the local natural environment as well as the name of the Dong people. Other names are often borrowed from the name of the Dong, such as the Yao people in Sanjiang County call the Dong in Sanjiang "Taolu", which has the same meaning as the name of the Dong. The self-name and other names of the Dong follow the naming principle of "the name from the master", they have a very close relationship with each other, they are all generated in the specific environment where the Dong people live, and they are the different names of the Dong people in different historical backgrounds, but all of them reflect the original meanings of the names of the Dong people, therefore, in a certain sense, the self-name and the other names are the same, Therefore, in a certain sense, self-identification and other-identification are also the same(Xian,1995,p.34) , which is also a reflection of self-identification and other-identification.

Throughout the development of China's ethnic minorities, the name of the Dong ethnic group changed with the historical background, showing a diverse and mixed state, until after the founding of New China, in 1953, after the ethnic identification was united as the "Dong ethnic group", and since then the name and status of the Dong ethnic group has been legally recognized(Yang,2012,p.1). It also gives the name of Dong embroidery a unified ethnic group to rely on.

B) Dong Minority Origin

Minority origin is a complex and diverse concept, usually referring to the origin or lineage of an ethnic group or population. It involves the ancestry, migratory history, cultural traditions, ethnic characteristics, social structure and links with other ethnic groups. Through the study of ethnic origin, people can better understand and trace the place of origin, migratory path, spreading range and relationship with other ethnic groups, so as to understand the historical background and development and evolution process of the ethnic group; they can also better understand the cultural inheritance of the ethnic group, such as cultural characteristics, values, traditional beliefs, customs, traditional arts, etc., and enhance the pride and self-knowledge of their own ethnic identity, and form identity and belonging. self-knowledge, and form a sense of identity and belonging. It is also possible to understand the mutual influences, exchanges and integration among ethnic groups, to promote understanding and harmonious development among different ethnic groups, and to discover the diversity and commonalities among different ethnic groups, etc. Each ethnic group has its unique ethnic origin and history, but may also share common cultural elements and historical experiences, and the Dong is no exception.

In the long process of the development of China's ethnic minorities, the relationship between the Dong and other nearby ethnic minorities has been difficult to distinguish in ancient times, and all the ethnic groups living in the south were once

uniformly referred to as "Yue", "Barbarians", "Beng" and so on. All the ethnic groups living in the south were once uniformly called "Yue", "Barbarian", "Bong" and so on. In this kind of integration and migration, people of all ethnic groups exchanged and learned from each other, identified with each other, and formed deep friendships, and gradually formed their own single ethnic community, and the Dong formed a single ethnic group probably in the Song Dynasty.

As one of China's ethnic minorities, the Dong, due to its long history, the lack of clear written records, and the reliance on traditional oral, arts and crafts heritage, there is still a great deal of controversy in the academic community over the origins of the Dong, and there is no definitive conclusion yet. In summary, there are mainly two different versions: the alien version and the indigenous version..

According to the alien version, the ancestors of the Dong people were probably relocated from other parts of the country during the Tang Dynasty for historical reasons, and are the people who constitute the main body of the Dong people today (Xian,1995,p.65). The "Wuzhou theory" and the "Jiangxi theory" are included in this theory. The "Wuzhou theory" is not only reflected in the migratory songs in the ancient Dong songs in Guizhou, but also in the handwritten copy of the Wu Family Tree by the Qing people in Enshi, Hubei, and can also be found in some customs, totem worship, and in the ancient books of Liuzhou and Wuzhou(Zhang,1989, p.43-46), which can reflect the origin and development history of the Dong. origin and its course of development. For example, the article "Discussing the Migration of the Dong from the Song of Ancestor Sacrifice" reads: "In ancient times, the Dong settled in Wuzhou, and when they migrated, they went up the Dejiang River, passed through Liuzhou, and entered Guizhou against the Du liujiang River, and settled in Guzhou first, and then stretched out from there; some of them migrated to the Passage, and then moved northward from the Passage to Tianzhu and Xinhuang; and some of them migrated eastward, settling in Sanjiang, Longsheng and other counties " (Zhang, 1991, p.56).

As for the "Jiangxi theory", it is mainly based on Dong genealogies, historical records and folklore that many Han people flowed into their current residence from Ji'an Province in Jiangxi Province due to desertion, business and war(Long,1991, p.59-60). In A Brief History of the Dong (1985), he said: "As early as the Song and Yuan Dynasties, many Han Chinese of Jiangnan origin moved into the Dong area because of war or because they could not bear the exploitation and oppression of the feudal rulers. In the Ming Dynasty, Zhu Yuanzhang, in order to consolidate local power and strengthen feudal rule, in addition to inheriting the mantle of the Yuan Dynasty and appointing 'meritorious soldiers' as governors, he also set up forts in the Dong area, and 'allocated troops to the lower towns and people to the lower fortresses', so as to carry out military rule over the Dong people, and most of these people came from Jiangxi Jijiang Province, which is the largest city in China. Moreover, most of these people were Han Chinese from Ji'an Province in Jiangxi Province ... The saying that the ancestors of the Dong came from Jiangxi is actually a reflection of the integration of ethnic groups" (A Brief History of the Dong People, 1985,p.12-13).

And the indigenous say that the Dong people, who are now on the border of Guizhou, Hunan and Guangxi, have been born and bred in this area since ancient times. They are the masters of this land, but only because of the different times, they

are called by different names(Xian,1995,p.64). "The Dong have lived in the land bordering Hunan-Guizhou-Guizhou since ancient times. ... The Dong are an indigenous people, and indigenous is the mainstream of the Dong" (Long,1991, p.69). In addition, Zhang Renwei (1982) believes that "the Dong is a predominantly indigenous ethnic group that has absorbed foreign elements, which was developed by the Bong people who appeared at the time of the Wei and Jin dynasties in the border of Xiang-Qian-Gui, after a long period of interaction and influence with other ethnic groups and people's communities, including those formed by the Bong people. It was developed through a long period of interaction and influence with other ethnic groups and communities of people, including the Dong ancestors who moved from Wuzhou in Guangxi and Ji'an Province in Jiangxi Province."

Although there is no consensus among scholars on the origin of the Dong, it is mostly believed that the origin of the Dong is related to the ancient Yue people(Yang , 2012, p.6-8), who in *Studies on the Culture of the Dong* (1999) stated that the Dong "can trace their earlier ancestors from the history books to the Hundred-Yue people, who had already inhabited the south of the Yangtze River and south of the mountain in China during the period of the Five Dynasties. Most of them were originally the Yue people who lived in the Cangwu area during the Qin and Han Dynasties, i.e., the indigenous inhabitants of Zhaoqing, Guangdong Province and Wuzhou, Guangxi Province in the middle reaches of the Xijiang River at that time" (Feng&Zhu&Li& Pan&Long&Li , 1999, p.10)

Dong people are one of the most populous and oldest ethnic groups in Sanjiang County. As one of the branches of Dong people, the origin of Dong people in Sanjiang is basically the same, which is quite controversial. According to scholars' literature, including interviews with residents of different local villages, there are mainly three opinions, the first two of which are Wuzhou theory and Jiangxi theory in the former foreign theory, The Researcher also asked this question when interviewing an old man surnamed Yang in Tongle Village, Sanjiang, who also told the Researcher that their ancestors moved from Taihe County, Ji 'an Prefecture, Jiangxi Province, which is completely consistent with the Jiangxi said by the foreigners.The third is that their ancestors migrated from Dongting Lake in Hunan Province to the southeast of Guizhou, and then entered the Sanjiang River from the southeast of Guizhou (Li&Wu, 2013, p.17). The annals of the old county said: "There are Dong people in Xiangxi, and the Dong people in this county may come from there." Corroborates the statement. Whether they moved from Wuzhou in Guangxi or from Hunan and Jiangxi, these areas all belonged to the Baiyue gathering place in ancient times, and also experienced the name of Yue - Man-liao, etc., which also shows that the ancestors of the Dong people had lived in the border area of Hunan, Guizhou and Guangxi a long time ago, and had the same or similar cultural change historical background.

2.1.2 Sanjiang Dong Autonomous County

Sanjiang Dong Autonomous County belongs to Liuzhou City of Guangxi, China, located in the northern part of Guangxi Zhuang Autonomous Region, at the junction of Guangxi, Hunan and Guizhou Provinces (regions), and was named after the three rivers Xunjiang, Rongjiang and Rongjiang that converge in its territory(Figure 2). Sanjiang Dong Autonomous County is a county with many variations, belonging to Guilin County in Qin Dynasty, Tanzhong County in Yulin County in the two Han Dynasties, and Tanzhong County in Guilin County in the

Three Kingdoms of Wu Dynasty, but its countyhood began in the Song Dynasty (Li&Wu, 2013, p.1). In the fourth year of Chongning Dynasty, the Huayuan Army was set up in Sankouzhai in Rongshui County, which was then changed to Pingzhou, and the county was set up, which was the beginning of the countyhood of Sanjiang (Sanjiang Dong Autonomous County Records Compilation Committee,1992,p.1). After the Southern Song Dynasty, Yuan to the early Ming Dynasty, through several changes, to the Ming Dynasty, Hongwu ten years (1377) and abolished the county, changed to the Sanjiang Township Inspection Division, Hongwu thirteen years (1380) November 26th and abolished the Division of the county, still known as the Huayuan County, belonging to the Liuzhou Prefecture, the county seat of the Sanjiangkou (now the Sanjiang Old Fort). Wanli nineteen years (1591), the county seat moved to Danyang Town (now Danzhou Village) and built Danyang City. And the late Ming Dynasty, the Qing Dynasty until the Republic of China 2 years (1913) are called Huaiyuan County, the Republic of China 3 years (1914) was renamed Sanjiang County, Republic of China twenty-one years (1932), the county seat from Danzhou moved to Guyi. 1949 November 18, the People's Liberation Army conquered the county seat of the Guyi, Sanjiang was declared liberated, and successively in the same year in the December 15 and 18 were set up respectively in the Communist Party of China, Sanjiang County Party Committee and the Sanjiang County People's Government. 1952, the Chinese People's Liberation Army attacked the county town Guyi, Sanjiang County People's Government. On December 3, 1952, the People's Government of Sanjiang Dong Autonomous Region was established, marking the first county-level autonomous local government of the Dong in the People's Republic of China, thus realizing the regional autonomy of the nationalities (Li&Wu , 2013, p.9-19).

1) Geographic and Natural Ecological Environment of Sanjiang .

As it is often said that one side of the water and soil nurtures one side of the people, the unique geographical environment can create a unique history and culture, Sanjiang Dong Autonomous County, as Guangxi's cultural heritage is the most concentrated, best preserved, and most national and regional protection list of the autonomous county of ethnic minorities(Yang,2012,p.3). Its long history and profound cultural heritage cannot be separated from its ecological and geographical environment, which is based on mountains and water, and the inheritance of Dong embroidery so far cannot be separated from the rugged and self-sufficient ecological and geographical environment of Sanjiang Dong Autonomous County.

Sanjiang Dong Autonomous County has a total area of 2,454 square kilometers, the county is a hilly and mountainous area with heavy hills, and the terrain is complex and varied, the county is dominated by hills and low mountains, with more mountains and less flat land, the peaks of the mountains are mostly between 500 and 1,000 meters in elevation, and the rest of them are high mountains, depressions in river valleys, and small dams, etc., among which, 77.2% of the total area is covered by mountains, 13.5% is covered by low hills, and 0.6% is covered by river basins, and 8.7% is occupied by other areas. Others occupy 8.7% of the total area, of which the ridges, valleys, depressions and small flat dams below 500 meters are the main farming areas in the county, and water and dryland crops are cultivated and planted all over the county. The cultivated area of the county is about 230,600 mu, accounting for 6.3% of the total area(Sanjiang Dong Autonomous County Records Compilation

Committee,1992,p.1) .of which paddy fields are mainly planted with rice, and drylands are mainly planted with maize, corn, sweet potatoes, cassava, and vegetables, etc. The cycle of cultivation repeats itself from year to year, and plays a certain role in the regulation of ecology.

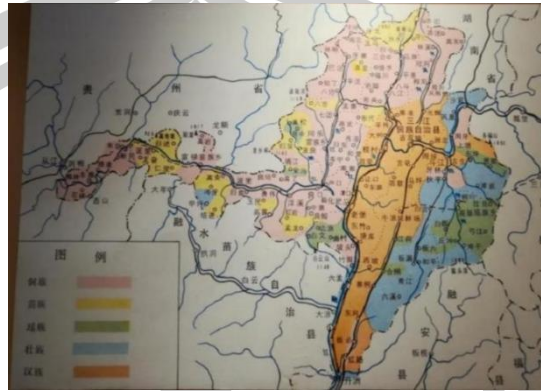


Figure 2 Map of Sanjiang Dong Autonomous County Showing the geographic location of Sanjiang Dong Autonomous County

Source: Zhu Linqun , photoed at the Dong Museum of Sanjiang Dong Autonomous County, June 15, 2020

The county belongs to the humid climate zone of the south ridge of the central subtropical zone, the climate is mild and livable, with few frosts in spring, no scorching heat in summer, no bitter rain in autumn and few severe cold in winter, with much rain, fog, forests and relatively humid air, and its soil is suitable for the growth of forests and crops such as rice, and also suitable for the growth of raw materials for Dong embroidery and Dong cloth, such as cotton, indigo, neem tree, leather tree and other material crops. The vegetation in the territory is lush, with a wide variety of plants, and the forest coverage rate reaches 77.4%, which makes the ecological environment pleasant. There are 74 large and small rivers in the county, with streams and rivers running across the county, and rivers are densely packed, surrounding the high mountains and hills, forming a geographical environment where there must be water and mountains and water depend on each other (Figure 3). Water has a very important position in the life of the Dong people, is indispensable to the survival of the Dong family, and also has an important symbolic significance in the culture of the Dong people. In the mountains surrounded by Dong families, wherever there are rivers and streams, there are Dong people(Su,2006, p.75).The Dong people live by the mountains and water, the mountains and water constitute the living environment of the Dong people, in which they live in the fields and fields, and the Dong family makes a living by planting rice, so it is also known as the "people on the water" and the "people of rice" (Yang,2017,p.3).



Figure 3 The natural environment of Tongle Township in Sanjiang County is near the mountains and by the water

Source: Zhu Linqun photoed August 8, 2022

A technical document on handicrafts during the Warring States period, is the first compilation of handcraft technology in China, which records the specifications and systems of various crafts, and states that "there is a time in the sky, a time in the earth, a time in the material, a time in the material, a time in the craft, and a way in the work, and the combination of these four things can be good"(Kao Gong Ji, About 770 ~ 221 BC). It is pointed out that nature, climate, materials and craftsmanship must be considered together in order to create good products. Dong embroidery, as a handcraft in the Dong farming era, is also a product of the natural environment, climate, material, and handmade wisdom of Dong women in the Dong region. The combination of the Dong family and the environment makes Dong culture possible. This is the case with the Sanjiang Dong, who created ingenious architectural art with wood in the high mountains, dense forests and streams, and created textile and clothing art with cotton and indigo, such as Dong embroidery and Dong cloth. All these are inseparable from the natural environmental conditions in which the Dong family lives.

Because of the rugged mountainous terrain, the natural landscape of "nine mountains, half water, half field" has been formed in the Dong area (Yang, 2017, p.3), and because of such a mountainous area with few fields, before the founding of New China, the Sanjiang Dong have long been in a closed state of low food production, difficult to travel by road, undeveloped trade and self-sufficiency. The state of self-sufficiency is relatively closed. In order to change the poor living conditions, the Dong family used their own hard work and wisdom, relying on the mountains to eat the mountains, relying on the water to eat the water, through the self-sufficient way of life to create a brilliant national culture, but also to make the Dong embroidery development and inheritance possible. The mountains and waters have nourished the children of the Dong people, nurtured the history of the Dong people, and also nurtured the unique material and spiritual culture of the Sanjiang Dong people. In such a geographic and ecological environment, the Dong people have formed their own clan name and camped in villages to build their own homeland in the way of ethnic groups, and it is also in such an environment that the girls of the Dong family have extracted the materials and refined the elements from the nature, and have weaved and dyed the cloth skillfully, and have used a needle and a thread to record

the nature and the life, use embroidery to embroider their happy life on Dong family costumes, and create their own beauty in the long history of the Dong people.

2) Characteristics of Population Distribution in Sanjiang.

Social and cultural development cannot be separated from human distribution activities, and Dong society is also composed of different populations. When studying the historical and cultural development of Sanjiang Dong, the population distribution of Sanjiang Dong can provide important information and insights, which can help to deeply understand the social structure of Sanjiang Dong and its relationship with other ethnic groups, and provide a scientific basis for the cultural inheritance, social development, and policy formulation of the Dong.

Sanjiang Dong Autonomous County is the only Dong Autonomous County in Guangxi Zhuang Autonomous Region of China, and one of the five Dong Autonomous Counties in China with the largest population of Dong, with 6 towns, 9 townships, 160 administrative villages and 10 communities under its jurisdiction, and inhabited by 5 ethnic groups, namely, the Dong, the Miao, the Han, the Zhuang and the Yao. In the long process of China's ethnic minorities in the development of feudalism, due to natural factors and social reasons, especially war and cruel oppression, exploitation, Sanjiang population declined sharply, in the Qing Dynasty, fifty years of Kangxi (1711) when the statistics of Huaiyuan County (Sanjiang) only 1035 adult males left, the Qing Dynasty, Qianlong twenty years (1755) adult males 1,516 until the Xinhai Revolution to end the feudal period, the population has grown somewhat, but the number of people is not as high as in the past, but it is still a very small number. Population growth, but in the Republic of China in the early and mid-1930s, warlords, warlords of various factions in and out of Sanjiang frequency, some under the pretext of going to the countryside to "fight bandits", extorting food and money, massacre of the people, the overall growth trend of the population is slow, the Republic of China in the 22nd year (1933), the county's total population of 113,697, the Republic of China in the 34th (1945) the county's 147,976, and the population of the county in the period of 1933 - 1945, the county's total population of 113,697, the county's total population of 147,976. In the 12 years from 1933 to 1945, the population increased by 34,279 people, an increase of 30.1%. After the establishment of the People's Republic of China, the population grew relatively fast, and in the 27 years from 1963 to 1990, the population increased from 172,521 to 318,273, an increase of nearly 84.5% (Sanjiang Dong Autonomous County Records Compilation Committee, 1992, p.117-118).

After entering the 90s, with the development of economy and driven by the wave of reform and opening up of young people going out to work, the number of resident population of Sanjiang Dong Autonomous County tends to stabilize.

According to the results of the 7th National Population Census which started in November 2020, the resident population of the county is 321,538, of which the Dong ethnicity is 181,145, accounting for 56.33%, which is the main ethnic group in Sanjiang, mainly living in 9 townships of Liangkou, Yangxi, Fulu, Meilin, Bajiang, Tongle, Dudong and Linxi. It is the main ethnic group in Sanjiang, mainly living in 9 townships: Liangkou, Yangxi, Fulu, Meilin, Bajiang, Tongle, Dudong and Linxi. Han Chinese in Sanjiang, with a total population of 49,231, accounting for 15.31%, are mainly distributed along the river in Guyi, Zhouping, Chengcun, Danzhou, Laobao, Doujiang, etc.; and the other minorities, such as Miao, Yao, Zhuang, etc., have a total

population of 91,162, accounting for 28.35%. Among them, there are two branches of Miao in Sanjiang: "Lao Miao" and "Grass Miao": the legend says that they were moved from western Hunan and Guizhou, and now they are mainly distributed in more than 40 villages and hamlets in Linxi, Duhuo, Bajiang, Tongle, Liangkou, Fulu, and Yangxi townships; and there are two branches of Yao in Sanjiang, namely, Panyao and Hongyao. In Sanjiang, there are two branches of Yao: Pan Yao and Hong Yao. They are mainly distributed in Gaoji Township, some villages in Danzhou Township, Laobao, Tongle, Liangkou, Yangxi and other townships. The Zhuang in Sanjiang call themselves "Buzhuang", and they moved from Qingyuan and Nandan in the Ming Dynasty because they fled from famine and difficulties or were soldiers in a fortress. They are mainly concentrated in the townships of Doujiang, Gaoji and Heping (Li&Wu,2013, p.17-18).

For a long time, Dong, Han, Miao, Yao, Zhuang and other nationalities have been living together in Sanjiang Dong Autonomous County, and the unity and harmony among the nationalities, mutual exchange, complementing each other's strengths and weaknesses, and mutual identification in exchanges within and outside of their nationalities have formed an intertwined, solidarity, intermingled but different ethnic relations. In this kind of ethnic relationship, various ethnic cultures and arts converge, and all ethnic groups learn from each other and develop together. After absorbing many cultural nutrients, the Dong people still maintain their unique national artistic characteristics, forming their distinctive national culture and rich folk art.

Since ancient times, the Dong local residents are used to the life of men and women, Dong women naturally become the main body of Dong embroidery, through the changes of the times, Dong embroidery in the Dong around the situation is not the same, according to the Dong costume inheritor Wu Shuanglin, currently engaged in Dong embroidery in Sanjiang and the formation of a small-scale gathering of the Dong are mainly three townships and one township, respectively, the Tongle Miao Township, Meilin Dong Township, Fulu Miao Township and Dudong Town, other often have some old people retain the habit of doing Dong embroidery. In other places, there are still some old people who still have the habit of doing Dong embroidery. The creation and development of art cannot be separated from people and society, and the formation of ethnic identity cannot be separated from the identity of ethnic members and the identity of other ethnic groups. The creation and development of Sanjiang Dong embroidery is also the same, the local Dong women are the main creators of Dong embroidery, and they also build up the Dong society together with the local Dong people, and become the audience and promoter of Dong embroidery. The identity of Dong embroidery is further shaped by the interaction with other local ethnic groups and the costumes.

2.1.3 Traditional Social Organization System and Social Life of Sanjiang Dong people

A) Traditional Social Organization System of Sanjiang Dong people

Any kind of alleged society is composed of people in specific time and space conditions(Liao,2009,p.23), and the traditional society of Sanjiang Dong is no exception. As the main body of the traditional society of Sanjiang Dong, the Dong family members rely on their own traditional culture, and together with their unique natural environment and the population of various ethnic groups, they constitute the traditional society of Sanjiang Dong, and form their own unique organization and

system of "sovereignty lies in the people" in the interactions with the populations of various ethnic groups. In the interaction with various ethnic groups, they have formed their own unique organization and system of "sovereignty lies in the people". These organizations and systems have played an important role in the long development history of the Dong ethnic group, and have been able to unite the sense of belonging and identity of the Dong ethnic group, and have also played a role in the development of the inheritance of Dong embroidery.

Historically, the Dong have not established a unified national state power organization since the formation of their independent ethnic group. Unlike the top-down Researcheritarian centralized system of the traditional Chinese mainstream society, which is in line with the imperial power politics, the Dong traditional society is indirectly ruled or nominally governed by the Dong people and their local grass-roots village self-governing organizations. In traditional Dong society, the Dong people have the right to freely express their social and political opinions, as well as the right to participate in political management and supervise political operations. Their village organizations and their alliance "joint-venture" organizations play the role of the state in organizing and managing the Dong society, and realize the "customary rule" of the locality. These grass-roots village organizations of the Dong include bloodline and geographic organizations, as well as their alliance organizations, the Hekuan.

1) Organization of Blood: Bula System

The Dong bloodline organization, also known as the Dong family organization, is a natural combination of the Dong male bloodline as the basis for a family system organization with a beginning, an end, and an unending family system organization, the members of the organization are generally from the same male ancestor of the three to four generations of the female family, which is a very common grass-roots organization of the Dong region, the same bloodline organization of the various family households live together in a Dong village or a relatively concentrated several points of a Dong village living in succession, with the drum tower and the same Dong embroidery costumes as the symbol of its existence. The families of the same bloodline mostly live together in a single Dong village or in several relatively concentrated spots in a Dong village, and take the drum tower and the same Dong embroidered costumes as the symbols of their existence(Liao, 2009, p. 34). The organization has a set of normative system to maintain its normal existence and function, i.e., the "Bula system", which is in essence the patriarchal system of the Dong society with national and regional characteristics (Liao, 2009, p. 33).

The system of "Bula" is made up of the customs and various regulations of the grass-roots members of the Dong supplementary pull society, and it restrains the words and deeds of the Dong people in their daily life, exerts its efficient social function, and has become an integral part of the traditional social culture and behavioral culture of the Dong people. Its main social functions are to adjust disputes and conflicts within the clan, to maintain the unity and survival of the clan, to support the elderly and raise children, and to organize some major festivals and celebrations (Shi, 1991, p. 61). For example, in Dong wedding ceremonies, members of the Tzu-La, who are related by blood, help to organize the ceremony, and female family members of the Tzu-La members are often tasked with examining the bride's Dong-embroidered dowry and dowry Dong-embroidered craftsmanship. The function of the

system of "Bula" can be specifically expressed as internal and external management of two aspects. The internal function is mainly manifested in the function of mutual assistance and benefit among the members of the Bula, the function of education, discipline and organization, the function of behavioral norms of the members, and the function of regulation. The external functions of the "Bula" system are mainly manifested in the mediation of conflicts between the "Bula" and other "Bula", and the maintenance of the collective reputation and the legitimate rights and interests of members. These functions will make the members of the Bula feel a sense of belonging to the Dong Bula, enhance the cohesion of the community and thus create a sense of identity, and at the same time serve the function of passing on and protecting the traditional cultures and customs of the Dong people.

In general, the Dong Bula system is an important part of the Dong culture, which is both a social security system and a special form of social organization in the Dong society, and to a certain extent plays the role of social mediation and governance. In addition, it is a form of organization based on the principle of self-government, which reflects the democratic spirit and collective consciousness of the Dong people, and at the same time strengthens the cohesion among the villagers and the sense of belonging, which is of great significance for the development and stability of Dong society. In modern society, with the acceleration of urbanization and the development of social change, Dong society is also undergoing a gradual transformation, and the influence of the Bula system in modern Dong society is gradually diminishing, however, in a few Dong populated areas, Bula still retains and plays a role.

Geographical Organization: Villages and Kuan

The geographic organization of the Dong people refers to the social organization formed naturally according to the geographical space inhabited by the traditional ethnic groups of the Dong people. According to its size or the scale of mutual connection and communication, according to the order from small to large, it can be called Zhai, village, Dong, such as Chengyang Bazhai, Tongle village, Dodong, etc., according to the habits of the Han people, it can be unified into a village. The village consists of several families or clans, the most basic unit of the Dong village is the individual family, several or dozens of different family combinations as "Bula" clan organization, one or several "Bula" to form a village, with a common living area and social life area. Within the village, there are organizations such as the village elder or village chief, who is responsible for coordinating village affairs, maintaining social order and dealing with disputes. On the basis of the village, small, medium-sized and large geopolitical organizations are formed jointly by neighbouring villages, which are known as the "Combination of Kuan" organization at all levels of small kuan, medium kuan and large kuan. These "Combination of Kuan" organizations often reflect a combination of blood and geographic ties.

The natural village is the basic unit for the Dong people to live together for generations, and it is also the place for the people to give birth to and reproduce, and it is also an important base for the creation, development and inheritance of Dong social and folklore activities and traditional culture. The development of Dong embroidery can not be separated from the shelter of the village, just as the ancient song of the Dong people sings: the village is the root of the village is the nest, the fish

rely on the water to raise the village rely on the slope. Village away from the hillside to wither and die, people away from the village can not live. The position of the village in the hearts of Dong families is thus evident (Feng&Zhu&Li&Pan&Long&Li, 1999, p. 40).

Traditional Dong villages are usually located in mountainous, hilly or riverside areas. These geographic environments provide the basis for the Dong people's means of livelihood, such as farming, animal husbandry and fishing. Their house buildings are often made of wooden structures, with a variety of architectural forms and ancient styles(Figure 4).



Figure 4 Typical traditional Dong village in Sanjiang Gaoyou Village, Linxi Township, Sanjiang Dong Autonomous County, a typical traditional Dong village
Source: <http://mzw.liuzhou.gov.cn/> [search on March 20, 2023]

The villages of the Dong people can be seen from the choice of their settlement environment, layout and traditional architectural style, which can be seen in the traditional culture and production and life style of the Dong people. As a mountainous ethnic group with traditional agriculture and rice farming as the main mode of production, the villages of the Dong people have been deeply marked with the double imprints of mountainous ethnic group and rice farming ethnic group in the principles of distribution and site selection. The Dong people build their villages and settlements based on the two principles of living in close proximity to the mountains and the water and living in clusters. Mountains are the solid support for the life of the Dong people, and water is the source of life for the Dong people. Relying on the mountains, they can reap the benefits of forests and trees and build houses without worrying about them; and relying on the water side makes it easier for them to irrigate their rice fields, raise fish, and eat without worrying about them. The natural environment, traditional culture and the demands of production and life style in the

distribution area of the Dong ethnic group determine the choice of small plains in the valleys, river valley terraces or gentle slopes as the address of the settlement villages. According to the subtle differences in the terrain where the village is located, the Dong village can be roughly divided into the river bank at the foot of the mountain (Figure 5), the pastoral flat dam and the mid-mountain pass (Figure 6) (Feng & Zhu & Li & Pan & Long & Li, 1999, p. 41-43).



Figure 5 Riverside-type village at the foot of Chengyang Mountain in Sanjiang Back to the mountains, facing the river
Source: Zhu Linqun photoed February 15, 2023



Figure 6 Mid-mountain pass type in Sanjiang At Guidong Village in Tongle Township, Sanjiang Dong Autonomous County. Round by the mountain pass or col mouth and built.

Source: WeChat public number: the flavor of Sanjiang [search on August 20, 2022]

In addition to the mountains and the water, in order to facilitate collaboration in production and life, or to unite and defend against insults, the completion of the Dong villages also emphasizes the principle of living in groups. The Dong people have a strong sense of community, in order to live together as a group for pride, the shame of living apart from the group. In the customary law of the Dong people, the customary law of the Dong people, often "expulsion from the village", "driven to live outside the village", "fence around the thorns" as a violation of the "paragraph contract" residents. The "expulsion from the village", "expulsion to live outside the village", "fence thorns" as the punishment for the residents who violated the "paragraph contract". This value orientation has resulted in a situation where very few Dong people live in single-family households. The small villages of the Dong people generally have one or two dozen families, and are often bloodline villages, resulting in a superposition of geography and bloodline, while the larger villages are composed of several or a dozen families whose bloodline is already blurred, or which are simply of different bloodlines, with up to hundreds or even thousands of families. Like Chengyang Bazhai in Sanjiang County, Guangxi, Linxi Gaoyou Village and so on are famous big villages. The union of villages with villages constitutes another kind of traditional social organization of the Dong people, the "Kuan" or "Combination of Kuan" organization.

"Kuan" is a compound concept in Dong language, which can refer to the organization system of Dong traditional society, including Kuan organization, but also includes the main social norms within the organization of Kuan organization, Kuan covenant; can refer to the activities of Kuan organization, such as opening Kuan (holding a general meeting to punish those who violated the covenant), lecturing Kuan (focusing on propaganda and explaining the content of paragraph covenant in agricultural leisure time) and gathering Kuan (gathering troops when attacked by enemies), and can also refer to the Kuan words such as clan origin, hero, sacrifice, expedition, covenant and so on. (when attacked by foreign enemies, gather troops) and other activities of the section organization, but also can refer to such as the origin of the Kuan, heroes Kuan, sacrificial Kuan, marching Kuan, the covenant Kuan and other Kuan words. Generally speaking, the organizations of the Dong ethnic group are divided into small, medium and large Kuan, and the different Bula of the village are organized into small Kuan, and the small Kuan are united into medium Kuan, and then united into large Kuan in the following order, and the organizations of the Dong ethnic group do not have any permanent institutions, but there is a head of the Kuan. The chiefs of the small Kuan are democratically elected by the people of each Kuan to be elderly people who are prestigious, fair and willing to serve the people; the chiefs of the large Kuan are democratically elected by the joint meeting of the small Kuan chiefs. The laws and regulations used by the organizations to regulate the thoughts and actions of all Dong people as moral norms and township rules and regulations are called "Kuan covenant". The "Kuan covenant" is the embodiment of the collective will of all Dong people, and in front of the "Kuan covenant", all people are basically equal in the traditional Dong society. An important part of it is the customary law of the Dong, whose content is the traditional customs, ethics and morals, taboos and beliefs that are recognized and consciously followed by all people, and which involves all aspects closely related to people's daily life. According to changes in the social environment and local conditions, the content and nature of the customary law

can be changed at any time by adding new provisions or revising the existing ones, which is called "making provisions" and requires collective consultation and agreement among all the people (Liao, 2009, p. 25-26). In addition, in the traditional Dong society, every year during the Spring Festival, a meeting is held, and generally the head of the payment is required to read the "words of the Kuan" and "Kuan covenant" to educate the people of the Kuan (Sanjiang Dong Autonomous County Records Compilation Committee, 1992, p. 144-145). These whole constitute the Dong Kuan system which is popular in the Dong ethnic area including Sanjiang Dong Autonomous County. The Dong Kuan system is the most important and the main social system in the traditional Dong society, which restricts and regulates other social systems in the Dong area, and has lasted for the longest time in the history of the Dong people, and continues to play a part in integrating the social order in the Dong area today. In the era when the Dong Kuan system was widely operated, the Dong people "were autonomous with their Kuan, defended themselves with their Kuan, and lived a social life with Kuan but without government officials" (Liao, 2009, p. 23-24). In a word, "Combination of Kuan is the autonomy of the region, the autonomy of the people, the autonomy of the union, and the rule of customs" (Shi, 1997, p. 180).

Blood organization, geographical organization of villages and their alliances "Combination of Kuan" constitute the traditional social organization structure of the Dong ethnic group. These traditional social organizations play an important role in the traditional Dong society, jointly maintaining the social order of the traditional Dong ethnic group, carrying the inheritance and presentation of traditional crafts and culture, and themselves are the embodiment of the cohesion and centripetal force of the Dong ethnic group. It is also an important cultural tradition of Dong people.

B) Traditional Social Life of the Dong People

Social life refers to the living system of human society, including the material and spiritual culture created in life. Through social life, people can satisfy their material and spiritual needs, and obtain social identity, sense of belonging and personal fulfillment. The traditional social life of the Dong people includes the material life and the spiritual life of the Dong people. Through the material and spiritual life materials such as food, clothing and housing, festival customs, life rituals, religious beliefs and culture, we can have a basic understanding of the traditional social life of the Dong people.

1) Material Life of Dong Traditional Society

In Feuerbach, Marx said, "People in order to be able to 'make history must be able to live.' But in order to live, they first need clothing, food, shelter and other things. The first historical activity is therefore the production of the means to satisfy these needs, i.e., the production of material life itself" (Marx&Engels, 1972, p. 32). Clothing, food, shelter and other things are the most basic material conditions for the survival of human beings, and are the basic needs of people's social life; they directly affect the quality of people's lives and their sense of well-being, and objectively demonstrate the ability of people at that time to produce and create material life itself, and are the main part of the materialization of social life; they are corresponding to the economic features of a certain era, and are themselves the They corresponded to the economic characteristics of a certain era, and were in themselves a manifestation of the form and lifestyle of material life.

The so-called "wear without leaving the weaving and embroidery, eat without leaving the acid and tea, live without leaving the mountains and water" is a visual depiction of the clothing, food and housing life of the people of the Dong ethnic group in Sanjiang. This sentence more accurately reflects the deep emotion and perseverance of the Dong people towards their traditional cultural practices and living environment. It expresses the inheritance of traditional clothing textile and embroidery crafts, the preference for sour food and the cherishing of the landscape environment. These are important manifestations of the Dong people's identification with their ethnic group and the importance they attach to their cultural traditions. With the development of society and modernization, some Dong people may have gradually accepted a new way of life, but these concepts still exist to some extent in Dong culture.

2) Clothing Life of the Traditional Dong people in Sanjiang

Clothes life refers to all aspects of people's daily life related to clothes and costumes, including wearing, dress style, material selection, dress making and decoration. It is a comprehensive manifestation of people's attitudes, habits and cultural traditions towards clothes. The clothing life of Sanjiang Dong is not only about the choice of dress and style expression of Sanjiang Dong people, but also has a close connection with the society and culture of Sanjiang Dong, which reflects factors such as the geographical environment, the development of the society, the economic situation, the cultural beliefs and the identity of the ethnic groups of the Dong.

The costumes and crowns of Sanjiang Dong people have been developing with the advance of the times. The traditional Dong dress culture unites the unique wisdom and creation of the Dong people. The Dong dresses are colorful and splendid, with unparalleled diversity; wearing flowers and brocade, fine weaving and skillful embroidery, with exquisite production technology; symbolizing ideograms and metaphorical life, with profound cultural meaning (Yang, 2017, p. 40). Qing Liuzhou Prefecture Records recorded that the Dong people of Huaiyuan (Sanjiang), "Luo Han head inserted pheasant feather, vertebrae bun, wrapped with wooden comb, wearing half-flower-sleeved shirts with hakama and no skirts, with the shortest shirts and the longest pants. Women wear a bun with a long hairpin, a flowery shirt, earrings and bracelets like men. There is a skirt without a hakama, and the skirt is the shortest, exposing the knees, and the chest is wrapped around the belly, and is decorated with silver. Men and women are each barefooted." Today, in Sanjiang, Guangxi, during the first month of the lunar calendar, men still wear feathered skirts and dresses with cocktails on their heads, and play the lusheng in a majestic manner (Figure 7) (Feng&Zhu&Li&Pan&Long&Li, 1999, p. 80). However, in the past hundred years, with the changes in society and the increase in cultural exchanges among various ethnic groups, the Dong people's way of dressing has also changed and evolved under the influence of modernized lifestyles and foreign cultures. Nowadays, in most of the Dong areas, except for the festival dress, which basically still maintains the ancient national characteristics, the casual dress is basically the same as the Han Chinese dress.



Figure 7 Dong embroidered costume plays the Lu-sheng A Dong man with cocktail on his head and wearing a feathered skirt and Dong embroidered costume plays the Lu-sheng, but the viewers are dressed in civilian clothes in line with the Han Chinese costume at Meichuan Village in Linxi Township, Sanjiang Dong Autonomous County.

Source: HD Gallery: Guangxi Sanjiang "Yueya" Spring Festival Show - Guangxi News Gallery (gxnews.com.cn)[search on July 18,2022]

The so-called "wearing without leaving the weaving and embroidery" not only expresses the Dong people's love and attention to the art of weaving and brocade, but also emphasizes the importance and inheritance of the Dong embroidery craft by the Dong people. Women in the traditional Dong society undertake weaving and garment making in the family. They are good at hand weaving, weaving and dyeing yarn into various kinds of Dong cloths or Dong brocades (Figure 8) to produce traditional costumes and decorations. They also specialize in embroidery, transforming natural flowers, plants, birds and animals, and historical totem worship into abstract patterns and embroidering them on traditional clothing, adding a unique artistic aesthetic to the clothing. Dong embroidery is not only a decoration, but also an important part of Dong culture and traditional skills, representing women's skills and traditional aesthetic values, just as brocade and Dong cloth do, and constituting the ethnic identity of the Dong people along with Dong costumes. Up to now, some people of the Dong people still wear Dong embroidery costumes on special occasions, such as traditional festivals and weddings, in order to show their ethnic identity and cultural inheritance.



Figure 8 Spinning and brocade weaving equipment in the exhibition The exhibition of ethnic minority costumes in the collection of the Liuzhou Museum of Mass Art, used by Dong women for spinning and brocade weaving.

Source: Zhu Linqun photoed at Liuzhou Mass Art Museum, February 12, 2023

Overall, the traditional Dong people's clothing life is full of unique cultural elements and local characteristics. They focus on handicraft production and Dong embroidery decoration, and display their identity and aesthetic pursuits through clothing. These will be discussed in the next chapter on the ethnic identity of Dong embroidery.

3) The Food Life of the Traditional Dong Ethnic Groups in Sanjiang

Food life refers to the way of eating, eating habits and food-related lifestyles adopted by a person or a group in daily life, which includes the way of obtaining food, the method of food preparation and cooking, the time and occasions of eating, the eating customs and the culture of eating etiquette of an individual or a group, etc. It is influenced by the preference of an individual or a group, and is also influenced by the culture of food etiquette. It is influenced by a variety of factors such as individual or group preferences, cultural traditions, geography, economic conditions, religious beliefs, etc. The food life of different regions, ethnic groups and individuals can be very different from each other.

The food life of the traditional Dong people in Sanjiang is closely related to their unique geographical environment, economic and social development level, and traditional culture. The food sources of the Dong people mainly include agriculture, hunting, animal husbandry, fishing and gathering. As a rice-cultivating people, rice is their main grain, which is commonly used to make food such as rice and rice wine. Brewing rice wine is one of the traditional skills of the Dong people, who use home-grown rice and make it through a special fermentation process. Rice wine plays an important role in the daily life of the Dong people, and is often used to entertain guests, celebrate festivals and rituals, which has also formed a unique rice

wine culture, such as the door-stopping wine in Dong villages to welcome guests (Figure 9), which is a unique landscape. In addition, the Dong people also grow crops such as corn, sugar cane, potatoes and beans.



Figure 9 Stopping the gate to welcome guests in Sibutun, Qituan Village, Tongle Township
Source: Wei Lijiao photoed June 17, 2023

Hunting is also one of the important ways of life in the traditional culture of the Dong people. The Dong people usually engage in hunting activities in the mountainous areas, catching wild animals such as wild boars, pheasants and rabbits for meat. Hunting is an important part of the Dong culture and a way for them to enrich their food sources. Besides crops and wild animals, the Dong people also engage in animal husbandry. They raise poultry such as chickens, ducks, and geese, as well as domestic animals such as pigs, cows, and sheep, which provide more food options for the Dong people.

Fish is an indispensable food in the life of the Dong people, and is regarded as a "totem" worship object and a symbol of "reproduction", which is a food of great cultural significance. Fish is indispensable in daily life, no matter it is a family meal, a gift or a ritual for ancestors. There are many rivers in Sanjiang area, and the Dong people are good at catching river fish. They use fishing nets, fishing gear and other tools to catch fish, and fishing is one of the important ways to get food for the Dong people. In addition, the Dong people like to raise fish in the paddy fields, put them in the spring and fish them in the fall, so that they can benefit from both the harvest and the fish.

The Dong people are also good at collecting wild vegetables, wild fruits and wild herbs from the mountainous areas. The food they collect includes bamboo shoots, ferns, mushrooms, polygonum and so on. These wild plants can not only be eaten as vegetables, but also made into various traditional Dong foods, which enriches their diet and provides them with rich nutritional and medicinal values. All the food sources of the Dong people are inseparable from their living space, and the food itself is also turned into patterns embroidered on costumes and straps by the skillful hands of Dong women.

The so-called "food is always sour and tea" refers to the Dong people's preference and importance of sour food and oil tea. The traditional food of the Dong people is characterized by sourness, and the Dong folk song says: "If you don't eat sour food for three days, you will be beaten down on the road." The saying that "no vegetable is not pickled, no vegetable is not sour" confirms that they like to eat sour vegetables, sour soup and other sour foods. When guests visit, must be sour fish, sour duck as the top dishes to treat guests; where the organization of red and white wedding, ancestor worship, offerings to the gods, more inseparable from the sour food guests, entertaining the gods; visiting friends and relatives to send "sour products" is the most expensive. Sour food is regarded as a part of traditional food culture, which is a product of the combination of natural ecological environment, climatic conditions, material resources and physiological needs of the Dong people(Sanjiang Dong Autonomous County Records Compilation Committee, 1992, p. 153-154).

Oil tea is a traditional Dong cuisine with strong local characteristics popular in Sanjiang Dong Autonomous County and the surrounding areas, commonly known as Play oil tea (Figure 10). Beating oil tea is a unique tea beverage that differs from normal tea by mixing fried glutinous rice flour, peanuts and tea leaves. The word "oiling" in the name of Sanjiang Dong's oiling tea refers to the fact that the oil in the tea broth floats to the top when it is stirred, forming a light-yellow oil film that adds a special taste and aroma to the tea broth. Overall, the drink is rich in flavor, with the aroma of tea and glutinous rice, and the rich flavor of peanut butter, as well as a rich, smooth texture that lingers on the palate. Besides being a delicacy, Sanjiang Dong Oil Tea has a strong cultural significance and is an indispensable part of the daily life of the Dong people. It is often used as a drink to entertain guests during important festivals, weddings and rituals of the Dong people, and is also a way of passing on and exchanging the culture of the Dong people. Until now, Sanjiang Dong people still use oil tea to entertain their guests. When I went to Tongle Village to visit the Dong Embroidery Museum on a field trip, Yang, the curator of the museum, also used oil tea to entertain me, which allowed me to experience the customs and culture of oil tea of Sanjiang Dong, which is a unique traditional food of the Dong people.





Figure 10 Hundreds of Dong women dressed up to play oil tea Playing oil tea, one of the food life of the traditional Dong people in Sanjiang

Source: <https://travel.ifeng.com/>[search on september 1,2023]

Overall, the food life of the traditional Dong people in Sanjiang reflects their close connection with the natural environment and their love for food, and its ingredients are also one of the sources of Dong embroidery pattern motifs. By making full use of the local natural resources and combining unique cooking techniques and seasonings, the Dong people of Sanjiang have developed a unique food culture and use food to express socialization, celebration and inheritance. With the influence of modernization and urbanization, the Dong people's way of eating is gradually changing, incorporating more foreign elements.

4) Residential Life of the Sanjiang Dong People

Residential life refers to people's living environment and the way of life associated with it. It includes people's living environment, facilities in the living area, living buildings, and the lifestyle and culture associated with living habits. The Dong people's living environment is largely influenced by their natural geographic conditions, history and culture.

The so-called "living without leaving the mountains and water" refers to the Dong people's dependence on and love for the mountains and water in their living environment. In the traditional conception of the Dong people, mountains and water are regarded as important sources of life force and cultural symbols, and they also have symbolic and sacred meanings in the Dong culture. Mountains are regarded as protectors and guardians, and as the abode of ancestral spirits. Water symbolizes life and abundance and is considered a source of wealth and happiness. Together, the mountains and water provide the Dong people with rich resources and a natural environment. Being close to the mountains and water has become their way of life and spiritual pursuit. Therefore, when choosing a place to live, the Dong people will

give priority to places connected with mountains and water. They tend to build their houses at the foot of the mountains or near the rivers in order to have easy access to the resources and water in the mountainous areas, and it is also related to their reverence and dependence on nature.

As the living space of the Dong people, Dong architecture is a product of the cultural choice of the Dong people for the special natural environment, and its wooden building construction techniques have been listed in the first national list of intangible cultural heritage in 2006. Compared with clothing and food, "living" is more closely related to the natural environment. Sanjiang Dong traditional villages are usually built on the hillside, and their layout emphasizes the integration with the natural environment. The villages are usually arranged in steps along the mountains or rivers, forming a beautiful landscape. The villages are interspersed with water systems, which provide residents with water sources and irrigation. Through rational village planning and architectural layout, the Dong people have harmonized their living environment with nature. Many factors, such as local topography, climatic conditions, ecological environment, forest resources, and cultural inheritance, have contributed to the Dong people's characteristic dry-stand architecture, or hammock (Figure 11) (Yang, 2017, P. 58-60). The architectural style is based on wooden structures, and adopts hanging construction and scaffolding construction techniques to isolate the houses from the ground, creating a unique landscape. This kind of building usually has two or three floors, the bottom floor is used for keeping poultry and livestock, stacking firewood and agricultural tools, the middle floor is used as a living space, the living space is usually equipped with a long corridor, with benches for family members to take a rest and a place for women to spin and weave fabrics and do Dong embroidery, and the top floor is used for storing food (Sanjiang Dong Autonomous County Records Compilation Committee, 1992, P. 156). The dry-structure buildings represent the traditional architectural style and lifestyle of the Sanjiang Dong, showing their understanding and utilization of the natural environment, as well as their emphasis on social and cultural activities.

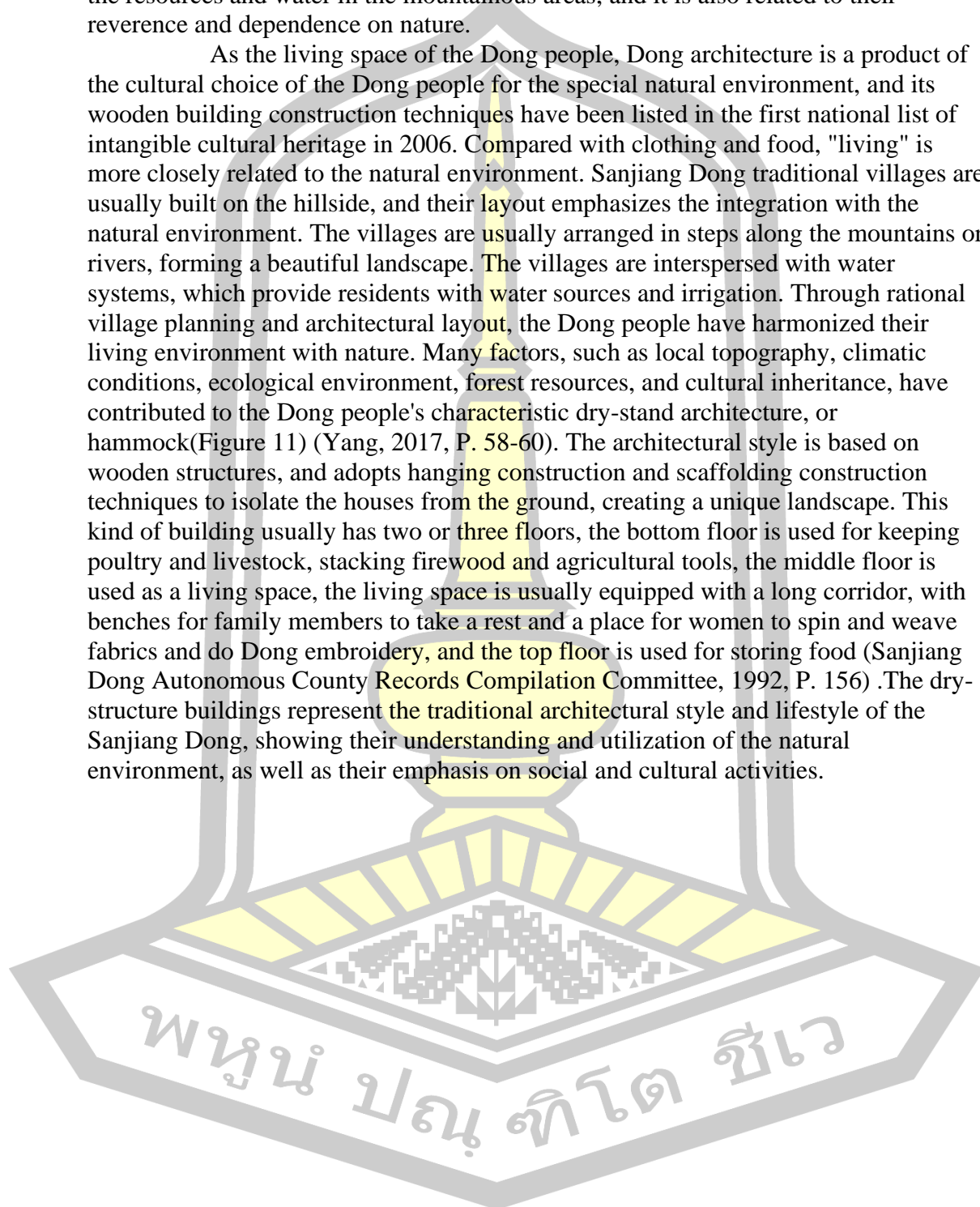




Figure 11 Stilt style architecture of Linxi Dong Village in Sanjiang Dong Autonomous County

Source: Zhu Linqun photoed November 3, 2022

One of the most representative buildings in Dong villages is the "Drum Tower" (Figure 12). The Drum Tower is the symbol and soul of a Dong village or clan, and is also the center of political and cultural activities of the village. In every village of Sanjiang Dong, there is basically a Drum Tower, which is described in a poem in Sanjiang County Records as "Blowing the Lusheng to the end of the year, sitting around the Drum Tower to talk about the year of plenty." From this, we can see the status and role of the drum tower in the life of the Dong people in Sanjiang(Compilation Group of the Brief History of the Dong, Compilation Group of the Revised Brief History of the Dong, 2008, P. 236-237) .The Drum Tower of the Dong is usually located in the center of the Dong villages, and it is the main place for rituals, deliberation, singing, dancing, recreation, welcoming guests, celebrations, and making payments in the villages of the Dong. Every major event in the Dong tradition takes place inside and outside the Drum Tower, where people take names, moon also, talk about payments, offer sacrifices, sing, dance and entertain, welcome guests and celebrate, and pass on production experience and folk art, and women often embroider in front of the Drum Tower to exchange Dong embroidery skills, which is a symbol of the Dong nationality, and also a symbol of the cohesion of the Dong people and their national centripetal force(Yang, 2017, P. 63-72).



Figure 12 The Drum Tower of Rock Village in Sanjiang
Source: Zhu Linqun photoed February 15, 2023

It serves as a place for gatherings, entertainment, celebrations and religious activities. It is a multi-storey multi-purpose wooden structure building of unique style, with a heavy-eaved or polygonal appearance and a roof covered with tiles or bamboo sheets. As an architectural art form that externalizes the spirit of the Dong nationality, the Drum Tower shows full aesthetic connotation, has its own aesthetic principles, and embodies the aesthetic illumination and aesthetic consciousness of the Dong people. The construction process of the drum tower has been accompanied by various rituals and sacrifices, which appears sacred and solemn (Yang, 2017, P. 63). It can be said that the Dong drum tower represents an important part of the traditional culture of the Dong people, and is an important architectural and cultural symbol in the villages of the Dong people, with rich functions and symbolism. It is not only a place for social and cultural activities, but also an important carrier of Dong community cohesion and cultural inheritance. Like Dong embroidery and its costumes, the drum tower is also a cultural symbol and identity of the Dong community. It embodies the understanding and expression of the Dong people's natural environment and social life, and carries their history and cultural traditions.

In addition, the wind and rain bridge of the Dong nationality is famous for its beautiful and unique architectural art image. Wind and rain bridge is also known as "flower bridge", "Fuqiao", "Fengshui bridge", with the drum tower, the village gate together known as the Dong architecture "three treasures". It is one of the "three treasures" of Dong architecture together with Drum Tower and Walled Gate. Its

essence is the development and extension of the pole-and-rail architecture, and it is also a national building that the Dong people are proud of.

It has a long history and a large number, so far, there are more than 200 of them in Sanjiang County, Guangxi, among which Chengyang Yongji Bridge (Figure 13) and Long Horn Miao Bridge are the classics of Dong wind and rain bridges, and also the art treasures of China's wooden structures, which have been listed as national key cultural relics protection units.



Figure 13 Chengyang Wind and Rain Bridge in Sanjiang One of the most representative buildings

Source: Zhu Linqun photoed February 15, 2023

Wind and Rain Bridge set bridge, corridor, pavilion three in one, chiseling xixi hit the eye, through the beams and arches, without a nail a case, the structure of scientific, unique ideas, beautiful modeling, building solid, across the river for a hundred years and immortal, has a very high value of architectural research and artistic aesthetic value. Wind and rain bridge can pass, is also one of the Dong women's leisure collective embroidery place; that is, with the practical beauty, but also carved beams, pavilions, pavilions combined with the artistic beauty, fully embodies the Dong people's artistic aesthetic interests. The wind and rain bridge of the Dong people is not only a tool for passage, but also a cultural symbol with profound cultural connotation. There are many ceremonies about the bridge, such as "stepping on the bridge", "sacrificing the bridge", "recognizing the bridge", "adding the bridge", "cutting the bridge", etc. Whenever a wind and rain bridge is completed, a mysterious and solemn "bridge stepping" ceremony must be held (Yang, 2017, P. 73-76). Nowadays, the wind and rain bridges in many places have become part of the tourist attractions and cultural heritage, attracting tourists to come to see them. It is also common to see some Dong elders selling their Dong embroidery works on the wind and rain bridges. These bridges are not only a passageway for transportation, but

also an important link connecting the past and the present, and displaying tradition and modernity.

In conclusion, architecture, as a kind of material culture and aesthetic object, contains a lot of ecological wisdom and humanistic thinking about human beings, which is not only the embodiment of a unique way of life, but also an imaginative space full of intellectual concepts and a poetic space for good wishes, and also an important place for the production of Dong embroidery. The residential life of the Dong people demonstrates their close relationship with the natural environment and their cherishing of traditional culture. The Dong villages built on the mountains and by the water, the characteristic hanging wooden buildings, the layout and decoration of the villages, and the rich and diverse cultural activities all reflect the Dong people's pursuit of a harmonious, comfortable and beautiful life. This unique way of living is part of the Dong cultural tradition and the unique spiritual home of the Dong people.

To summarize, the Sanjiang Dong have rich and diverse traditional social and material life activities. These activities and traditions play an important role in the Dong society, which not only satisfy the material needs of life, but also reflect the Dong people's respect and reverence for nature, family and culture. These activities of material life reflect the mode of production and cultural inheritance of the traditional Dong society. However, with the modernization of China's ethnic minorities, lifestyles and customs in some Dong areas have changed, and modern technology and urbanization have had an impact on the material life activities of traditional Dong society. Some Dong populations have gradually shifted from agriculture to urban employment, and the skills of traditional handicrafts, including the production of Dong embroidery, have faced challenges. Nonetheless, the Dong people still maintain an important identification with and appreciation for their traditional culture and way of life, and strive to pass on and protect their traditional cultural heritage.

B) Traditional Spiritual Life of Sanjiang Dong People

Traditional spiritual life refers to people's spiritual way of life under the influence of traditional culture and values. It covers the recognition, respect and inheritance of traditional culture, morality and values, and is mainly manifested in the corresponding festival customs, life rituals and religious beliefs.

1) Festive Customary Life

Festivals and customary life refer to the customs and lifestyles that people display in the celebration of specific festivals. Festivals are a universal cultural phenomenon of mankind, having an external sensual material form, but also containing an internal sacred and transcendental value significance. People express their feelings, express their joy, pray to God, remember their ancestors, remind farming and celebrate the harvest in festivals and celebrations, and through the transmission and inheritance of history from generation to generation, they have formed their own distinctive national festivals and celebrations. Some of them are directly rooted in real life, some are originated from religious beliefs, and some are originated from myths and legends. Different festivals have different customs, which are usually related to specific religions, cultures, histories and traditions, and the national spirit of the Dong ethnic group can be constant cohesion and sublimation through the call of all kinds of festivals(Yang, 2017, P. 79).

Sanjiang Dong Autonomous County has a unique cultural flavor of the Dong minority, with a long history of festival culture and folklore, and is known as "the town of a hundred festivals" by outsiders. Such as the first month of the whole county Dong ethnic minority nationalities "month also" activities, February Spring Society Festival, Sanjiang County, Cheng Yang, Doojiang, Fulu area of the March 3 Flower Cannon Festival, August 15 Lusheng Festival, April 8 with the Leopold Festival, June 30 Fort Dragon Boat Festival, July 7 Taste the New Festival, August 16 Dudong Bullfighting Festival, September 9 Wojiao Festival, etc., October of the whole people! Doye Festival in October, several major surnames of the Dong ethnic group from October to December eat their own festival (with the surname of Yang "eating winter" is the most concentrated) in December of the Year of the Dong, as well as the county celebrations, etc., throughout the year, almost every month there are festivals (Yang, 2017, P. 79). Among them, the Moon Festival, the Flower Cannon Festival, the Lusheng Festival, the Bullfighting Festival, the Doye Festival and so on have developed into the well-known brands of Sanjiang's folklore festivals.

The Dong ethnic minority can sing and dance well, and during these festivals and celebrations, people will wear traditional embroidered costumes, play traditional musical instruments, and perform traditional rituals such as song and dance performances, athletics, and rituals, which are used to express their emotions, display their artistic talents, and pass on their cultural messages in order to celebrate a good harvest and to pray for blessings, and things like the Great Song of the Dong Ethnic Minority, the Lusheng Stomping Dance, and the Doye Dance are some of the song and dance activities that enjoy a very high reputation among these festivals and celebrations (Li & Wu, 2013, P. 85).

A representative of the auditory art in Sanjiang Dong festivals is the Dong minority big song (Figure 14). The Dong people call it "Ga Lao", which means "song", and "Lao" means "big", "many voices" and "old". The "Ga Lao" is an ancient type of song sung collectively by a large number of people, so it is translated as "Dong minority big song". In Sanjiang, Dong minority big song is mainly circulated in the Dong villages of Meilin, Yangxi and Fulu in Sanjiang. It is the translation of the Dong folk chorus multi-voice clear singing, is a multi-voice, no conductor, no accompaniment, natural choral art form in the Dong region of China, the subtlety of which lies in the imitation of the natural sounds of insects, birds, running water and other natural sounds, to sing about the nature, praise labor, love, affection, friendship and other beautiful things in the world, to express the harmonious relationship between human beings and the nature. In 2006, the Dong minority big song was included in the first list of the most important Dong songs. In 2006, the Dong minority big song was included in the first batch of national intangible cultural heritage list, and in 2009, it was selected as one of the representative list of intangible cultural heritage of mankind in the world, and was highly praised by the experts as "the voice of a nation, a culture of mankind", which marks that the cultural and musical value of the thousand-year-old Dong Dong minority big song has been recognized by the world.



Figure 14 Dong minority big song Performance in Sanjiang Sanjiang Dong Autonomous County Dong minority big song Performance, Chengyang Bazhai.

Source: <http://www.sjx.gov.cn/>[search on November27, 2021]

Dong Lusheng Stomping Dance (Figure 15), called "Lunlao Di" in Dong language, originated from the ancient ceremonial dance of praying for a good harvest before sowing, thanking the gods and worshipping ancestors after harvesting, which was usually performed on very grand occasions, and then gradually evolved into the entertaining Lusheng Stomping Dance. The Dong Lusheng Treading Dance is a traditional mass entertainment activity integrating music, dance and movement. The whole process includes the Lusheng Treading Dance with various movements, the "words of payment" of the Dong people with a strict system, the melodious and melodious Song of the Dong people, the "parents" song of filial piety to the elderly, and the humorous song of "parents" and "parents" song. "There are also humorous Dong folk songs of harvest, celebration, congratulation and praise. The Dong embroidered costumes add a beautiful style to the Lusheng Stomping Dance.





Figure 15 Lusheng Stomping Dance Performance in Sanjiang At the Launching Ceremony of 2020 Cultural and Natural Heritage Day Display Activities shows the Dong ethnic minority can sing and dance well, and during these festivals and celebrations, people will wear traditional embroidered costumes
Source:<http://www.ssp1337.com/>[search on November 18,2022]

“Doye” is a translation of the Dong language, "Doye" is a kind of Dong folk song with the liner notes of "Doye", "Do" is a Dong word meaning "singing", "Doye" means "dancing with songs". "Doye Dance (Figure 16) is a large-scale collective dance of the Dong people, originating from labor, which is the most representative form of collective song and dance without instrumental accompaniment, singing and dancing. It is a traditional dance of Sanjiang Dong Autonomous County, mainly spreading in 13 townships in Guangxi Sanjiang Dong Autonomous County, including Laobao Township, Danzhou Township, Liangkou Township, Yangxi Township, Fulu Township, Meilin Township, Tongle Township, Bajiang Township, Linxi Township, Dudong Township, Guyi Township, Doujiang Township and other townships. "Doye" is also one of the main programs of "Yueye" (group visits between villages), in which participants hold hands in a circle and sing and dance to the rhythm of the lead singer. There is no distinction between the inferiority and superiority of people, no language barriers, no teaching and receiving, and everyone sings and dances without any concern for themselves.



Figure 16 Doye dance in front of the drum tower in Sanjiang Shows a large-scale collective dance of the Dong people during the Sanjiang Dong Doye Festival
Source: Zhu Linqun photoed October 28, 2021

With the development of the times and the integration of culture and tourism, these traditional festivals have incorporated new forms in addition to traditional songs, dances and ceremonies, such as exhibitions and sales of traditional handicrafts, competitions of traditional handicrafts of Dong embroidery and contests of traditional costume design, etc. These old and new forms are more or less related to Dong embroidery and its costumes, which contribute to a certain extent to the inheritance and protection of Dong embroidery.

Festivals and customs are an important part of the traditional culture of the Dong people in Sanjiang, through which people maintain their connection with history, culture and tradition, and at the same time strengthen the cohesion of ethnic groups and families.

2) Life Rituals and Customs

Life rituals and customs refer to the ceremonial and customary activities of life, that is, the different ceremonies, rituals and customary activities held at various important stages of one's life, that is, the rituals and activities on various occasions, such as births, marriages, funerals and sacrifices. The traditional life rituals and customs of Sanjiang Dong people mainly include the birth custom of playing the three dynasties, the night of singing and marriage, and the funeral and burial customs.

The most important of the birth customs is the Sanchao wine. "The third day of a baby's life is called "Sanchao". For the Dong people, the biggest celebration is not a wedding, but the birth of the first child. On the third day of the birth of the first-born child, regardless of the birth of a boy or a girl, the Dong people have to make a big celebration, featuring a big feast, so it is called "Sanchao wine", also called "playing Sanchao", usually on the third day after the birth of a baby or a single

day within 10 days of birth. It is usually held on a single day within the 3rd or 10th day after the birth of a baby.

The traditional Sanjiang Dong custom of "playing Sanchao" is an activity mainly carried out in the presence of Dong women, with three main elements: announcing good news, washing Sanchao and playing Sanchao. On the second day after the birth of a newborn child, the child's grandmother's family is invited to announce the good news. On the third day of the child's birth, the grandmother invites the women of the family, prepares gifts, and comes to congratulate her on the three dynastic events in full dress, with silverware on her hands and embroidered shoes on her feet. On this day, the child's grandmothers, aunts, uncles, aunts, and other elders give the child a special bath, which is called "Sanchao". On the day of "Sanchao", a "Sanchao" festival is held. The guests must sing songs and set off firecrackers at the gate, and they must bring gifts when they eat "Sanchao Wine". According to the Dong custom, before the birth of the baby, can not be prepared for its clothes and hats; to be born, can only be wrapped in soft old dresses. Only after the "Three Days of Wine" can they wear the newly made children's clothes. Therefore, at the time of "Sanchao Wine", grandmothers usually send new children's clothes, embroidered backpacks, Dong cloth, silver collars, silver locks, silver bracelets, pork, glutinous rice and sour grass carp, etc. Before the start of the banquet, the guests will have to pay for their children's clothes. Before the start of the banquet, the guests should eat sweet wine, eggs, oil tea, "SanChao wine" halfway, will sing the "name song" program. In the evening, the host family also organizes a unique night hall song, song entertainment activities, lively and extraordinary. In the Three Dynasties of the Dong ethnic group, the Dong embroidered backpacks given by grandmothers are very important gifts, and the Dong embroidery patterns on them often signify the health and safety of the children, which is an important custom that not only enhances the relationship between relatives, friends and neighbors of the majority of women, strengthens the unity and friendship among villages and villages, but also exchanges the experience of Dong embroidery brocade weaving and so on (Sanjiang Dong Autonomous County Overview Writing Group, 2008, p. 25-26).

There are two kinds of traditional marriages among the Sanjiang Dong: one is a free-love marriage through "singing and sitting at night" and "playing songs on the mountain", and the other is a marriage arranged by the parents. Song sitting night, also known as sitting sister, the Dong language, called "bird weng", and in different areas of the Dong were called play mountain or go village, is the Dong and Miao young men and women singing relationship, love and courtship of a way of activities, has a unique flavor. Sanjiang Dong area is generally known as sitting girls. The girls spin and do needlework and embroidery in the house, and the young men from the guest cottages come with musical instruments to accompany the singing. Through singing, they pour out their love for each other. When the love is deep, men and women exchange memories (send gifts) to fix love, about husband and wife. The parents said that the traditional object of the betrothal words is generally the daughter of the aunt and uncle, the history of the Dong ethnic areas have "foster daughter also uncle" custom, uncle niece of the aunt cousin nieces, have priority to marry for the right of the daughter-in-law. If the uncle does not have an unmarried son of comparable age, he can be promised to another person.

Funeral ceremonies of the Dong people are a very important part of their culture, and in Dong culture, funeral ceremonial activities are regarded as very important and solemn events. The Dong people have a unique set of traditional rituals and customs for dealing with death. Such rituals and customs reflect the respect of the Dong people for the deceased and their belief in the afterlife, and they believe that proper handling of funeral ceremonies can bring peace to the deceased, as well as respect and remembrance of the deceased.

Sanjiang Dong funeral ceremonies usually go through the procedures of mourning, coffin, burial and filial piety. First of all, when an elderly person of the Dong nationality passes away, his family will notify his friends and relatives and invite them to attend the funeral ceremony. Then comes mourning and encoffining, before the funeral, there will be mourning and encoffining and other preparations, including cleaning the body, containing the mouth and silver more life clothes, entering the pavilion, the hearth to pay homage, wearing mourning mourning and so on, the deceased will wear a specific funeral dress to show respect and mourning. Mourning clothes are usually black or white, and are sometimes embroidered with specific patterns and decorations(Overview of Sanjiang Dong Autonomous County, 2008, p. 29). The funeral ceremonies of the Dong people emphasize respect and homage, and family members and villages, especially members of the supplementary la, will participate in order to express their grief and blessings for the deceased. These customs reflect the importance that the Dong people attach to life, death and family, and are part of the transmission and promotion of Dong culture.

These traditional life rituals and activities of the Sanjiang Dong reflect the importance and celebration of the traditional Dong society and culture for the various stages of the Dong people's life, as well as the connection and respect of the Dong people for their families and ethnic groups, which play an important role in the traditional Dong society, and the Dong embroidery and its dresses also play an important role in these activities, carrying a cohesive role in the passing on of traditional cultural values to the ethnic groups.

3) Religious Life

Religious belief life refers to the cultural and customary activities lived by individuals or groups based on their religious beliefs. Religious beliefs play an important role in the traditional cultural life of the Sanjiang Dong, involving the values, moral codes, social norms and spiritual pursuits of the Dong people. Religious beliefs have a profound influence on the behaviors, customs and festivals of individuals and ethnic groups of the Dong, and it is also an important part of the traditional culture and social life of the Dong people in Sanjiang.

In his book "Ludwig Feuerbach and the End of Classical Philosophy", Engels pointed out that "Religion arose in the most primitive times from people's erroneous and primitive conceptions of their own nature and of the external nature around them" (Marx&Engels, 1972, p.250). The religious beliefs of the Sanjiang Dong also come mainly from primitive religious beliefs, but in the process of development, they have also been influenced by foreign religious beliefs. The primitive religion believed in the traditional Dong society is actually not a religion in the complete sense, it does not have the core concept of deity, the belief is the worship of multiple gods, there is no doctrine, and there is no strict religious rituals and Researcheritative religious leaders, canonical books, on the basis of everything has a

spirit the Dong primitive beliefs mainly include the worship of the Sa, nature worship, ancestor worship, totem worship, and cultural hero worship, and so on. The Dong people believe that there are various gods and ancestral spirits in the natural world, and that these gods and spirits are able to influence and control the lives and destinies of human beings. They communicate and interact with the spirits through rituals such as sacrifices, prayers and witchcraft, seeking protection, blessings and guidance.

Sa, also known as "Sa year", is the common primitive grandmother of the Dong people and the highest god of protection in the concept of the Dong people, and has the supreme status. Sa worship synthesizes the implication of "ancestor worship" and "hero worship", and has the divine function of the first ancestor God, the earth God, the sun God, and the supreme God, It is the "Sa" in the concept of Dong people. "It is neither a specific idol nor a kind of illusory absolute existence, but the product of the religious concept that integrates the functions of protection, domination, prosperity and revelation"(Feng&Zhu&Li&Pan&Long&Li, 1999, p. 128). In some villages of the Sanjiang Dong, there is still a "Sa Altar" (Figure 17), which is used for rituals during festivals. The altar is a round mound made of pebbles or stones, with a seasonal poplar or pine tree planted in the center. They ask for the blessing of "Sa year" in all matters of production and daily life. Sa altar is managed by a person, the first and fifteenth day of each month of the lunar calendar to offer tea sacrifice. Every year or a few years the whole village held a big festival, we are wearing national dress gathered in front of Sa altar, held a grand sacrificial rites. As a result of the "Sa" respect, derived from a series of behavioral norms, ethics and morals, the formation of people respect for the elderly and love for children, hard work and thrift, honesty and kindness and other qualities. They are hospitable, civilized and courteous in interpersonal interactions, eager to help others and leave a good image of the nation(Liao, 2009, p. 28).



Figure 17 Sattan in Yanzhai at Sanjiang It is used to worship Sa
Source: Zhu Linqun Photoed February 15, 2023

In the primitive religious beliefs of the Dong people, the worship of nature and multiple gods with "spirits in everything" is in the second place. The nature worship of the Dong people is to worship natural things and natural forces directly as things with wills and souls, that is to say, the so-called "spirits in everything". The main objects of nature worship of the Dong are heaven, earth, sun, moon, wind, rain, thunder, electricity, water, fire, earth, trees, mountains, rocks, rivers, wells, trees, bridges, stoves, etc(Liao, 2009, p. 29). All of these objects of worship have corresponding protective deities, but the land god is the god in charge of the prosperity of people and animals and the abundance and failure of crops, forests and fruits, and the tranquility of the place, and the life relies on the earth to be raised, and the death relies on the earth to be buried. The Dong people worship the land god most devoutly, so it has become a god of protection second only to "Sa year"(Sanjiang Dong Autonomous County Records Compilation Committee, 1992, p. 176-177).

As one of the supplementary contents of the native religion, ancestor worship is also very common in the Dong society, and the Dong family members are used to offer sacrifices to their deceased ancestors as the most spiritual patron gods of their families, clans, tribes or nationalities. They believe that the souls of their ancestors still exist and have the function of protecting and guiding their descendants. During important festivals and ceremonies, the Dong people perform rituals to express their respect and gratitude to their ancestors and to ask for their blessings and protection.

A totem is a symbolic pattern that is believed to have special power and significance. Totem worship among the Sanjiang Dong can be seen as a synthesis of primitive ancestor worship and nature worship. The Dong people believe that their ancestors and deities exist in the form of totems, through which they connect and communicate with the human world. They tend to regard a specific animal, plant or other natural element as having a certain affinity with the primitive clans and ethnic groups, or as a symbol representing the sign of their ancestors and the clan's emblem. Totem objects that are worshiped in traditional Dong society include the golden chicken, the snake, the fish, the ox, the dragon, the wind, the chicken, the crane, etc. These animals are considered sacred. These animals are considered sacred and represent specific qualities and powers, such as strength, wisdom and courage. The Dong people believe that by worshipping and revering the totems, they can obtain shelter and empowerment from these qualities and powers.

In Sanjiang Dong society, the practice of totem worship is often combined with some important ceremonies and festivals, and frequently with Dong embroidery. Dong women transform these worship objects into patterns and embroider the images of the totems with needle and thread, and display them in costumes in their daily lives and festive ceremonies. At the same time, they also express their reverence and respect for totems through dances, songs and other forms of performance. Totem worship plays a role of cohesion and identity in Dong society. It is not only a religious belief, but also an important part of Dong culture.

The Dong people also worship cultural heroes, ancient sages and outstanding representatives of the ancient Dong people are given the characteristics of cultural heroes by the Dong people, such as Confucius, Zhu Geliang, Guan Yu, Zhang Fei, Luban, Guan Yu, the leader of the Tong barbarians in the Tang Dynasty, the King of the Flying Mountain, Yang Zaisi, Yue Fei, etc. They build temples, erect

monuments and statues to worship them and pay homage to them. For them to build a temple, erect a monument and statue, to them for worship, pilgrimage. Walking in the Dong village, you will see more Feishan temples, Sanjiang is also the same, such as Sanjiang Chengyang Bazhai Feishan Temple (Figure 18), Dongzhai, Gao You and so on have Feishan Temple.

In general, the religious beliefs of the Sanjiang Dong are a primitive religious system linked to nature, ancestors and cosmic forces. It plays an important role in Dong society, influencing people's daily life, values and social customs, and is an important part of Dong culture and tradition.

In addition, the traditional spiritual life of the Dong people in Sanjiang involves the expression and transmission of folk art, literature and performance. This includes such art forms as traditional peasant paintings, music, dance, Dong opera and handicrafts in Sanjiang, as well as the transmission and interpretation of oral traditions, folk stories and traditional literature. Through these art forms and expressions, the Dong people are able to transmit their Dong cultural memories, express their emotions, promote their values, and establish a deep connection with their traditions and ethnic groups.



Figure 18 Feishan Temple in Sanjiang At Chengyang Bazhai, shows worship cultural heroes

Source: Zhu Linqun Photoed June 27, 2021

In conclusion, the traditional spiritual life of the Dong people reflects the belief system, traditional culture, values and artistic creation of the traditional Dong society. It is a part of the daily life of Dong people, which not only contributes to the identity and sense of belonging of individual Dong people, but also makes an important contribution to the cohesion and stability of the Dong society, and Dong embroidery and its costumes, as a symbol of the community's identity, are also

present in all these traditional spiritual life. At the same time, traditional spiritual life is also facing new challenges and changes in modern society, and a balance needs to be sought in the intersection of tradition and modernity in order to protect and pass on cultural heritage while meeting the needs and values of modern people.

And the material and spiritual lives of the Dong people are closely connected. In these traditional material and spiritual lives, the people of the Dong acquire material wealth through production activities, and at the same time, they also pay attention to religious beliefs, folk arts and traditional celebrations to satisfy their spiritual needs, and all these aspects together constitute the colorful lifestyles and cultural traditions of the people of the Dong.

2.2 Historical and Cultural Development of the Dong People

Dong is an ethnic group with rich cultural traditions and a long history, and Sanjiang Dong, as a member of the Chinese Dong ethnic group, is also the same, and the formation and historical development of its Dong embroidery is also closely related to the historical development of the Dong ethnic group.

2.2.1 Historical and Cultural Development of the Dong Ethnic Group before the end of the Feudal period - the Origin and Heyday of Dong Embroidery

The historical and social development of the Dong people has experienced a long period of primitive society during the time of their ancestors. The Dong myths and legends of "Zugong going up the river" and "Jiangliang and Jiangmei" tell the story of the Dong people's life in the primitive communal period: floods overcame everything, everything was destroyed, and brothers and sisters intermarried and reproduced their descendants. Although this is only a myth, it at least reflects the life and marriage situation of the Dong ancestors. The long primitive communal system of Dong society continued until the period of Wei, Jin, Sui and Tang dynasties, without going through slavery, and developed directly to feudalism (Yang, 2017, p. 9).

According to a large number of documents tracing the history of the Dong, it can be traced back to the pre-Qin, Shang and Zhou dynasties living in southern China, a nation known as Yue, at that time, the ancient Central Plains people of all tribes living in the Qinling-Huai River south of the common name for Yue, so the ancient Yue is not a single ethnic group, but by a number of small groups of small tribes composed of many branches of the community of the general name of a wide range of very old and very ancient, is said to create the Hemudu culture is likely to be the first to plant rice in the lower reaches of the Yangtze River, and many cultural relics mainly characterized by geometric printed pottery are also created by the ancient Yue. It is said that the Hemudu culture created by them was probably the earliest to plant rice in the lower reaches of the Yangtze River, and many cultural relics mainly characterized by geometric printed pottery were also created by the ancient Yue ethnic group, and the geometric patterns of Dong embroidery were largely influenced by the geometric printed pottery of the Yue ethnic group. In addition, their rice farming, dry-fence construction, and fine textile skills are still prominently displayed among the Dong and other Zhuang-Dong-speaking ethnic groups (Yang, 2012, p. 17). The name of the Yue ethnic group changed differently in different dynasties. During the Xia Dynasty (ca. 2070 - ca. 1600 BC), it was called "Yu Yue", and during the Shang Dynasty (ca. 1600 - ca. 1046 BC), it was called "Barbarian Yue" or "South Yue". "South Yue" during the Shang Dynasty (ca. 1600 -

ca. 1046 BC), "Yang Yue" and "Jing Yue" during the Western Zhou Dynasty (ca. 1046 - ca. 771 BC), and in the Spring and Autumn Period (ca. 770 - ca. 476 BC), the Yue people established their own state, the Yue, in the south of China. During the Spring and Autumn Period (770 B.C.-476 B.C.), the Yue tribe established their own state, the Yue State, and became the last hegemon in the Spring and Autumn Period, and the Yue State became one of the strongest states. During the Warring States period (475-221 years ago), the states were constantly fighting, and after the Yue state was destroyed by Chu, the Yue people fled in all directions and dispersed to the vast southern region, establishing small tribes that were not subordinate to each other, and from then on, the countries of the Central Plains began to refer to them as the Hundred Yue. (<https://wenku.baidu.com/view/6a4deb8426fff705cc170ac1.html>) The hundred here refers to its many, not a definite number, and Baiyue became a general term for the different ethnic groups of the Yue people in the south during the Warring States period, also known as Zhuyue, and later generations used to collectively refer to the many groups of Baiyue as the Ancient Yue.

In the late Warring States period, according to historical records, Qin called the inhabitants of the Baiyue land "Qianzhong barbarians" (A Brief History of the Dong Ethnic Group, 2008, p. 13). After the Qin King Yingzheng had destroyed the six states of the Guandong region and completed the unification of the country and established the Qin Dynasty from 230 to 221 BC, he launched wars against the Baiyue land for three times in the period of 219 to 210 BC. After completing the unification of the country and establishing the Qin Dynasty, the Qin Dynasty waged war against the Baiyue in 3 times from 219 BC to 210 BC. Finally, the land of Baiyue was pacified and incorporated into the territory of Qin, and three counties, namely Nanhai, Guilin and Xiangxian, were set up; after the pacification of Baiyue, the Qin Dynasty adopted the policy of immigration and development. After the Qin Dynasty pacified the Baiyue, it adopted a policy of migration and development. 500,000 sinners were migrated to garrison the Baiyue land, and mixed with the local Yue people to develop the southern land. A large number of Han soldiers and soldiers of Central China origin stayed in the Baiyue area, and intermarried with the locals, who became the forefathers of the people of Guangdong and Guangxi in modern China. The Qin soldiers also brought the culture of the Central Plains, which combined with the local customs, started the long process of Baiyue becoming part of the Chinese civilization, and eventually formed a unique culture.

It can be said that Baiyue is the pioneer of Dong culture, the forerunner of Dong rice culture, and the forerunner of Dong embroidery culture, and the historical origin of Dong embroidery can be traced back to Baiyue's "Hair-breaking and Tattooing Customs". Every custom is related to the natural and social environment at that time. The creation of each custom is related to the natural and social environment at that time, and the custom of "hair-breaking and tattooing" can not be separated from the natural and social environment in which the ancient Baiyue people lived. Baiyue people are located in the southern region of the mountains and water, dense forests, wet land, snakes and insects, Baiyue people rely on the mountains to eat the mountains, rely on the water to eat the water, in the mountains and the water to work, long hair is easy to be hung by the branches of the trees and water plants, etc., very inconvenient, coupled with the weather is hot and humid, long hair is even hotter, easy to sweat heatstroke, therefore, in the long-term production and labor, in order to

further adapt to the conditions of life, to facilitate the survival of the environment of the mountains surrounded by humid water, the Yue people gradually formed the long hair tattoo, the long hair tattoos. Yue people gradually formed the long hair "cut", combed into "Phi Hair", "bun" and other shapes of custom, commonly known as broken hair. But also because of the landscape, floods, snakes and insects, and even crocodiles to harm human beings, the Baiyue people in the life of floods, poisonous snakes and crocodiles and other fear and worship, began to these images combined with the embellishment of dragons or dragons, as a god of the water, praying for blessings, with bone cones or plant needles in the body of the tattoo such a pattern, that can be the blessing of the gods from poisonous snakes and crocodiles as well as the floods of the infringement.

In the ancient books, there are many records of the Baiyue broken hair tattoo custom, such as the Han "Huai Nanzi. Original Road training": "the south of the nine doubts, the land thing is not many and the water thing is many, so the people break hair tattoos, to the image of the Lin bug"; "Shi Ji. Wu Taibo Shijia": "break their hair, text their bodies, in order to like the Dragon, so no harm"; "Han Shu" records: "the Yue people are often in the water, so break their hair, text their bodies, in order to like the Dragon, so no harm"; "Huai Nanzi - Tai clan training" records the Yue people. Tai clan training" recorded the Yue people "tattoo" is: "carve the skin, Zi leather, was hit by the bleeding, to the hardest; but the Yue for it, in order to honor also." And now the unearthed cultural relics also proved this, in Shaoxing museum collection of spring and autumn bronze turtledove staff (figure 19) is a such a cultural relics, turtledove staff is a ceremonial weapon, the bottom end of the staff body sitting on his knees like a human figure, eyes flat, both hands placed on the knee, the head of the hair to the front of the forehead and the ear, the back of the head for a chignon, a hairpin across the body. There are cloud and geometric patterns on all parts of the body, a cicada wing pattern on the arm, several circles of strings underneath, and a belt around the waist.



Figure 19 Bronze Scepter of Spring and Autumn In Shaoxing Museum, reflecting the tattoos of the Yue people

Source: <https://baijiahao.baidu.com/>[Search on March 23,2022]

Although the Hundred Yue tattoo pattern is not consistent, but the most important or dragon mosquito pattern, which is the Hundred Yue's original totem worship, but also gradually become the ancient Yue rite of passage ceremony, in the ancient Yue in the period of the clan commune, the Yue only after the tattoo rituals, only after the community identity, the Yue ethnic group to accept and enjoy all the rights and obligations of the members of the clan, that is, Hundred Yue individual to tattoo sign! In other words, the Baiyue group of individuals with tattoos to mark the stage of adulthood, and then access to social rights such as socializing, organizing, marriage, inheritance and so on. From here we can see that the Baiyue tattoos in addition to the significance of totemic beliefs and worship, the Baiyue tribes also represents the ethnic identity, play a role in distinguishing my tribe and other tribes as well as the role of social status, is the embodiment of social and cultural functions. This kind of broken hair tattoo cultural practices and the then Central Plains cultural practices just contrary to the mainstream Central Plains cultural practices at that time, such as Confucianism in ancient China, "filial piety" in the said: "the body hair and skin, received by the parents, do not dare to destroy, filial piety is also the beginning of the", that the ancient Yuezhi hair tattoo broken behavior is very barbaric things. So for a long time they were called barbarians. In the development of China's ethnic minorities, with further exchanges and integration of the various ethnic groups, to the descendants of the Hundred Yue began to plant cotton weaving cloth, this totem worship and ethnic identity is transferred to the embroidered designs on the clothes in lieu of tattooing practices, embroidery techniques on the gradual rise, according to the "Shangshu" recorded in the 4,000 years ago, the chapter clothing system, there is a provision stipulating that the "clothing painting and clothing embroidery", just flow in the royal officials dress, in the folk of all ethnic groups have not been popularized.

The Dong originated from the Baiyue, which has become a consensus among historians, but there are different views on which branch of the Baiyue it originated from. Some people think that the culture of the Luoyue branch of the Baiyue had a lot in common with that of the Dong today, and that its distribution is also the distribution of the Dong today, including in Guangxi, which was called "Wuling Barbarians" or "Wuxi Barbarians" in the Han Dynasty. In the Han Dynasty, they were called "Wuling Barbarians" or "Wuxi Barbarians", and in the Wei, Jin, and North-South Dynasties, the Luoyue people in this area were also called "Liao", and gradually developed into the present Dong people (Xian, 1995, P. 29). Some people believe that the Dong were developed from the Gan Yue branch of the Baiyue, and around the early Warring States period, the Dong moved westward to the south of the Yangtze River and settled in the area of Wuzhou in today's Guangxi, and grew to include Liuzhou Sanjiang and other places, and the people were called "Xiou", and then gradually developed into the Dong, and this is not the same as the Dong that have been passed on to other people. This is the same as the Dong originating from outside Wuzhou, which has been passed down in Sanjiang Dong Autonomous County. Although the specific origin of the Dong is still controversial, there is no doubt that it originated from Baiyue. This is reflected in many ancient and modern scholars' books and theses, Wu Tingdong (1993) in his thesis that the Dong are an indigenous people developed from the Baiyue, directly pointed out that the southern part of the Dong includes the northeastern part of Guangxi where Sanjiang is located, which belonged to the Guilin County during the Qin Dynasty, and to the Yulin and

Cangwu Counties during the Han Dynasty. Since the Spring and Autumn period and the Warring States period, this area has been the site of the Baiyue's tributaries, Xiou and Luoyue. At the end of the North and South Dynasties, Gu Ye Wang compiled an anthology on ancient geography, "Yi Dizhi", which recorded that "Guixian and other places in present-day Guangxi were the places of ancient Xiou and Luoyue, and although the Qin Dynasty established the counties, they were still called Ou and Luoyue". Li Jifu in the Tang Dynasty compiled "Yuanhe County Map Zhi" is a geographic general record of the Tang Dynasty in China, which has a relatively systematic account of the geographic evolution of the ancient political regions. Its volume 38 "Lingnan Road" also said that "today's Guangxi Guixian and other places in the land of Xiu, Luo Yue. Qin and the world, set Guilin County, Yutuo Wang Yue, changed Guilin for Yulin". In the early Northern Song Dynasty, the famous geography general record "Taiping Huan Yu Ji" written by Le Shi also recorded that "there is Xiou in Yulin County", and Guixian and other places in present Guangxi are "ancient Xiou and Luoyue land". At the end of the Ming and early Qing Dynasty, Gu Zuyu edited and clutched "Dushi Fangyu Jiyao" also cloud Guangxi "the ancient BaiYue land, the Qin Dynasty for Guilin County, Han for the YuLin, CangWu two counties". All these prove that the Xiou or Luoyue of the Baiyue had a deep connection with the Dong later on (Wu, 1993, P. 67-74).

The ancient Vietnamese experienced the process of clan, tribal development to ethnic groups, experienced the process of primitive society to the budding of feudal society, in the long social process, the ancient Vietnamese people take natural materials, its earliest windbreaks, cold, cover the body of the body is the mountain grass, leaves, bark, feathers, animal skins and other objects, and the method of its material is basically the primitive "hanging", "wrapped", "tie", "string", these simple labor contains the process of splicing, knotting, weaving, and became the first to be used. ", "wrapped", "tethered", "string", these simple labor contains the process of stringing, tethering, weaving, and became the "Baiyue". "The earliest and most primitive form of textile crafts in Baiyue is also the initial form and starting point of Dong textile and clothing of the descendants of Baiyue. And connecting the leaves and animal skins, need a cone-shaped tool with holes, so the stone cone and bone needle was invented. This is the predecessor of the oldest and most primitive weaving tool, the weft drawer(Wu, 1994, P. 107-113). The ancient Yue people were partly living near the water, in the fishing and hunting era, they learned to roll the rope to make a net, which could be used to throw stone balls to hit the wild beasts in the fishing and hunting, and also used to cover the net to catch fish and birds for food, and this kind of rubbing the rope became the prelude to spinning. With the use of bone needles as connecting tools, the ancient Yue people created the technology of performance and spinning based on the experience of rope rolling and used it to make sewing yarn, which is also the predecessor of Dong embroidery and weaving threads. Performance is the plant stem bark split into long thin strands, and then one by one to connect. Spinning is to loosen the plant fibers first and then combine several of them into yarn. In the beginning, people used their hands to knit together. Later, the Vietnamese found that the use of the inertia of the rotating body to the fibers into long strips with the flick back, than the hand-rolled flick and fast and even. In order to adapt to this need, the Vietnamese created stone and pottery spinning wheels (Buyei Brief History Writing Group, 1985, P. 19-20). Stone and ceramic spinning wheels

have been found in various Neolithic cultural sites in Guangxi, which also shows that in the matrilineal clan period, the "Baiyue" textile has already taken shape. And the use of bone needle lead is an important progress in the textile technology, it will wear the weft thread in the needle holes, a one-time weft thread through the warp eliminates the one by one through the cumbersome lead, greatly improving the efficacy of the invention of the bone needle lead, created the waist loom weaving, waist loom is one of the world's oldest, the simplest construction of one of the looms, waist loom, but also allows mankind to say goodbye to grass and wood to eat the age of ignorance, began to enter the era of civilization taking The appearance of the loom also made mankind leave the age of ignorance of grass and wood and enter the age of civilization of textiles(Figure 20).



Figure 20 Stone, pottery spinning wheel, Original waist machine "Baiyue" textile tools, textile has taken shape.

Source: <https://baijiahao.baidu.com/>[Search on July 18, 2022]

At that time, the Yue people lived in the southern region of the vast mountains and fields, growing a lot of wild rice, wild mulberry, wild kudzu, wild ramie, wild hemp, the ancient Yue people in order to satisfy their hunger, the first domestication of the wild rice, and became the earliest invention of rice cultivation of the ethnic groups, and the rice culture of the rice soup and fish has been continued to the present Dong people. And in order to further defense against the cold, but also in order to beautify the highlights of human beings themselves, they looked for all kinds of materials that can be textile, they found that these plants growing in the mountains and wild mountains, the use of mulberry trees can be used to raise silkworms to draw silk, and use their invention of the tools into yarn, "Wu Yue Spring and Autumn Annals" in the "Yue Luo gu Yarn" records. Relative to the use of mulberry trees to raise silkworms to draw silk in terms of the degree of trouble, because the kudzu is more suitable for growing in the south of the warm and humid climate, cold-resistant, drought-resistant, well-developed roots and strong vitality, in the Yue land is very widely distributed, and can be collected everywhere, and the stem bark of the fibers processed after the weaving of fabrics, known as the "kudzu cloth". Ancient Yue ancestors are the creator of the history of Chinese people using kudzu fiber to weave cloth. According to "Huai Nanzi - original Tao training" contained "dry Vietnam born kudzu linen". Wu Yue Spring and Autumn Goujian returned to the country of foreign affairs" also recorded that: "I want to pick kudzu, so that the female workers fine cloth to offer, in order to seek the heart of the king of Wu", "is to make the country men and women into the mountains to pick kudzu, for the cloth of the yellow silk," all of these indicate that the kudzu is an important raw material for textile "Hundred Yue". and it was initially obtained through people's collecting labor(Wu, 1994, P. 108). "Taiping Huan Yu Ji" recorded that the clothes of the slaves in Guizhou, Guangxi: "There are

ancient end rattan, and the slaves thought it was cloth. Kong Yingda of the Tang Dynasty noted in the Justice of the Book of Shang: "Floral clothing, Ge Yue also, the name of the southern cloth, with Ge for it." Here, the flower clothing is the clothing made of kudzu and other materials(Figure 21). The Tang Dynasty Yan Shigu note East Han Ban Gu and other books "Han Shu - Geography" also cloud: "flower clothing, linen and kudzu genus."



Figure 21 Clothing made of ancient clothes, ge and other materials
Source: From the book Dong costume art exploration, Mr. Zhang Boru painted

In summary, it can be seen that the floral clothing made of rattan kudzu as well as the precious linen kudzu was the early dress of the Baiyue ethnic group in ancient China, and also the early main dress form of the Dong ancestors in China(Zhang, 2019, P. 343). The land of Baiyue was also rich in wild hemp and ramie, which have long and tough fibers, which were extracted by the Baiyue people and spun into hemp cloth. Ramie is a kind of sub-shrub, its fiber is thin and tough, smooth and silky, light and tensile, absorbing and dissipating heat better than other fibers, dyeing is easy and fading is quite difficult, so it is very popular and highly praised (Wu, 1994, P. 108). In this way, the Baiyue people, in the course of their long-term production practice, took natural materials, domesticated the mulberry, kudzu, ramie, hemp and other plants in the wild, and gradually cultivated them into domestic plants, and used their fibers to weave them into cloths, embroider them with patterns, and make them into clothes, which have become the necessities of the people's lives from the ancient times up to the present day(Li, 1988, P. 413-414).

In 207 B.C., the Qin Dynasty fell, and the Han Dynasty entered after the Chu-Han dispute. According to "Han Shu - Geography", the distribution area of Baiyue belonged to Wuling County (in present-day Hunan Province, Hubei Province,

Guizhou Province, Chongqing Municipality, and Guangxi Zhuang Autonomous Region), Sample Ge County, and Yulin County (the former Qin Guilin County) in the Han Dynasty and the three kingdoms thereafter, and they all referred to the local residents as "Wuling Barbarians", and there were five streams in Wuling County, so they were also called "Wuxi Barbarians". During the Han Dynasty and the Three Kingdoms period afterward, the local residents were called "Wuling barbarians", and there were five streams in Wuling County, so they were also called "Wuxi barbarians", and the Sanjiang Dong ancestors were in Yulin County, which also belonged to the "Wuling barbarians"(Feng&Zhu&Liu&Pan&Long&Li, 1999, p. 11). In the third year of Gaozu of the Han Dynasty (204 B.C.E), Zhao Tuo, who was the lieutenant of Nanhai County at the time, took advantage of the chaos of the end of the Qin Dynasty to take possession of the three counties of the Lingnan region in the beginning of the Han Dynasty by force of arms by merging Guilin and Xiangxiang counties, and established the state of South Vietnam in the land of the Hundred-Yue and set up his own name as the King of Wu of South Vietnam" (Han Dynasty, Si Maqian: Records of the Grand Historian. Nan Yue Liezhuan). At that time, the Han Dynasty was besieged by the Xiong Nu, so in order to ease the conflict with South Vietnam, it adopted the policy of "inviting the Baiyue to the south, and not to be a danger to the south", which made the Baiyue region avoid a war for the time being. During the reign of Zhao Tuo, he also took a series of measures to develop the social production of Baiyue, vigorously promoting the advanced production technology of Han, especially the widespread use of iron tools and oxen ploughing, which made the agricultural production level of Baiyue region develop faster in this period. At the same time, the handicrafts of textile embroidery, pottery, copper smelting, lacquer ware, shipbuilding and other industries also developed greatly, and exchanges with the Central Plains were more frequent(Yu&Qin&Lan&Liang&Qin, 1988, p. 81-152). Like Ge cloth as the Baiyue ethnic production and management of textile handicrafts over a long period of time, its in the pre-Qin and Han Dynasties, Ge weaving technology has reached a superb level, the Yue people made Ge cloth has been famous all over the world(Xie, 2012, p. 85). And the embroidery related to the Dong ethnic group was first seen in the literature in the Han Dynasty, when embroidery, weaving and dyeing had already developed to a certain extent. The Book of the Later Han - Biography of the Southern Barbarians contained ": the Southern Barbarians 'were good at five-colored clothes'." It shows that the "Southern Barbarians", including the ancestors of Sanjiang Dong, could not only use natural trees, grass and flower fibers and dyes to weave cloth, print and dye clothes, but also wore colorful clothes, reflecting the development and improvement of textile, printing and dyeing, and embroidery techniques at that time(Chen, 2019, p. 146). In addition, the Baiyue textile and embroidery industry did not start with cotton weaving, but with mulberry, kudzu, hemp, etc. as the beginning of the gradual development of the history of textile development, mainly cotton, cotton is a textile and embroidery raw materials in China and also in "Baiyue" development is late, but the development speed is fast(Wu, 1994, p. 109).

During the Western Han Dynasty, Emperor Wu of the Han Dynasty destroyed the state of South Vietnam in 112 B.C. Afterwards, he gradually conquered the political centers established by the former Baiyue tribe and changed them into counties of the Han Dynasty, and changed the Qin Guilin County into Yulin County,

so that the power of the Han Central Dynasty penetrated deeply into the region of South Vietnam. At the same time, "Chinese sinners were migrated to live among them", and absorbed the Yue people to participate in politics, respecting the customs of the Yue people and encouraging intermarriage between the Yue and the Han. As a result of the economic and cultural penetration of the Central Plains, interactions among the various ethnic groups became more and more frequent, and the situation of members of many ethnic groups cohabiting in one area also appeared, in the development of China's ethnic minorities, the ethnic groups were often people's communities linked by geographical ties. These parts from the same ethnic group or different ethnic groups in the same region to form a new ethnic group, so that the old ethnic groups gradually disappeared, the gradual formation of new ethnic groups, and thus the name "Baiyue" gradually disappeared. After the Han Dynasty, there was no record of the Xiou people and the Luoyue people in the historical records.

As a result of the southward development of the Qin-Han dynasty and the subsequent centralized dynasties, before the slavery element of the Dong ancestors could be developed, a strong feudal element arrived along with advanced production methods such as iron tools and oxen plowing. Therefore, after the disappearance of the Baiyue ethnic group, around the Wei, Jin, Sui and Tang dynasties, the society of the Dong ancestors crossed the slavery system and developed more directly to the feudal system((Feng&Zhu&Li&Pan&Long&Li, 1999, p. 12), and bureaucrats began to appear in the land of Baiyue. The Sui Shu - Southern Barbarians, Volume VIII: "Southern barbarians of various types, and the Chinese live in the wrong place, said bureaucrats, said Ling, all without the head of the king, with the caves and live. Ancient so-called Hundred Yue is also". Western Jin Dynasty Zhang Hua "Museum Zhi - the vulgar chapter" contained: "Jingzhou extreme southwest to Shu, the people said bureaucratic". In the Wei and Jin Dynasties, bureaucrats weaving "green cloth" has been very famous. With the progress of society and the development of cotton technology, the beginning of cotton spinning and weaving, sewing a variety of different styles of clothing.

In Tang Dynasty, the tie-up state system was mainly implemented, and the government changed the counties inherited from the past generations into states, and set up counties under the states; or the states and counties were also called as the same name, and Sanjiang was included in Rongshui County of Rongzhou, which was divided into the Yixi County of Shian County. At the end of the Tang Dynasty, the tribal alliance of the Dong ethnic group, which was linked by geographical ties, had been stabilized and perfected as a form of socio-political organization. During this period, the name "Bong", "Bonghu" or "Wuhu" was used to describe the inhabitants of the former Baiyue land, and the Dong were among them(Sin Kwong Bit. 1995, p.30-31) .The disappearance of Baiyue's Xiou Luoyue gave birth to the emergence of Bongwu Hu, and it can be said that Xiou Luoyue and Bongwu Hu are closely related but different, or the latter is the evolution of the former(Wu, 1993, p. 67-74).

Throughout the Sui and Tang dynasties, the Dong ancestors had already begun to use cotton as the spinning material for the Bamboos, a form of Dong cloth with different cultural characteristics. Regarding the technique, it is recorded in the literature that the Bambu was "spun but not graded", where cotton fibers were spun into threads, replacing the manual "graded" with "spun" to achieve the effect that the threads would not be easily broken (Hu&Jane, 2001, p. 41-45). In the Sui and Tang

dynasties, the Southern History - Yi Moru Chuan - Southwest Barbarians recorded that "dyeing into five colors and weaving into spotted cloth" (Li, 1975, p.1958), which also explains that the spotted cloth was dyed with threads and strands and then woven into colorful fabrics, threads and strands, and then woven into colorful patterns (Zhang, 2019, p.343). This process of dyeing and then weaving makes the spotted cloth after spinning and presenting threads and then dyeing and then weaving become the carrier of Dong embroidery and clothing Dong cloth, cotton cloth then naturally became the carrier of embroidery. At this time, the weaving, dyeing and embroidery of the ancestors of the Dong people already had a certain reputation, Tang Li Yanshou, "Northern History - Dong Biography," which reads: "Dong people can be a fine cloth, the color is fresh and clean." This shows that the dyeing and embroidery technology of the predecessor of the Dong people is exquisite.

Around the Song Dynasty, the Dong formed a separate ethnic group. After the establishment of the Northern Song Dynasty (960 A.D), the local organization was changed to three levels: road, state and county. According to the "History of Song Dynasty - Barbarians", during the Northern Song Dynasty, in the area of present-day western Hunan, eastern Guizhou and northern Gui, "the Xi-Hat Yi bureaucrats were sick, and they played copper drums and sand roses to honor the gods and ghosts". By the time of the Southern Song Dynasty (1127 A.D.), the Dong people had already separated from the bureaucrats here, and became a separate new ethnic group, calling themselves "Geling (keeclanp)", or "Gelan", which is in essence what the Dong people call themselves, "Gan" or "Jin". This is in essence the phonetic transcription of the Dong sound in the Chinese characters for "Gan" or "Jin". "Geling" and "Gelan" were originally the same as other bureaucrats, and the remaining village organizations with "holes" were generally called "Dongren", "But since the Song and Yuan dynasties, as the Bureaucrats or "Dong Bureaucrats" have become more and more differentiated, "Dong" have become more and more differentiated, But since the Song and Yuan Dynasties, with the differentiation of "Dong", the terms "Dong" were gradually used to refer to "Geling" and "Gelan" ((Feng&Zhu&Li&Pan&Long&Li, 1999, p. 13). The Dong had thus formed a single ethnic group. Since the beginning of the Song Dynasty, the social structure of the Dong region has seen the emergence of a "two-track system", i.e., the interdependence and parallel development of official organizations and models of civil self-governing organizations. In the Song Dynasty, cotton cloth was called jibe cloth, and its cotton spinning technology had already reached a fairly high level. Cotton cultivation and cotton spinning were also developed in Guangxi, and the Sanjiang Dong were not excluded from this, and their cotton cultivation and their spinning technology also developed at a fast pace. As the Song Dynasty Peng multiply (985-1049) in the "chip ink waving rhinoceros" said "south of Fujian and Guangdong more cotton, the natives even phase, there are up to thousands of plants, picking its flowers for the cloth, the number of jibe cloth." In addition to cotton, hemp and kudzu are still the main products of Guangxi, the land of the Hundred-Yue, and by the time of the Southern Song Dynasty, Guangxi's production of hemp fabrics ranked second in the country (Wu, 1994, p. 110). During the Song Dynasty, the Dong cloth, the common fabric used by the Dong people for their costumes, gradually developed from the early "spotted cloth" into the new styles of Sackcloth. Sackcloth was the first form of plain Dong brocade, which was mainly "woven" by the Dong ethnic groups in the Song Dynasty. The "sackcloth" is a fabric

made of long and thin ramie threads, and it is also one of the finest fabrics used in Dong clothing, with spinning and dyeing as the main features of its weaving techniques. During the Song Dynasty, the styles of Dong cloth have been varied, and the weaving and dyeing-based weaving techniques have been gradually enriched and mastered (Zhang, 2019, p. 344). Cotton and hemp became the main raw materials of Sanjiang Dong textile, and together with mulberry silk, they became the main raw materials of Dong embroidery, and the custom of honoring embroidered clothing during the Song Dynasty has gradually become widely popular among the Dong folk through the mixed exchanges with the Han Chinese, which has prompted the further development of its embroidery craft. In addition, during the Song Dynasty, the paper-making industry became more and more mature, which provided conditions for the popularization and application of Dong paper-cutting. During New Year festivals, Dong people like to use beautiful paper-cutting patterns to stick on doors and windows as symbols of good luck to express their good ideals and wishes; this also laid the foundation for the prevalence of Dong paper-cutting and embroidery.

During the Song and Yuan dynasties, the custodianship system was developed into the Tusi system, and local Tusi officials were set up in Sanjiang. The management of the Dong people advocated Confucianism, emphasized the strengthening of ideological and cultural exchanges, and encouraged land reclamation, promoted oxen cultivation, and promoted economic development. But Sanjiang Dong "located in the middle of ten thousand mountains", the whip can not reach, in fact, can not be directly ruled. In most areas of the Dong, they have been in the primitive village community situation that "thousands of people clamor, hundreds of people join together, they do not unite with each other, and they tie up with each other by means of alliances and curses". The local Researcherity set up by the central feudal dynasty in the Dong area was a kind of foreign and imposed social organization structure, not an inevitable product of the development of the Dong society, therefore, for more than one thousand years, it has never been able to penetrate into the internal Dong society and the people of the Dong, and the social organization which is really effective in the internal Dong society is still the social organization which is set up by the people of the Dong themselves (Xian, 1995, p. 86-87).

Until the Ming Dynasty Hongwu eight years (1375), the Ming army into Huaiyuan County, abolished the county to set up Sanjiang Inspection Division, "and then cut the Division to set up the county. Hongwu fourteen years (1381) set up the county rule in . Old Fort", still named Huaiyuan. "There were four towns, and the households were organized into miles" (Brief History of the Dong Ethnic Group, Revision of the Brief History of the Dong Ethnic Group, 2008, p. 45). During the Qing Dynasty, there were governments, prefectures (Zhili Prefecture), halls (Zhili Hall), counties, and guards, etc., and the Dong area of Sanjiang was Huaiyuan County, which was part of the Liuzhou Prefecture. During the Ming and Qing dynasties, while inheriting the Yuan and Song dynasty's tusi system to govern Guangxi's ethnic minorities, the tusi system was further improved and became the main political system for ruling and managing some ethnic areas in the south and northwest. At the same time, the traditional social organization of the "money" became a distinctive form of political life for the Dong ancestors during this period (Yang, 2012, p. 3). In addition, depending on the situation and the time, land

reorganization was carried out. After the reclassification, the closed state was broken, and the number of Han Chinese moved in increased greatly, which was conducive to interactions and cultural exchanges among various ethnic groups. The implementation of indoctrination policy. The Ming and Qing dynasties emphasized that ethnic minority areas should follow the example of the mainland and set up governmental schools, state schools, county schools and community schools to teach Confucian classics. This promoted the development of culture and education in minority areas. At the end of the Qing Dynasty, the corrupt and Researcheritarian government, in collusion with imperialism, suppressed the revolutions of the ethnic peoples and intensified the ethnic conflicts(Huang, 2002, p. 6-7).

Han people called "Dong " name, the earliest in the Ming Dynasty, is "Dong (barbarians)" "Dong (rabid side with the word) (people)", and so on, the Qing Dynasty is more called "Dong Miao" or generally called "Miao". "Dong Miao" or generally known as "Miao". Ming and Qing dynasties is the Dong weaving, dyeing and embroidery skills of the comprehensive development of the period. As the government encourages "planting mulberry, hemp, wood and cotton", "legislation to persuade people to textile" and make the Dong area planting hemp, cotton, and the scale is also expanding, the Dong textile industry in the Song and Yuan on the basis of the further development of the large number of cotton planting to promote the Dong folk textile industry flourished. Cotton cultivation promoted the prosperity of Dong folk textile industry, and the hemp and kudzu weaving cloth in Sanjiang is still prevalent(Wu, 1994, p. 110). In Shen Zan's Wuxi Barbarians Tuji - Native Products of the Ming Dynasty, it is recorded: "Silk, hemp, and cotton are spun into wisps, and five colors of cloth are woven by dyeing with decocted juice of grasses and trees." In Wuxi Barbarians Tuji - Customs, it is also recorded: "First, the cloth was made of kozo bark, but nowadays it is all dyed with silk and hemp in five colors, and only flower silk and flower cloth are cut and subdued" (Shen, 2012, p. 113). This record shows a series of processes from raw material treatment, performance spinning, grass and wood dyeing to weaving into five-color silk cloth, which indicates that the traditional handcraft system of the ethnic minorities' clothing fabrics in the original Baiyue land, including the Dong, was basically formed in the Ming Dynasty. At the same time, the weaving technique of colorful Dong brocade has been more perfect, and the technique of paper-cutting and embroidery has become mature. Embroidery techniques also appeared in the literature of the Dong in the Ming Dynasty. Tian Rucheng's "Yan Mou Ji Wen - Barbarians" (Volume 4) mentions: "Women had short skirts and long hakamas, with embroidery on one side of the back, and on the other side of the ribbons (chest) as well. ..." In Guizhou Tu Jing Xin Zhi (Volume 7), the embroidery techniques and patterns of the Dong people are also described as follows: "... Women's clothes are long hakama and short skirts, and the skirts are made into fine pleated skirts with a piece of cloth added at the back, embroidered with miscellaneous writings such as ribbons, and a piece of embroidered cloth is also added on the chest. ... " (Zhang, 2019, p. 345). Although depicting Lipingfu, Guizhou, another Dong settlement in the Ming Dynasty, Sanjiang Dong, as the main area of Dong settlement in Guangxi, Dong embroidery became just as important a decoration for their clothing. Sanjiang Dong girls began to use paper-cutting to make decorative patterns for embroidery. In the local Dong villages, when girls first learn to embroider, they have to learn to cut patterns, such as lapel flowers, sleeve flowers, coat and hat

flowers, trouser leg flowers, pillow flowers, shoe flowers and so on, whose forms are infinitely varied and colorful (Figure 22). Dong paper-cutting embroidery into a period of rapid development.



Figure 22 Embroidery paper cutting Sanjiang paper cutting embroidery should be used as the bottom, and the beauty of paper cutting affects the effect of embroidery
Source: Wu Shuanglin photoed May 20, 2022

The Qing Dynasty was a prosperous period for Dong embroidery and its dress fabric types and techniques, and Dong embroidery, Dong cloth and Dong brocade had become famous all over the world. The craftsmanship of Sanjiang Dong embroidery was fully developed during this period and became a traditional craft integrating weaving, dyeing, cutting and embroidery. To the late Qing Dynasty, Guangxi Huaiyuan County(now Sanjiang) Dong cotton textile industry has been unprecedented development, "planted for the grass cotton, in the past production is also much, the countryside, a period of early fall, a few cotton flocs in the wilderness, women competing to pick up the cotton, bustling, so men and women clothing and cold quilts, cotton-padded jacket, sincere self-sufficiency and surplus, since the weaving and into the tough and durable fabrics, commonly known as: ' Home weaving cloth' and indigo dyeing, that is, today's Shanghai gray cloth is not as good as also" (Wei repair, compiled by Jiang, 1946, p. 23). With the popularization of the scale of cotton cultivation by the Sanjiang Dong, the traditional resources of kudzu and silk gradually reduced the use of weaving, and the raw materials of Dong cloth were basically based on cotton. The Dong folk weaving and embroidery crafts have been perfected and developed under the inheritance of Dong women and their play and innovation. In Sanjiang Tongle, the clothing style of the ethnic groups focusing

on embroidery skills is gradually formed. Dong women learn to cut and practice embroidery under the guidance of their mothers from childhood, and their embroidery on the daily costumes and related daily necessities of the Dong people has almost reached its peak. Their traditional needlework is utilized freely, and Dong women express the totem and spirit of the nation through the art of embroidery, perfectly combining the national craftsmanship with the spirit of the nation, forming a unique local style, which shows the diligence and wisdom of the Dong women (Su, 2006, p. 13-14).

To sum up, Sanjiang Dong area since the Spring and Autumn and Warring States period for the Hundred Yue a Luo Yue and the settlement of the Western Ou, Qin belongs to the Guilin County known as Qianzhong barbarians, Han for the Yulin County, known as the Wuling barbarians, Wei Jin, North, South, Sui and Tang dynasties, from the primitive system of slavery across the direct access to feudalism, the original Hundred Yue disappeared, and the various ethnic groups under the melting of the original Vietnamese people living in the land of the Bureaucratic, the Sung Dynasty by the Bureaucratic differentiation of the formation of a single ethnic group of the Dong and the Ming and Qing by the Han people called the Dong people. Ming and Qing dynasties were called Dong people by Han Chinese. During the long period from the beginning of primitive society to the end of feudal society, the Dong people started from simple "hanging", "wrapping", "tying", "stringing" From the simple "hanging", "wrapping", "tying", "stringing" of grass, wood, skin, hair and other objects, to the performance of mulberry, kudzu, hemp, cotton, spinning, dyeing, weaving, embroidery of beautiful costumes. At this stage, Dong women, through local and their own wisdom, developed Dong embroidery to its heyday. Every woman must know how to embroider, and everything can be embroidered, and it is precisely in this way that Dong women embroidered and painted the history, culture, traditions, beliefs, and aesthetics of the Dong people by dyeing, weaving, and cutting, and transformed embroidery into the collective subconsciousness of this nation, which, along with the costumes, became a symbol of identity that distinguishes one's own people from the others.

2.2.2 The Historical and Cultural Development Process of the Dong from the Xinhai Revolution to the early stage of Reform and Opening up - the Decline Stage of Dong Embroidery

The wheel of history moves forward, the development process of China's ethnic minorities, there are ups and downs, rise and fall into the law of the development of things, dynasties so, nationalities so, traditional crafts is also so, Dong embroidery is no exception.

A) Historical and Cultural Development of the Dong people during the Republican Era

Historically, political factors such as wars and ethnic policies have always profoundly affected the rise and fall of a nation and its traditional culture, and the same is true of the Dong and its embroidery culture.

After the Opium War (1840), the imperialists intensified their economic, political and cultural aggression against China, and the so-called foreign goods flooded the market of Sanjiang Dong commodities, which had a great impact on the market of national handicrafts and raw materials. The Qing government, on the other hand, practiced class and ethnic oppression internally, aggravated the economic

exploitation of ethnic minorities such as those in the Dong region, and succumbed to the imperialists externally, thus provoking the anti-imperialist and anti-feudalist struggles of the people of all ethnic groups in the country(Huang, 2002, P. 177). Among them was the heroic struggle of the Sanjiang Dong people who knotted their money against the war, which pushed the Dong society forward.

In the second year of Xuantong of Qing Dynasty (1910), more than 10,000 Dong peasants in the areas of Bajiang, Linxi, Dudong, Tongle, etc. in Huaiyuan County supported the villagers of Linxi to resist the persecution of the landlords and other government officials headed by Shijiajian, the governor of Huaiyuan County. After the Xinhai Revolution led by Dr. Sun Yat-sen, Liuzhou Confederation and the Dong ethnic group joined hands to occupy Danzhou, the county town of Huaiyuan, on November 10th, and defeated the Qing army on November 29th, which declared the complete demise of the Qing Dynasty in Huaiyuan. Soon after the success of the Xinhai Revolution, announced the establishment of the "Republic of China", 1912 New Year's Day, Sun Yat-sen assumed the office of the provisional president of the Republic of China, formally announced the use of the "Republic of China" of the country's name. February 12, 1912, Xuan tong emperor PuYi promulgated abdication edict, the Qing Dynasty has since been extinguished. Qing Dynasty has since fallen. China had moved away from the imperial system to a democratic republic. In 1914, the provincial government of Guangxi renamed Huaiyuan County to Sanjiang County. In the 21st year of the Republic of China (1932). Approved by the provincial government. Sanjiang County was moved to Guyi in May and has been in use since then(Sanjiang Dong Autonomous County Records Compilation Committee, 1992, P. 6-9).

After the establishment of the Republic of China, the warlords in different parts of the country were divided and wars continued, and Guangxi was basically under the rule of the old Gui system and the new Gui system warlords. The government's ethnic policy further emphasized integration, including Dr. Sun Yat-sen, who initially advocated the integration of all ethnic groups in China into "one Chinese nation" and the assimilation of all ethnic minorities into the Han Chinese, until his New Three Principles of the People in 1924, when he advocated the equality of all ethnic groups in China. However, after the death of Sun Yat-sen in 1925, the Chiang Kai-shek group of the Kuomintang denied the existence of multi-ethnicity in China and called the ethnic minorities other than the Han Chinese as "clans", and completely inherited the reactionary policies of the Qing Dynasty and the Beiyang Warlord Government, and practiced the policy of suppressing and massacring the ethnic minorities (Huang, 2002, P. 178-179). Ethnic minorities' dress tends to be sinicized.

When the Chiang-Kwai War broke out in 1929, the new Gui warlords returned to Guangxi in defeat and put forward the slogan of "building Guangxi and reviving China". At the same time, in order to strengthen the control of Guangxi ethnic minorities to consolidate the rule in Guangxi, the Gui warlords implemented a series of ethnic policies to coordinate ethnic relations, such as the end of the Tusi system, the establishment of townships, villages, Baojia and other grass-roots institutions, forced assimilation of the community organization; vigorously develop the policy of transportation, roads, railroads, shipping in Guangxi have had a greater development, and greatly changed the situation of the ethnic minority areas are closed, advancing the process of development of the ethnic groups. It has greatly

changed the closed condition of ethnic minority areas and promoted the development of each ethnic group, but Sanjiang has not yet been able to pass the automobile because of its mountainous and remote area; the movement of popularizing basic national education has basically realized one basic school for each village (street) and one central basic school for each township in Guangxi, training a group of intellectuals of ethnic minority origin with a certain level of literacy; however, the policy of forcing the ethnic group to assimilate in terms of the policy of improving the customs has also aroused discontent of the ethnic minorities. However, the forced assimilation of ethnic groups in the policy of improving customs has also provoked discontent among the ethnic groups (Huang, 2002, P. 179-181).

The implementation of the policy of improving customs included the Rules for Outlawing Marriage, Funeral, Birthday and Bad Customs in Guangxi Counties and Cities issued by the new Gui system government in 1931, the Improving Customs Rules in Guangxi Province issued in 1936, and the injunction Prohibiting the Misuse of the Names Yi and Chen issued in 1939, as well as the working groups for the removal of customs in various places, such as the working group for the removal of customs in Sanjiang County established in 1932. These policies and working groups made and enforced administrative orders to improve the customs and dress of the ethnic groups in Guangxi, including the Dong, and require

These policies of the new Guangxi government comprehensively demanded sinicization firstly manifested in the forced assimilation of customs and habits. Guangxi's ethnic minorities, including the Sanjiang Dong, have unique customs and folk activities, such as the Sanjiang Dong's marriage custom of singing at night, not falling into the husband's home, haunted houses, traditional cultural and sports activities such as grabbing firecrackers, etc., are regarded as "bad habits", "all prohibited"(Guangxi Zhuang Autonomous Region Local Records Compilation Committee. 1992, P. 427). In addition, there are restrictions on marriage and dowry, funeral ceremonies and birthday events. According to the original traditional Dong customs in these folk activities are used to Dong embroidery . In the past, the Dong embroidery skill of a Dong girl was one of the important criteria for a Dong young man to choose a partner, and Dong embroidery was inevitable in the dowry; in the ritual activities, embroidery was usually offered; when a baby was in the "three dynasties" and the full moon, the grandmother had to send embroidered backpacks, clothes and hats, etc. These customs in the past encouraged the use of embroidery. These customs have been the driving force behind the passing down of embroidery skills from one generation to the next(Chen, 2019, p. 149). Nowadays, these customs are regarded as "bad habits" and are either "banned" or restricted, so the inheritance of Dong embroidery is naturally greatly affected.

The second manifestation is in the forced assimilation of clothing and the decline of traditional craftsmanship and embroidery. The dress cultures of various ethnic minorities, including the Dong, have a long history and are often the identity markers of their ethnic groups. However, the New Gui system's Rules for Improving the Customs of Guangxi Province explicitly stipulated that "men and women shall not keep their hair over their foreheads, and women who keep their hair over their necks shall end it, shall not wear it loose, and shall not wear strange clothes" and that "men's and women's clothes, crowns, tracks, and all costumes shall be purchased from national products" (Guangxi Zhuang Autonomous Region Local History Compilation

Committee, 1992, p. 430). Dong women's costumes and their embroideries and ornaments were prohibited to be worn as "strange costumes", and Dong embroidered costumes were replaced by plain clothes, and Dong embroidery, an accessory of Dong costumes, also declined (Chen, 2019, p. 149). Only in a very few areas where transportation is very inconvenient, Dong costumes and embroideries are still preserved. The Republic of China's Sanjiang County Record contains the Dong costume: "Women ... chest lined with embroidered bibs and cloth skirts to the knee." Sanjiang Dong embroidery and its traditional costumes have been preserved with great difficulty in very few places.

In 1937, the Japanese army fully invaded China. The new Gui forces went north to fight the war, the implementation of the policy of improving customs gradually began to slacken, one after another appeared a number of professional embroidery manufacturers and professional embroidery artists. For example, in May, 1944, the first embroidery factory in Liuzhou, the Tianbao Hunan Embroidery Factory, opened for business (Liuzhou Local History Compilation Committee, 2003, p. 410-411). According to Sanjiang County Records, "This county is located in a remote area, new industrial machinery is rare, that is, all the old-fashioned industries are not vibrant. The market weaving industry, only weaving, car clothing, socks and other preliminary industries. Many women in this county can weave and dye cloth, but they only stick to the old ways. The cloth they made was only for their own families. The government sent Cao Jianyi, a technician, to organize a hand-spinning factory to promote improvement (Chinese Ethnic Minority Social and Historical Survey Series, edited by the Revision and Editing Committee, 2009, p. 52). In 1945, the Sanjiang County government set up a hand-spinning factory on a trial basis in the county town of Guyi, and invited a technician to teach the factory, and sent students from various townships to the factory to learn how to spin and weave. In the early part of 1949, professional embroiderers began to appear in some areas, and they attached themselves to sewing businesses and embroidered garments for other people, and embroidery was mostly used for straps, clothes, and ornaments. used on backpacks, clothes, and ornaments (Chen, 2019, p. 147). In this way, although Dong embroidery was inherited in Sanjiang in the late Republic of China, due to the Republic of China government's policy of ethnic assimilation, especially the implementation of the policy of changing customs, the Dong ethnic group was deeply affected by the Han Chinese culture, and their clothing was generally Sinicized, and embroidery was seldom seen on daily clothing, only in some remote rural areas of Sanjiang County, people still wear Dong embroidered clothing and use embroidered products. Only in some remote rural areas of Sanjiang County, people still wear Dong embroidered clothes and use embroidered products (Figure 23). Although the craft of Dong embroidery has recovered in the late period, the overall trend of Dong embroidery is declining.



Figure 23 Still wearing Dong embroidery clothes daily In some remote areas of Sanjiang County, people are less affected by the assimilation policy, and people are still wearing Dong embroidery clothes daily

Source: From the book Dong costume art exploration, Mr. Zhang Boru

B) Historical and Cultural Development of the Sanjiang Dong from the Founding of the People's Republic of China to the early stage of Reform and Opening up

1) Historical and Cultural Development of Dong Ethnic Groups in Sanjiang during the Early Period of the Founding of the People's Republic of China

On October 1, 1949, the People's Republic of China was proclaimed, and at 9 p.m. on November 18 of the same year, the Chinese People's Liberation Army conquered Guyi, the county town of Sanjiang, and Sanjiang was liberated, and the CPC Sanjiang County Committee was proclaimed to be established on December 15. In August 1951, a delegation of the Central Committee of the Chinese Communist Party, including Fei Xiaotong, went to Sanjiang County for condolences, and visited the villages of Dong ethnic minority in Dong Township and held a symposium for the representatives of the masses. On the basis of the survey meetings and symposiums, respecting the wishes of the ethnic minority masses, the name of the Dong in Guangxi was determined according to the ethnographies and so on. At the same time, training courses for minority cadres were also held in Sanjiang County (Sanjiang Dong Autonomous County Ethnic Affairs Committee, 1989, p. 19-21). In the same month, the first comprehensive state-run commercial enterprise in Sanjiang County was established, "Sanjiang Brothers Ethnic Trading Company", which sells all kinds of specialties of Sanjiang together with some embroidery products all over the country, and the Dong embroidery has produced some economic benefits. On December 3, 1952, a proclamation was issued to the whole county, announcing the establishment

of the Sanjiang Dong Autonomous Region. 1953, the Dong ethnic groups throughout the country were united as the "Dong" after ethnic identification, and their name and status were legally confirmed. 1955, September 17, the name and status of Sanjiang Dong Autonomous Region was changed to Sanjiang Dong Autonomous Region and Sanjiang Dong Autonomous County. On September 17, 1955, Sanjiang Dong Autonomous County was changed to Sanjiang Dong Autonomous County and has been in use since then. 1957 May, Sanjiang to Guilin, the first bus from Guiyi, the end of the history of Sanjiang can not be reached by car(Sanjiang Dong Autonomous County Records Compilation Committee, 1992, p. 6-24). to the people of the Dong people in the Sanjiang travel to the aspect, but also for the dissemination of Dong embroidery to bring the convenience of the Dong in the 8, 1958, the "Dong language program (draft) voted on and passed. . In December of the same year, it was approved by the State People's Committee for experimental implementation. From then on, the Dong people had their own standardized script (Compiling Group for a Brief History of Dong, 2008, p. 125).

Throughout the 1950s and 1960s, there were still a lot of Dong women in the rural areas of Sanjiang Dong who wore the traditional costumes of their ethnic group, and embroidery products were still in demand, thus the traditional embroidery craft was still inherited in the local area of Sanjiang. In the 1950s, Sanjiang handicrafts began to develop, and Dong embroidery-related sewing, jewelry, hemp weaving and other industries were established in Sanjiang and gradually embarked on the road of cooperation, while Sanjiang commercial institutions began to develop from scratch, from small to large, from few to many. State-run trading companies such as Kuyi Branch Company, supply and marketing societies in Fulu, Liangkou, Doujiang, Linxi, Tongle and other places were successively established (Editorial Committee of Chinese Minority Social History Collection, 2009, p. 57). The systematic collection of Guangxi's ethnic costumes, including Dong embroidery, began in the 1950s, with the Central Institute for Nationalities, the Southwest Institute for Nationalities, the Central South Institute for Nationalities, the Guangxi Institute for Nationalities, the Yunnan Institute for Nationalities, the Guizhou Institute for Nationalities, and other nationalities institutions such as the Cultural Relics Hall, museums, and local provincial and municipal museums collecting the costumes of Guangxi's ethnic groups. The museums of local provinces and cities collect the costumes and embroideries of various ethnic groups in Guangxi. In addition, also in the 50's, in Guangxi has set up a few professional embroidery factory, representative embroidery enterprise has Nanning city embroidery factory, Guilin city Gui embroidery knitting factory, Qinzhou city drawstring embroidery factory, Liuzhou city arts and crafts factory, Rong'an county changanzhen national embroidery factory and so on, mainly produces embroidery clothes, collar ornaments, crafts and tourism products, etc., although these embroidery collective enterprise finally because of the bad benefit and one after another shut down or change to produce other products, or switched to the production of other products (Chen, 2019, p. 147), but all of them helped the spread and development of embroidery, including Dong embroidery, and gave support to the revival of Dong embroidery in the 1950s.

2) Historical and Cultural Development of Sanjiang Dong Ethnic Group during the Cultural Revolution Period

However, as mentioned earlier, political factors have always had a profound impact on the rise and fall of a nation and its traditional culture. Dong embroidery, which had just rebounded a bit in the 1950s, suffered a fatal blow when it entered the mid-1960s. From 1966 to 1976, a decade-long "Cultural Revolution" broke out in China, which brought serious disasters to the country and the people of all ethnic groups, and also brought devastating destruction to many precious traditional cultures, Sanjiang Dong embroidery is among these traditionally destroyed traditional cultures.

During the Cultural Revolution, Guangxi was known as a disaster area in the country. A large amount of valuable cultural heritage was destroyed, many intellectuals and inheritors of skills were persecuted, the education system was forced to close down, the inheritance of traditional knowledge and skills was interrupted, and not only were cultural ideas suppressed, but also cultural values subverted, causing endless disasters to the Sanjiang Dong Autonomous County, Guangxi, and even China as a whole. This has caused endless disasters to Sanjiang Dong Autonomous County, Guangxi and even the whole of China (Huang, 2002, p. 312).

First, the national and cultural heritage of the Sanjiang Dong Autonomous County was seriously damaged; in May 1966, the "Cultural Revolution" was launched, and in a very short time, "Red Guard" organizations were set up by students all over the country, and in August of the same year, "Red Guard" organizations were set up in schools and universities in Guangxi, including Sanjiang Dong Autonomous County, and they stopped school and took to the streets. In August of the same year, schools in Guangxi, including Sanjiang Dong Autonomous County, also set up Red Guard organizations, and they stopped school and took to the streets to break with the old and establish the new (Huang, 2002, p. 312). The Red Guards initially broke the "Four Olds", "They criticized the history and culture of the Chinese nation, especially the history and culture of the ethnic minorities, as old ideas, old culture, old morals and old habits, i.e., the Four Olds, or as "feudalism, capitalism and cultivation", and carried out great destruction. Subsequently, they developed into house raids, beatings and smashing of objects, destroying ancient buildings, historical relics, works of art and all the old carved and painted, relief and embroidered objects with ancient designs in the cultural relics stores. Countless excellent cultural books and ancient cultural treasures were looted, burned or irreparably damaged, and silver ornaments and special items of various ethnic minorities of Sanjiang Dong were destroyed, dismantled and seized as the "Four Olds". According to later statistics, more than 230 kinds of minority special supplies in Sanjiang Dong Autonomous County were all seized. Dong embroidery was also regarded as a representative of feudal culture, and many exquisite Dong embroidery works, such as Dong embroidered clothes and backpacks, were labeled as one of the "Four Olds" and were destroyed, burned, and lost. The collection work that started in the 1950s was interrupted, and many of the collected embroidery objects were destroyed and some were lost. In addition, the Dong young men and women's song Wei, walking slope, sitting sister and other social activities in the song and singing, stigmatized as "singing yellow songs", "playing a flirt" and all strictly prohibited; the ethnic minorities of the lusheng, drums and other musical instruments are also as the "The survival space of Dong embroidery was confined (Huang, 2002, p. 312-313). The rich cultural heritage of the entire Sanjiang

Dong Autonomous County and even China as a whole has suffered great damage(Figure 24).



Figure 24 The influence of political factors on Dong embroider At the end of the Cultural Revolution, Sanjiang women in Guangxi could no longer see Dong embroidery in their costumes. Show the influence of political factors on Dong embroidery.

Source : www.kongfz.com/[Search on Mar 21 ,2021]

Secondly, the education system in Sanjiang Dong Autonomous County was destroyed, and the transmission of traditional knowledge and skills was interrupted. The Cultural Revolution promoted the idea of no intellectuals, and mass purges and crackdowns were carried out against intellectuals, including teachers, literati, scholars and artists. Many secondary schools and universities in Sanjiang and the whole country were forced to close down, the education system disintegrated, and academic research and the transmission of knowledge were interrupted. A large number of students and intellectuals were sent down to the countryside and subjected to deprivation and restriction of educational opportunities, which caused serious damage to China's educational endeavors, and was the main reason why middle-aged and old-aged embroiderers who later went through this phase were generally not well educated. In the Sanjiang Dong Autonomous County and other ethnic minority regions, many traditional skills inheritance has been destroyed, and the inheritance and cultivation of various traditional skills and handicrafts have suffered serious disruptions, and some have been directly interrupted or lost. Skilled embroiderers and inheritors of Dong embroidery skills have been cracked down on, persecuted and decentralized, the traditional learning of Dong embroidery skills has been destroyed, the system of master-disciple inheritance has been interrupted, and the younger generation is unable to learn and inherit this skill normally, resulting in the risk of loss of the traditional techniques and crafts of Dong embroidery.

Once again, the cultural ideology of the Sanjiang Dong Autonomous County was suppressed and cultural values were subverted. The Cultural Revolution was extremely critical of traditional cultural values, which were regarded as the "Four Olds", and traditional culture and thought were compulsorily replaced with a red ideology centred on Mao Zedong Thought, emphasizing revolution, politics and collectivism. This has led to the destruction of traditional culture and moral norms, the devaluation of respect for and transmission of traditional values, and the denial of the excellent traditional Chinese culture; it has also resulted in the loss of multicultural expression and innovation, the restriction and censorship of all artistic and cultural activities, and the suppression of the free creation and expression of the arts by red ideology (Huang, 2002, p. 313). Sanjiang Dong embroidery, as a traditional art form, itself contains rich cultural symbols and allegories of the Dong people, but at this stage it was regarded as a feudal old custom and did not meet the ideological requirements of the revolutionary period. As a result, Dong embroidery-related living and artistic objects were torched, not to mention new free creations and innovations.

In addition, the Sanjiang Dong Autonomous County suffers from a lack of material and a shortage of materials and tools for Dong embroidery. During the Cultural Revolution, the economy and material supply suffered serious troubles, and there were serious problems in the supply of tools and materials needed for handicraft production. Many tools were destroyed, confiscated or could not be repaired, and there was a shortage of embroidery threads, embroidery needles, embroidery cloth and other materials and tools needed for Dong embroidery, and the lack of suitable materials and tools made the production of Dong embroidery difficult even without policy and cultural restrictions. Therefore, during the Cultural Revolution, Dong embroidery was banned as a component of the Four Olds, and could only be passed down as a spirit in the hearts of the older generation, not to mention as a symbol of ethnic identity. I had the honor of interviewing the Dong embroidery inheritor Qin Milk when clear in early 2021, the old man told the Researcher that he was born in the Republic of China, experienced the Cultural Revolution this can not be embroidered course, fortunately, since childhood to learn paper-cutting embroidery, skills in the heart failed to forget, after the reform and opening up to pick up the handicraft and down the legacy of the next, but unfortunately, in August 2022, and then go to the Tongle Village, Sanjiang Dong Autonomous County, the old man has died, the inheritors The inheritors are all getting old.

In general, the historical and cultural development of Sanjiang Dong Autonomous County was in a state of stagnation or regression during the Cultural Revolution. Ten years of Cultural Revolution turmoil caused serious damage to the traditional culture of Sanjiang as well as to China as a whole, which not only led to the loss of cultural heritage and the interruption of traditional knowledge, but also undermined the aspects of cultural values, the educational system and the freedom of cultural thought. Sanjiang Dong embroidery has suffered just as much from the interruption of the transmission of skills, the limitation of innovation in artistic expression, and the shortage of materials and tools. This caused serious damage to the Dong's traditional handicrafts and made Dong embroidery suffer a great setback during that period. This history has brought many challenges to the inheritance and development of the traditional culture and techniques of the Dong people in Sanjiang.

3) Historical Development of Sanjiang Dong Culture in the Early Period of Reform and Opening Up

In October 1976, the "Gang of Four" counter-revolutionary group was crushed, fundamentally ending the "Cultural Revolution". In August 1977, at the 11th National Congress of the Communist Party of China, it was officially declared that the "Cultural Revolution" was over, and the ten years of catastrophe were officially declared over. The Cultural Revolution brought serious damage to Sanjiang Dong Autonomous County. Under the guidance of the "leftist" ideology of "class struggle as the program", all things were included in the class struggle, and "the essence of the national question is the class question". The erroneous view that "the essence of the national question is the class question" prevailed for a while, and the Dong embroidery, as a traditional craft of the Dong people, was also treated as a class question, which brought serious damage to the whole inheritance. However, after the reform and opening up, the importance and protection of traditional culture has been improved, and the Dong embroidery is not prohibited, and as a kind of populace, Dong embroidery is beginning to be warmed up again among Dong women, and the traditional skill of Dong embroidery is gradually being restored. The traditional skill of Dong embroidery has been gradually restored.

In December 1978, the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China (CPC) was held, establishing the policy of "Reform and Opening Up" of reforming internally and opening up to the outside world, and Sanjiang Dong Autonomous County, like the whole country, entered into a new historical period of reform and opening up. The meeting decisively stopped the use of the Cultural Revolution on the "essence of the national question is the class problem" wrong view. 1979 July 15, the CPC Central Committee officially approved the Guangdong and Fujian provinces in the implementation of special policies in foreign economic activities, flexible measures, to take the historic step of reform and opening up, November 13-15 of the same year, Guangxi held a regional conference in Nanning, Guangxi. Guangxi held a regional conference on united front work and ethnic work in Nanning, determining that the focus of ethnic work in the whole of Guangxi should be shifted to economic construction, and the Sanjiang Dong Autonomous County began a new period of concentrating on economic construction and building four modernizations.

After the 1980s, the government consciously intervened and guided the inheritance and development of national cultures, including Guangxi embroidery, to gain momentum, and the traditional handmade embroidery craft of Sanjiang Dong was revived (Chen, 2019, p. 149). In 1982, China promulgated the Cultural Relics Protection Law, marking the formation of China's cultural heritage protection system, but mainly focusing on immovable heritage, and in 1983, according to the spirit of the Central Government's instructions, for the "Cultural Revolution" period was treated as backwardness, "feudalism", "capitalism" and "cultivation" were confiscated during the "Cultural Revolution", they were all returned to their owners. If they can't be returned, they are compensated at the price, and they have to arrange the life and production of these ethnic minorities, and do a good job of "healing the wounds", and the original loss of Sanjiang Dong embroidery has been compensated, and these efforts have restored and strengthened the unity, fraternity, and harmony among all the ethnic groups, and greatly enhanced the national unity (Huang CH Z, 2002, p.321-

322). At the same time, it also restored and rescued many ethnic cultural customs and craft traditions, and the inheritance of traditional customs and traditional crafts promoted the recovery of Dong embroidery, and some Dong women began to wear Dong embroidery costumes again, and sit around and do embroidery work in their leisure time, making dowry clothes, backpacks, and embroidered shoes for their children and grandchildren, etc (Figure 25) . China joined the Convention for the Protection of the World Cultural and Natural Heritage in 1985, and the first batch of monuments were included in the Convention for the Protection of the World Cultural and Natural Heritage, and the first batch of monuments were included in the Convention for the Protection of the World Cultural and Natural Heritage. In 1985, China joined the Convention for the Protection of the World Cultural and Natural Heritage, and the first batch of monuments were selected as world heritage sites, and China's heritage cause began to step into the fast lane, and the collection of national embroidery of various ethnic groups was also restarted in the 1980s, and the costume culture exhibitions held in various places showed the charm of Guangxi's costume and embroidery art to the world. For example, in 1986, the State People's Committee organized the National Achievement Exhibition of Ethnic Minority Regions in Beijing, and Guangxi's exhibits included the display of costumes and embroidery crafts(Chen, 2019, p. 148), all of which were conducive to the research, protection and dissemination of the embroideries of various ethnic groups.



Figure 25 Local Dong women were weaving in 1980s In the late 1980s, in Sanjiang, local Dong women were weaving, inheriting traditional customs and crafts after the Cultural Revolution

Source : <https://zhuanlan.zhihu.com> [search on September 23, 2022]

However, the development of things is often tortuous, the eighties is in the early stage of reform and opening up, the flow of people began to "go out", and one after another, there are young Dong people left Sanjiang, go out to work. Especially in 1986, the central government's "Document No. 1" stipulates that farmers are allowed to take care of their own food rations and go to the city to work and do business. The

policy clearly allows migrant workers to go to the city to work, so more and more young people from the countryside to enter the city to start working life, Sanjiang Dong Autonomous County is also the same, the first young men, followed by more and more young women break through the traditional geographic division, out of their respective closed villages of the Dong ethnic minority, to economically developed areas and towns, or to join the ranks of the working class, or to study, or to do business, the people of all ethnic groups into the same city. The influx of people of all ethnic groups into the same city has changed the closed and semi-closed state of all ethnic groups in the past, and has also made it possible for people of all ethnic groups to have freer exchanges and exchanges with each other, which greatly enhances the connection between the ethnic groups and is conducive to the mutual identification of all ethnic groups.

With the deepening of reform and opening up and socialist modernization, all kinds of new ideas and new concepts are constantly impacting the traditional ideological concepts of the Dong people in Sanjiang, which completely breaks the closed state of the Dong people in the past, and causes profound changes in the Dong people's mental state and way of life, and the Dong embroidered costumes gradually begin to wither among the young groups due to the impacts of all kinds of popular fashions(Figure 26). The time-consuming and energy-consuming craft of Dong embroidery has failed to attract the attention of young Dong people, and the sense of ethnic identity among young Dong people is further missing. With the development of the commodity economy, the old ideological concepts of the Dong people which are not compatible with the socialist market economy system and modern society have gradually been changed, and the changing of customs has gradually become the conscious demand of all ethnic groups, the commodity consciousness and the development of the Dong people have been increasing, and the township enterprises of the Dong ethnic group have been developed rapidly(Huang, 2002, p. 327). This also laid the ideological foundation for the development of cultural tourism and the industrialization of Dong embroidery in Sanjiang.





Figure 26 Dong embroidery costumes began to fade among young people in 1980s at Sanjiang In 1989, in Baxie Village, Sanjiang Dong Autonomous County, Dudong Township, they basically did not wear traditional Dong embroidery costumes, and the Dong embroidery costumes gradually began to fade among young people.
Source : <https://kknews.cc/news/3n32jg.html>[Search August 16 ,2023]

However, in the case of the working boom and over-emphasis on economic development but neglect of environmental protection, the ecological balance of the Dong is destroyed and the Dong villages are emptied of people, some tangible heritage is destroyed, while some intangible cultural heritage or living space is destroyed. The biggest difference between intangible cultural heritage and tangible cultural heritage is that intangible cultural heritage is inherently dependent on human beings and ceases to exist after leaving human beings, while tangible cultural heritage does not depend on human beings and exists independently in a tangible state. Therefore, when young people leave the Dong villages, some traditional skills are in a situation where they are about to be extinguished and their inheritance cut off, as the inheritors grow old and no new inheritors can be found. The cultural diversification of various ethnic groups and the cultural ecology have been seriously threatened, and the living environment of the raw materials of Dong embroidery has been destroyed. Most of the young people in Dong villages go out, and basically only the old people and children stay in the villages, and there are fewer and fewer people who know how to do paper-cutting and embroidery, and some traditional folklore is getting more and more diluted, and the Dong embroidery skill is no longer a criterion to measure the competence of the women, plus the fact that, due to the development of the economy, people can buy machine tools from the market conveniently with the spare money. Conveniently buy woven cloth and embroidery finished products from the market, thus eliminating the heavy labor of growing cotton, spinning, yarn, weaving and embroidery by themselves, young people are no longer willing to inherit the traditional weaving and embroidery skills, the decline of the embroidery craft has become a trend, and Dong embroidery is silently declining in the life of the Dong people(Chen, 2019, p. 148-149), and its protection, inheritance, development, and utilization of the problem of the imminent.

2.2.3 The Historical and Cultural Development Process of the Sanjiang Dong from the 1990s to the present - the Recovery Phase of Dong Embroidery after Cultural Heritage Management.

Sanjiang is known as the "Hometown of Ethnic Culture" and "Hometown of Hundreds of Festivals". The local Dong people, in the course of their long history, have utilized their own diligence and wisdom in order to change the poor living conditions and create a better living environment, and have created a splendid ethnic cultural heritage and interpreted unique folk customs. cultural heritage and interpreted unique folk customs(Li&Wu, 2013, p. 83). These ethnic cultural heritage and ethnic customs have risen and fallen in the development process of China's ethnic minorities, until after entering the 1990s, with the development of the tourism industry, the concepts of cultural tourism and cultural and creative industries began to rise, and the concept of heritagization began to take shape in the management of cultural heritage, which made the The concept of heritagization in cultural heritage management began to take shape, making cultural heritage management gradually focus on intangible cultural heritage and develop into the mainstream of international heritage management. Under the management of cultural tourism, cultural creativity and cultural heritage, national cultural heritage and ethnic customs show a new face and new vitality, and so does Sanjiang Dong embroidery.

Tourism is one of the most important ways in which a region establishes and disseminates its cultural values. The structure and distribution of tourism and recreational and cultural industries is a creative process that leads to the development or enjoyment of artistic, cultural, and natural heritage, i.e., generating tourist attraction(Liu, 2016, p. 7). Into the 1990s, the domestic tourism industry developed rapidly, and Sanjiang Dong Autonomous County also seized this opportunity to start tourism development by utilizing its innate natural landscapes and various cultural heritages created later.In 1992, after Deng Xiaoping's speech in the south and the 14th Party Congress, the pace of China's reform and opening up was further accelerated, and the socialist market economic system began to be established (Brief History of the Dong Ethnic Group, Revised Brief History of the Dong Ethnic Group, 2008, p. 170). The Sanjiang Dong Autonomous County took Deng Xiaoping's Southern Speech as an opportunity, seized the favorable conditions for the construction of the Southwest China's sea passage, and made great efforts to develop the infrastructure construction based on transportation and communication, which greatly improved Guangxi's transportation and communication conditions and promoted the rapid development of Guangxi's economy(Huang, 2002, p. 328); Meanwhile, Sanjiang Dong Autonomous County also set up the first tourism company in 1992, but there were few tourism enterprises, the development of attractions was not high, the tourism products were single, the tourists were fewer, and the efficiency of the tourism was relatively low. 1993 received only more than 2,000 tourists from China and abroad, and in the same year, the Ministry of Culture conferred the title of "Hometown of Chinese Folk Art" to Sanjiang Dong Autonomous County, which expanded the number of tourists from China. In the same year, the Ministry of Culture awarded Sanjiang Dong Autonomous County the title of "Hometown of Chinese Folk Art", which enlarged the popularity of Sanjiang Dong. 1994, the number of tourists and tourism income showed a weak fluctuation in the slow development of the situation, and the development of tourism in Sanjiang was basically in a stable state. 1997,

Sanjiang Dong Autonomous County was designated as a key county of minority tourism in northern Guilin by the Guangxi Zhuang Autonomous Region, and was included in Guilin - Longsheng, Sanjiang and Rongshui. Longsheng a Sanjiang a Rongshui a Liuzhou ethnic tourism golden coil. The tourism department has formulated a long-term plan to take Sanjiang Chengyang Scenic Spot as the core and radiate the development to the surrounding scenic spots, and has made more efforts in publicity and promotion to attract tourists, forming the development pattern of a world-class tourist resort integrating ethnic customs, landscape scenery, cultural relics and monuments, ecological environment, religion and strange stone culture(Sanjiang Dong Autonomous County overview compilation group, 2008, p. 201). In addition in the 90's, Guangxi Museum of foreign exchanges and exhibitions are increasingly active, such as "Guangxi ethnic culture exhibition" has gone to Beijing exhibition; "Guangxi national costume exhibition" to the United States, Japan and other countries. "Guangxi national costume exhibition" to the United States, Japan and other countries, which have embroidery skills performance. In 1999, the "99 China (Nanning) National Costume Exposition" was held, in which there were also Dong embroidered costumes.

Since the late 90's, Sanjiang Dong Autonomous County has seized the historical opportunity of the western development and the implementation of the project of "sending electricity from the west to the east", and vigorously developed the energy industry and its own advantageous industries; with the improvement of the living standard of the people and the change of the consumption structure, Guangxi has also put forward the development of the ecological agriculture, the green industry and the tourism industry in the direction of the industrial restructuring. With the improvement of people's living standard and the change of consumption structure, Guangxi also puts forward the direction of developing ecological agriculture, green industry and industrial structure adjustment of tourism. From 1999, Sanjiang's tourism industry has entered an accelerated development stage, during this period, the construction of tourism infrastructure and facilities as well as the means of tourism promotion have been gradually improved, and cultural tourism products, ecological tourism products and participatory tourism products have been added; Dong embroidery and Dong embroidery costumes have been further disseminated in cultural tourism, and have also been generating economic benefits one after another.

Entering the 21st century, tourism has been further developed, Sanjiang Dong Autonomous County perfectly combines humanities and natural resources through the management of cultural heritage, and makes the intangible cultural heritage of folk customs, folk literature and art, traditional folk myths and stories, original festival culture and religious beliefs, and the intangible cultural heritage of buildings and facilities, ruins and relics, special tourism commodities and cultural experience into attractions, which opens up a new living space for Sanjiang Dong embroidery has opened up a new living space, attracting many tourists to participate in it, and at the same time, it has also greatly improved the production enthusiasm of the Dong embroidery inheritors, enhanced their cultural self-confidence, alleviated the protection and inheritance dilemma of Dong embroidery to a certain extent, and enabled the wider dissemination of Dong embroidery, as well as re-establishing the ethnic identity of Dong embroidery.

In 2003, Sanjiang County began to shape the annual tourism brand China (Liuzhou-Sanjiang) Dong Doye Festival. In the Doye Festival, Dong embroidery skills and Dong embroidery works are often displayed or sold as one of the items, and wearing Dong embroidery costumes and dancing the Doye Dance has become a solid form, and the Dong embroidery and its costumes have been further spread in the Doye Festival. In the same year, Sanjiang started to create its own tea brand and bamboo products industry chamber of commerce, combining the tea industry with tourism. On the one hand, wearing embroidered Dong clothes to pick tea helps to publicize Dong embroidery and tea at the same time(Figure 27), on the other hand, the embroiderer's income from picking tea is larger than the income from embroidery, which makes the embroiderer's motivation to embroider not high, and is not conducive to the inheritance of Dong embroidery.



Figure 27 Dong women wearing Dong embroidered clothes pick tea This showing integrating ethnic culture into daily production
Source: Provided by Xiao Yang, November 26, 2022

There are more and more exhibitions and performances related to embroidery and its costumes, which improved the popularity of Dong embroidery to a certain extent. In March 2004, "Liuzhou Minority Costume Exhibition" was displayed in the Lecture Hall on the third floor of the Liuzhou Library, and the Friendship Visiting Group of the city of Cincinnati of the U.S.A. went to the library to watch the exhibition. In November 2004, "Guangxi Ethnic Costumes of China" was opened in the Ararat Museum of Art in Victoria, Australia. "Guangxi Ethnic Costumes of China" was opened in Ararat Museum of Art, Victoria, Australia. In the same month, the annual "China - ASEAN Expo" was held in Nanning, Guangxi, which had the exhibition of national costumes and embroidery art. 2005, "China Guangxi Nationalities Exhibition" was opened in the Music Museum of Tallinn, the capital of Estonia. In May 2005, "China Guangxi Ethnic Exhibition" was opened in Tallinn

Music Museum in Estonia. All these exhibitions and performances featured costumes and embroidery artifacts of various ethnic groups in Guangxi, some of which were embroidery or costume works of the Sanjiang Dong ethnic group, and some of the exhibitions and performances even directly contributed to the trading of embroidery artifacts, which became the beginning of the collection of ethnic embroidery artifacts by some organizations or individuals (Chen, 2019, p. 148).

In the twenty-first century, the world, including China, has shifted the focus of cultural heritage management to intangible cultural heritage. The state attaches more and more importance to the inheritance and protection of intangible culture. Since 2005, China has issued a series of important documents for the protection of intangible cultural heritage, and traditional handicrafts culture, as a kind of intangible cultural heritage, has been given unprecedented attention. The governments of different parts of Guangxi have organized personnel to actively declare the outstanding traditional intangible culture of various ethnic groups to the list of intangible cultural heritage of all levels, and so does Sanjiang Dong Autonomous County. In 2006, the State Council approved the first batch of national intangible cultural heritage lists determined by the Ministry of Culture, including the Dong minority big song of Sanjiang Dong Autonomous County and the Dong wooden building construction technology, and in the same year, both of them, together with the Dong Opera, were included in the first batch of autonomous region and Liuzhou city intangible cultural heritage lists. 2007, a total of six items of Sanjiang Dong Autonomous County were included in the second batch of Liuzhou city intangible cultural heritage lists, and the three Dong ethnic groups were included in the second batch of Liuzhou City intangible cultural heritage lists. In 2007, a total of six items from Sanjiang Dong Autonomous County were entered into the second batch of Liuzhou Intangible Cultural Heritage List, including Sanjiang Dong embroidery. In 2008, Sanjiang Dong embroidery together with five other items were entered into the second batch of autonomous region intangible cultural heritage list. In 2008, Sanjiang Dong embroidery, together with five other items, entered the second batch of intangible cultural heritage list of the autonomous region. and in the same year, Sanjiang was also honored as the "Excellent Tourism County of Guangxi". 2010, Sanjiang Dong Autonomous County set up a Dong embroidery inheritance base in Pingxi Tuen of Tongle Village in Tongle Miao Township, and introduced embroidery into the classroom of the base to bring in teachers to bring in apprentices, and promoted the inheritance and development of the embroidery by carrying out a series of demonstration activities. In the same year, Sanjiang was awarded the title of "Hometown of Chinese Ornamental Stones". 2011, Dong Opera declared by Sanjiang was selected as one of the third batch of extended items of the national intangible cultural heritage list, and Dong embroidery declared by Guizhou was selected as one of the national intangible cultural heritage list in the same year, which also drove the development of Dong embroidery in Sanjiang. 2012 Sanjiang was awarded the title of "Tourism Standardization Demonstration County", which is one of the most important tourist centers in the country. "Tourism Standardization Demonstration County", "Top Ten Leisure Tourism Destinations in Guangxi", "Most Folk Characteristic Tourism County" and so on, Sanjiang tourism has entered into a period of rapid development.

Recognition of intangible cultural heritage at all levels in the help of cultural tourism on the credit, basically every batch of declarations have Sanjiang

Dong Autonomous County of intangible cultural heritage projects into the autonomous region and Liuzhou City-level intangible cultural heritage directory, the Researcher 2022 interview with Sanjiang Dong Autonomous County Museum of Culture, an employee surnamed Yang, I was informed that, as of now, the Sanjiang Dong villages included in the world cultural heritage protection of the preparatory list of five, the Dong Daqiao The Song of the Dong is on the World Intangible Cultural Heritage List, there are four national key cultural relics protection units, four national intangible cultural heritage protection lists, 37 regional intangible cultural heritage protection lists, 47 municipal intangible cultural heritage protection lists, and 226 intangible cultural heritage bearers at all levels. Among them, as of 2022, there are 19 inheritors of Dong embroidery at all levels, and Tongle Township accounts for 10 of them. 2016 Sanjiang Dong embroidery's carrier, Sanjiang Dong dress-making techniques, was selected as an autonomous region-level intangible cultural heritage list, and 2021 Doye was selected as one of the fifth batch of national intangible cultural heritage lists, and all these projects are either deeply or shallowly beneficial to the development of Dong embroidery. In addition to the active declaration of the recognition of intangible cultural heritage list, for the identification of the inheritor is also not relaxed, Yang sweet, Wei Jiangfeng, Wei Qinghua, Wei Fengxian, etc. have been recognized as the autonomous region level Dong embroidery non-genetic inheritance, the recognition of the inheritance of Dong embroidery inheritors to give affirmation of the work of Dong embroidery inheritors, enhance the inheritor of the Dong embroidery of the sense of pride and self-confidence, but also the Dong embroidery inheritance after the greater impetus.

With the promotion of intangible cultural heritage protection, cultural heritage management and modern cultural and creative industries, Sanjiang Dong Autonomous County has given full play to its advantages of rich tourism resources, unique traditional festivals and customs, and rich ethnic customs, and vigorously promoted the combination of culture and tourism to drive the tourism economy with traditional culture, and to promote the protection, inheritance and development of traditional ethnic cultures such as Dong embroidery with tourism, and Sanjiang has been awarded the titles of China's Best Ethnic Original ecological tourism destination, Asia Golden Travel Award for the most folk characteristics of the tourism county, China's cultural advanced county, Guangxi characteristics of the famous tourism county, the national tourism standardization demonstration county, China's tourism potential of the top 100 counties and other titles. The county's total intangible cultural heritage rankings and increments to maintain the first in the region, and around the Dong cultural characteristics continue to expand the scale of the tourism industry, the county now has a total of more than 230 drum towers, more than 200 wind and rain bridges. There are 1 national AAAAA level tourism scenic spot creation unit, 6 national AAAA level tourism scenic spots and 1 autonomous region level tourism resort. 2022 October, eight rivers town quilting village, old fort township baiwen village selected the sixth batch of Chinese traditional villages, the current county has a total of 21 traditional villages in China, Guangxi traditional villages 33 (<http://www.sjx.gov.cn/zjsj/sjgk/>). Meanwhile, with the help of cultural creativity, some Sanjiang Dong tourism commodities have high popularity and gained high recognition, such as Dong architectural models, Dong brocades, Dong cloth, Dong embroidery, farmers' paintings, weaving, printing and dyeing, carving and so on. In

addition to having ethnic customs performances in various scenic spots, they have also established exhibition display and sales venues, like Dong embroidery, there are some Dong embroidery cultural life halls, experience halls, Dong embroidery inheritance or study bases and other venues (Li&Wu, 2013, p. 84-85).

However, the situation of Sanjiang Dong embroidery is still not optimistic. Under the impact of the modern economic wave, Dong embroidery is also facing some problems and dilemmas, such as the dilemma of inheritance due to the aging of the inheritors and the lack of newcomers; the dilemma of market competition due to the low-cost products from the machine manufacturing, the dilemmas of the design innovation and the guarantee of the resources, and so on, and the overall situation has shown a declining color. Under the current economic perspective of cultural and creative industries, Dong embroidery, as an important cultural heritage, is facing academic problems such as ethnic identity and cultural heritage management, and the protection of Sanjiang Dong embroidery should not be delayed.

Conclusion

In the development process of China's ethnic minorities, the social and cultural history of the Sanjiang Dong is full of colorful content, the entire formation and development process is affected by the natural environment and historical background, in the process of creating and forming a rich material and spiritual cultural life, showing the crystallization of the wisdom and creativity of the Dong people's community, the social and cultural historical development of the Sanjiang Dong is at the same time also in the modern society. The social and cultural development of Sanjiang Dong is also adapting and developing in the modern society. Sanjiang Dong, as one of the Dong ethnic groups, originated from Baiyue of the pre-Qin Dynasty, gradually formed a separate ethnic group through the Tang and Song Dynasties, and crossed the slave society from primitive society directly into the period of Dong feudal society, entered the new China through the war of the Republic of China, and went through the Cultural Revolution, the Reform and Opening up and developed to the present day, in the process of which, the ethnic group identity and cultural heritage management played a great role, and through the identity of the three Dong ethnic groups formed the distinctive social structure of the ethnic groups, Through this identification, the Sanjiang Dong have developed a unique social structure and social life, and the traditional cultural arts and crafts they have created, including Dong embroidery, are the bright pearls in the cultural treasury of the Dong ethnic group, which have made an important contribution to the enrichment of China's multi-ethnic culture, and have become the valuable cultural heritage of the Dong themselves, which in turn has contributed to the Dong's ethnic identity. Like the historical development of the Sanjiang Dong, the development of Sanjiang Dong embroidery has gone through a long period of change, from sprouting, development, prosperity to decline and slow recovery, that is, it is closely related to the natural environment, politics, economy, folklore and interactions of the Dong, as well as the change of the identity of their own ethnic groups and the management of their cultural heritage. With the development of China's ethnic minorities, Dong embroidery is now facing the opportunity of development and the crisis of inheritance, so the issue of Dong embroidery's ethnic identity and cultural heritage management must attract our attention.

CHAPTER III

Dong Embroidery in the Dimension of Ethnic Identity

Introduction

This chapter mainly introduces the Dong embroidery in the dimension of ethnic identity. In the development of ethnic minorities in China, ethnic identity plays a very important role in the development of Dong embroidery. This chapter is divided into three parts, the first part is an overview of Dong ethnic identity; The second part is the ethnic identity of Sanjiang Dong embroidery, which mainly introduces the internal and external causes of the construction of Dong embroidery; The third part is the construction and evolution of ethnic identity of Dong embroidery in Sanjiang, including the characteristics of carrier embroidery and the construction of ethnic identity, the development and evolution of ethnic identity and cultural inheritance of Dong embroidery and clothing. The writing of this chapter will contribute to the sorting out of the cultural heritage management of Dong embroidery in Chapter 4, and also lay a foundation for the case analysis in Chapter 5.

3.1 Dong Ethnic Identity

During the development of China's ethnic minorities, ethnic identity is of great significance to the inheritance of the traditional culture and art of the ethnic groups and the identity of individuals. This is also true for Sanjiang Dong embroidery, which, as a traditional handicraft skill inherited by the Dong people for a long time, embodies the history, cultural inheritance and uniqueness of the Sanjiang Dong ethnic group, helps to enhance the cohesion among members of the Sanjiang Dong ethnic group, and constitutes a tangible symbol of the identity of the Sanjiang Dong ethnic group together with its carrier clothing, which plays an important role in the shaping and transmission of the identity of the Dong ethnic group. Its development and decline are inextricably linked to the identity of the Dong ethnic group. Therefore, the ethnic identity of Sanjiang Dong embroidery has high research value and needs to be studied, and in order to study the ethnic identity of Sanjiang Dong embroidery, it is necessary to understand the concepts of ethnicity and identity.

3.1.1 Ethnic Groups in the Academic Dimension

The concept of ethnic group is richly defined and different scholars have interpreted its definition from different perspectives. Starting from the 1930s, the term ethnic group began to be used, and after World War II, the term ethnic group was further widely used in place of British race (Race) and tribe (tribe), and by the 1950s, the Western scholar Max Weber defined ethnic group in terms of common characteristics within a group, and in the late 1960s Derek Bass In the preface to his book *Ethnicity and Boundaries*, Bass discusses that the term tribe is generally understood in anthropological writings to refer to groups that (1) are biologically highly self-sustaining; (2) share basic cultural values realized in the exoteric unity of various forms of culture; (3) establish a field of exchange and communication; (4) Having self-identification and membership recognized by others to establish categories distinguished from other categories at the same level. He argues that these perspectives do not break away from the traditional notion of community as a cultural bearer and a form of social organization, and that the cultural connotations of

community differentiation include dominant symbols or signs as well as basic value tendencies, and that he identifies belonging and exclusion as the key characteristics of community and focuses on community boundaries (Fredrik Barth, trans. Li, 2014, p. 11-16). and for the first time explicitly put forward the boundary theory of ethnic groups, starting a new direction in the study of ethnic group theory.

In addition to the two influential definitions of ethnicity, Weber and Bass, there are many other definitions of ethnicity in the academic world, some of which emphasize the common characteristics within the group like Weber, some of which emphasize the exclusivity and belongingness of the group like Bass, and some of which are a combination of the two definitions, and some of which are a combination of both definitions. For example, Raoul Naroll, an American anthropologist, studies from the perspective of "objective characteristics theory" and believes that "ethnic units can be defined by objective cultural characteristics such as language, culture, social organization, etc. In this research perspective, ethnic groups are defined in terms of common characteristics within the group like Weber. In this perspective, an ethnic group is defined as a group of people with its own cultural characteristics within a larger cultural and social system; the most significant of these characteristics are the religious, linguistic, and customary features of the group, as well as the physical, ethnic, and geographic origins shared by its members or ancestors" (Nathan Giazar & Daniel P, 1975, p. 2). In McMillan's Dictionary of Anthropology (1986) in the 1980s, "Ethnic group" is defined as "An ethnic group is a group of people who are either self-contained or separate from other groups, who have different characteristics from other coexisting or interacting groups, and these distinguishing characteristics may be linguistic, racial, and cultural; the concept of an ethnic group encompasses the social processes by which these groups interact and identify" (Martin, Trans. Zuliati, 2007, p. 11). And the Dictionary of Anthropology, edited by Wu Zelin (1991), "ethnic group" is like this: a group of people united by ethnic and racial aggregation itself. The boundaries of this union are unconsciously recognized among its members, while the outside world perceives them as one and the same. It may also be the result of linguistic, racial or cultural peculiarities that have marginalized the group from which it has always interacted or coexisted. Ethnicity is thus an extremely broad concept, which can be used to refer to social class, to ethnic or minority groups in urban and industrial societies, or to distinguish between culturally diverse social groups within a population. The concept of ethnic group thus synthesizes social and cultural criteria (Wu, 1991, p. 308). According to Li Yuanlong (1999), ethnic group refers to a social group that discovers its differences in social interactions with other ethnic groups and has a strong sense of historical, blood, linguistic, cultural, and social identity, and uses this as a criterion for differentiating between our group and other groups (Li, 1999, p. 44). Xieyu (2020), on the other hand, believes that "ethnic groups" are categorized by group constitution and culture, and that they form boundaries after interacting with other groups to create an "I" and an "Other" (Xie, 2020, p. 17).

The Dong ethnic group in this study is also a combination of both definitions, both, that is, emphasizing the common characteristics within the group, but also emphasizing the exclusivity and belonging of the group, different from Dong minority group, Dong Ethnic group Dong is the main group studied in this study, based on the concept of identity. It mainly refers to the local-born Dong people in

Sanjiang Dong Autonomous County, Guangxi, who gather and live in the same area, with the same or similar natural living environment, history, bloodline, language, clothing and other handicrafts, culture and society, and other aspects of the common consciousness, but also the formation of a unique artistic characteristics of the dominant symbols, the Sanjiang Dong embroidery and its carrier clothing is a kind of identity can be marked with the distinguishable features of the dominant symbols, its attribution and exclusivity. Sanjiang Dong embroidery and its carrier clothing is a visible symbol of identity with distinguishable characteristics, and its belongingness and exclusivity make it a symbol of the identity of the Dong minority group in Sanjiang. Dong minority group refers to one of the ethnic minorities in China, which includes Dong people living in different parts of China, including Sanjiang Dong, who together with other ethnic groups form the Chinese nation.

3.1.2 Identity: Wording and Meaning

The root of the word "identity" comes from the Latin word "idem", which means "the same" and refers to the same nature or state of existence of a substance.

There are many different uses of the word. In the Western context, "identity" first belonged to the category of philosophy or logic, and originally meant "sameness, oneness", which meant "the problem of sameness in change or sameness in difference, such as the law of sameness".

Simply put, it is the phenomenon that one thing is the same as another thing at a different time and place, which is the first meaning of identity. In the history of Western philosophy, Leibniz's "principle of indistinguishability" was the first interpretation of "identity". He pointed out that if several things are indistinguishable, then they must be the same thing, and if two or more objects have the same attributes, then the relationship between these objects must be the same, regardless of their location and time, which is also known as the "principle of unity". From the philosophical field, identity has the two points of "same" and "different" from the very beginning, and identity is essentially a comparative academic term, which gains its own meaning in the process of comparing with the "other". In essence, identity is a comparative academic term, which obtains its own meaning in the process of comparing with the "other" (Zhang, 2018, p. 22-23). As the British historian Keith. Keith Jenkins (Keith Jenkins) arrived at the meaning of identity, he believes that identity has identity and uniqueness, identity, that is, the same or identical between the two; uniqueness is manifested in the consistency and coherence embodied in the time span (Keith Jenkins, 2000, p. 197). Thus, "identity" reveals the relationship between "similarity" and "difference". "Identity (or similarity) and difference are two different aspects of identity.

It is very difficult to define a "clear, unmistakable, and unified" concept of identity, and different disciplinary fields define the concept of identity from different perspectives to meet the needs of their own research. In the field of psychology, Sigmund Freud first introduced the concept of identity and conducted systematic research on it. In his research theory, "identity" refers to "the emotional and psychological tendency of an individual to identify with another person, a group of people, or an imitation of a person in the process of emotional and psychological convergence between individuals and others, groups or imitative figures" (Che, 1988, p. 375). Psychology focuses on the study of the individual, and Freud linked identification with the formation of the individual's personality, believing that

identification plays an important role in the construction of the individual's personality. After 1917, Freud further pointed out that, in the process of the formation of the individual's personality, identification is not only manifested in the form of passive unconscious imitation, but also in the process of the formation of the individual's personality. After 1917, Freud further pointed out that in the process of individual personality formation, identification not only manifests itself as passive unconscious imitation, but also manifests itself as active "seeking the same", i.e., "narcissistic identification". In 1921 Freud further pointed out that "common factors are preserved in the unconscious mind" in his book *Group Psychology and the Analysis of the Ego*. In his book "Group Psychology and the Analysis of the Ego" published in 1921, Freud further pointed out that "common factors preserved in the subconscious mind" are the original forms of emotional ties between individuals, and it is under the action of these common factors that new ties may be established between individuals. The more commonalities there are, the stronger the newly established bond will be. From this, Freud reasoned that identification between group members is based on these important common primordial emotional foundations (Che, 2004, p.147). Freud's theory of identity emphasizes the exploration of the causes of identity generation from the perspective of human biological nature, but neglects the important role of social factors in the generation and development of human identity.

Psychologist Erikson further developed identity theory and made it well known by linking it to identity crisis and applying it to the study of adolescent identity crisis. Unlike Freud, Erikson understands that identity is not only a reflection of the individual's self-psychology, it is also generated by the individual in the process of his or her social interactions, including both individual and group identity; identity is not completely passive, but is a process or a result of self-adaptation; and social relations or culture play an important role in the process of identity generation (Zhang, 2018, p. 23).

In the field of sociology, identity is the ideas, concepts, perceptions, and resulting sense of closeness and belonging that individuals share with other individuals or groups, and "encompasses both the dimensions of group identity and group consciousness," which emphasizes a high degree of, if not fundamental, group unity, and group action based on group goals and solidarity (Qian, 2006, p. 3). Honneth further elaborates two different aspects of "identity" in the sociological sense from the perspectives of time and space. The first aspect is from the perspective of time, identity focuses on the continuity of time, which refers to the easily recognizable characteristics of a person or a group over a long period of time. The second aspect is from a spatial perspective, where personal identity refers to the connection of various aspects of an individual in a spatial structure, and social identity is a certain common attribute of individuals dispersed in a spatial context (Luo & Lu, 2021, p. 195). This concept has been increasingly used to include social identity, cultural identity, and national identity, among others, which refer to the individual's perception of his or her unity with the particular social position, cultural tradition, or national group in which he or she lives, respectively.

In the field of political science, identity and personal identity are the product or result of specific political behavior, which emphasizes the profound influence of identity and collective identity on individual political behavior (Qian, 2006, p. 17-18). In the field of ideological and political pedagogy, identity refers to

those ideological values acquired in social practice that have a fundamental role in guiding people's thoughts and behaviors, including belonging, approval, emotional attachment and so on.

In ethnography and anthropology, on the other hand, identity is the recognition and emotional attachment of individuals to the group (ethnic group) in which they live, emphasizing that identity depends on interactions with "other" groups, and that the group characteristics that are the basis or core of the group's identity are first identified and recognized by other individuals or groups, even though the group claims that they have never possessed these characteristics; identity is maintained and developed by the recognition and maintenance of group boundaries by its members; and identity is maintained and developed by the recognition and maintenance of group boundaries by its members. The maintenance and development of identity is the recognition and maintenance of group boundaries by its members (Wei, 2012, p. 54). It can be seen that identity is closely related to the subjective sense of belonging of the subject. This is the second meaning of identity, which consists of two aspects: on the one hand, discovering one's own differences in the process of comparing with others and affirming one's own individuality; on the other hand, discovering commonality in the comparison with the group and thus affirming one's own group identity.

To synthesize the interpretations of identity in the above fields, in this study, identity refers to the identification with Sanjiang Dong embroidery and its carriers, which was formed and developed in the process of the development of China's ethnic minorities, and which not only arose from the self-consciousness of the people of the Dong people in Sanjiang, but also relied on the affirmation of the people of other ethnic groups, i.e., an individual's "process of self-recognition and self-affirmation involves not only a subjective understanding by the self but also whether others have the same or similar awareness of this subject's mode of existence. The process of self-recognition and self-affirmation involves not only the subjective understanding of the self, but also whether or not others have the same or similar understanding of the existence of this subject" (Jiang, 1998, p. 13). As a subjective construction under the action of objective factors, this kind of identity is a dynamic process and manifests itself in the ever-changing dimensions of individual identity and group identity, which are capable of interacting and transforming with each other, along with the changes in the process of development of China's ethnic minorities. Under the comparison of group differences, individual identity can develop into group identity, i.e., "group differences are the prerequisite for constituting identity, and the perception and comparison of group differences in interaction is the condition for arousing identity, while any identity is realized through exclusion, which is the 'essence' of identity" (Hao, 2002, p. 8)

3.1.3 Ethnic Identity : Wording and Meaning

At present, many scholars at home and abroad academic session of the research and discussion of ethnic identity, and have from different perspectives to define its meaning, such as Western scholars Carla J and Reginald from the perspective of the relationship between the individual and the group to consider that the ethnic identity refers to the beliefs, attitudes of individuals to their own ethnic group, as well as the individual's confirmation of their ethnic identity (Carla & Reginald, 1998, p. 28). Anthony D. Smith considers ethnic identity as

the ongoing reproduction and reinterpretation by members of an ethnic community of the symbols, values, myths, memories, and traditions that make up the distinctive heritage of each ethnic group. and the variable personal identification of individual members of the community with these traditions and cultural elements. Anthony D. Smith. Oriental scholar Prof. Wang Xi'en defines ethnic identity as "the cognitive and emotional attachment of members of a society to their own ethnic group" (Wang, 1995, p. 17). Scholar Jiang Yihua believes that ethnic identity is "a person's sense of oneness with the ethnic group due to objective blood ties or subjective identification of ethnic identity, which is mainly characterized by the subjective psychological feelings and cultural belonging of the members of the ethnic group" (Jiang, 1998, p. 15). Li Yuanlong believes that ethnic identity is generated in the process of inter-ethnic interaction, and is a dynamic process based on ethnicity or race, including cognitive, emotional, and behavioral dimensions, which is used to differentiate between our group and others, and to seek commonality in differences internally, and to seek differences in common externally (Li, 1999, p. 39).

From the above scholars' concepts of ethnic identity, we can see that scholars have not yet reached a unified definition of ethnic identity. However, despite the different perspectives of the research, the final viewpoints still form some consensus, such as scholars agree that ethnic identity is always expressed through the unique cultural characteristics of the ethnic group, which is the distinctive cultural inheritance of the ethnic group, just like the inheritance of the unique traditional crafts, costumes and architectural culture of the ethnic group; the ethnic identity is a kind of self-consciousness and self-confirmation which is generated and developed in the process of communication with different groups. Confirmation, there are differences, there is the so-called identity; ethnic identity is development and change, Dong embroidery's ethnic identity is also with the development of China's ethnic minorities progress and change. The formation of this ethnic identity requires a necessary condition - the communication and interaction between ethnic groups. Without intercommunity communication and interaction, ethnic identity cannot be formed in a closed space isolated from other ethnic groups. Therefore, ethnic identity is naturally divided into two subjects, one is the ethnic group itself, and the other is the foreign group, or the "other". In his definition of ethnicity, Bass emphasized the importance of self-identity and other-identification, and Professor Stevan Harrell also pointed out in his definition of ethnicity that ethnic consciousness and identity include self-identity and other-identification, i.e. the unity of the in-group and the boundaries of the out-group (Lei, 2002, p. 3).

Ethnic identity is established by the combination of self-identification within the ethnic group and other-identification outside the group. Self-identity mainly refers to the cognition of belonging and emotional attachment of ethnic group members to their own ethnic group in the process of ethnic group interaction (Ying, 2009, p. 14). The self-identification of Dong embroidery is self-evidently the belonging cognition and emotional attachment of members of the Sanjiang Dong ethnic group to the Dong embroidery in the process of exchanges and interactions with other ethnic groups. Other-identification outside the ethnic group is also an important factor in ethnic identity. In Sanjiang Dong Autonomous County, Dong people live in mixed communities with other ethnic groups such as Han, Miao, Zhuang, Yao, etc., and their ethnic identity cannot be separated from the other identity

of other ethnic groups. Generally speaking, other identity is divided into two aspects. One is the image in the mind and the other is the image in reality. The image in the mind comes from books, media, movies, or other people's oral narratives. In Sanjiang Dong Autonomous County, the Researcher interviewed a young man surnamed Wu, who is a Han Chinese with six asterisks. When asked what kind of Dong people he thought were in his mind, he told the Researcher, "The Dong girls in my mind should be able to embroider and weave well, and the boys and girls should be able to sing and dance well, and be warm and hospitable". This is the impression he has in his mind about the local Dong people. However, the Dong people in real life are not always in line with such an impression, and some of them are even contrary to it, like the young Dong girls who can embroider and weave cloth nowadays are very few. This shows that there is not necessarily the same between the other-identified mental impression and the real impression. It is true that some perceptions of other-identification may not be in line with reality and may not necessarily be in line with self-identification, but it is this other-identification that strengthens the ethnic consciousness of the ethnic group, and thus strengthens the self-identification (Ying, 2009, p. 21).

Dr. Zhang Jinhong believes that ethnic identity is a kind of ideology gradually formed by people in the process of social interaction, which is itself a dynamic concept containing three dimensions: cognitive, emotional and behavioral, and the core of which is the construction and recognition of ethnic identity, emphasizing common territory, bloodline and common historical memory and cultural tradition, etc., and further points out that the identity linked by bloodline and territory is symbolic, and identity based on common historical memory and culture is even more important. identity based on common historical memory and culture is more important (Zhang, 2018, p. 28-29).

Historically, there have been two relatively dominant theories of the emergence of ethnic identity, the primordial theory and the instrumental theory. The original theory, also known as the root theory, is represented by Herder, Fichte, Edward Shils, and others, in addition to the anthropologist Clifford Geertz and the biologist Pierre L. Vandenberghe, who were mentioned earlier. Fichte, Edward Shils, and others. Edward Shils introduced the concept of primordial emotions when he argued that "when a person is thinking about his sense of belonging and attachment to the family depends not only on the fact that it is because of being a member of the family, but also because of the special character and importance of the relationship, which can only be described by the word primordial... This is not only a functional necessity of the interaction, but also because of the important role of blood ties in sustaining the relationship" (Edward Shill, 1957, p. 130-145). The main idea of primordialism is related to this primordial emotion, which believes that ethnic identity is based on the "established endowments" including race, blood, language, history, religion, customs, geography, and so on, and that ethnic identity comes from the "established endowments" within the natural group. Ethnic identity comes from the natural emotional connection of "established gifts" within the group, which is the fundamental basis for ethnic group members' identity. The bond and cohesion of ethnic group members is based on this unchosen native ethnic emotion. In *The Interpretation of Culture*, Gertz argues, "Although these new nations are established, the societies are still old, for the people of these nations are not connected by the civic

bonds of a rationalized society, but by native bonds based on language, custom, race, religion, and even other well-established cultural properties." Clifford Geertz.

According to Van Den Berghe, human society is essentially organized by groups of people who are related by blood, and so are ethnic groups, the evidence of which is the outward signs of people's similarity. Thus, ethnic identity is "the externalization or manifestation of a biological rationality rooted in human genes" (Zhuang, 2005, p. 348). Native theorists further point out that ethnic native emotions are not simply inherited from a common bloodline or objective culture, but are cultural factors derived from the subjective perceptions of the members of the ethnic group.

Instrumentalism, also known as situationalism, explains ethnic identity from the perspective of social situations, emphasizing the political and instrumental nature of ethnic identity, and is represented by such figures as Paul Blas, Benedict Anderson, Leo A. Despres, Gunnar Haaland, and Abner Cohen, among others. Leo A. Despres, Gunnar Haaland, and Abner Cohen. Instrumentalists argue that ethnic identities are generated in the context of power confrontations and competition for limited resources, and that they do not have a defined core, but rather are multiple and variable tools of social survival that can be selected and utilized. Instrumentalism explains how people use ethnic identities for economic, social or political purposes. In order to adapt to the economic environment in a pluralistic society, a group will regard ethnic identity as a social, political and cultural resource for groups with different interests and statuses, i.e., the rise and fall of ethnic consciousness is determined by the transformation of specific economic and political scenarios. And in order to strive for better opportunities or more benefits in a changing and pluralistic society, ethnic groups often claim different standards or forms of identity according to the different scenarios they face, in order to promote mutual affinity and cohesion. Paul Blas, one of the leading exponents of instrumentalism, has pointed out that when the political and economic goals of communities change, often as an adaptation to social change, ethnic identity as a symbol can enhance the cohesion of the community in order to promote its interests.

Both the primordial theory and the instrumental theory try to explain the formation and development of ethnic identity, but they are not comprehensive enough and each has its own focus. As Wang Mingke said, the "primordial theory" describes the connection between members of the community and the transmission of identity, while the "instrumental theory" emphasizes the maintenance and change of community identity (Wang, 2006, p. 20). They focus on the two dimensions of ethnic identity. However, in the interpretation, the primordial theory emphasizes too much on explaining the primordality of ethnic identity from the socio-biological point of view, fails to understand the flexibility and instrumentality of ethnic identity, and to a certain extent obliterates the essential difference between human beings and animals, and lacks the explanatory power for the study of ethnic groups deeply influenced by the social realities and culture, so the primordial theory is regarded as a kind of static and naturalistic view of ethnic identity, which is lacking in explanatory power. " And although the instrumental theory criticizes the primordial theory, it overemphasizes the subjective initiative of human beings and believes that actors can manipulate ethnic identities, construct or cross ethnic boundaries at will, ignoring the dominant power of national policies, and this view also ignores the deeper cultural and psychological needs related to ethnic identities (Luo, 2004, p. 12).

Ethnic identity in the field often arises when protologism and instrumentalism converge and gain meaning in a competitive, comparative process of social interaction. Therefore, when analyzing and studying the emergence of ethnic identity in Dong embroidery, it is possible to use a combination of protologism and instrumentalism. As Prof. Sun Jiuxia explicitly divides the conditions of ethnic identity into subjective and objective aspects, subjective identity refers to the subjective identity consciousness of ethnic group members, "i.e., the cognition of our group and other groups"; the objective criteria of identity are descent, lineage, physique, and common origins and cultures such as language, religion, and customs (Sun, 1998, p. 25).

In this study, Dong ethnic group refers to the local Dong people in Sanjiang Dong Autonomous County, and Dong ethnic identity refers to the sense of belonging and responsibility to the ethnic group to which the local Dong people in Sanjiang Dong Autonomous County belong based on their common ancestry, historical memories, and cultural traditions, etc., and has a distinctive ethnicity and culture. Sanjiang Dong people live in this mountainous and waterfront area of Sanjiang Dong Autonomous County, they share common ancestral lineage, historical memories and the same cultural traditions, and in the long process of social development, they have formed unique material and spiritual cultures within the Dong ethnic groups, and in the process of inter-ethnic social exchanges and interactions with other ethnic groups based on cultural heterogeneity, they have formed the cognitive and emotional attachment to the belonging of the Dong ethnic groups, which is a sense of belonging. This cognitive and emotional attachment is the ethnic self-identity of the Sanjiang Dong, which is reinforced by the identity of other ethnic groups and has a significant impact on the social life of the Dong people as the social interaction and the social psychology of the ethnic groups change. It can be said that the ethnic identity of the Dong people has played an important role in the development process of China's ethnic minorities, so why has Dong embroidery become a symbol of the ethnic identity of the Dong people in Sanjiang, and how has the Dong embroidery and its carrier dresses been associated with the Dong people in a unique art form and cultural connotation to form an ethnic identity, and how has the mode of inheritance and ethnic identity changed? This is the question that this chapter focuses on answering.

3.2 Ethnic Identity of Dong Embroidery in Sanjiang

The formation of ethnic identity is a complex process that usually involves many factors. In this study, the Researcher believes that the emergence of ethnic identity of Sanjiang Dong embroidery is the result of the joint action of both internal and external factors: the internal factors are mainly inseparable from the people and things, that is to say, the embroiderers, the creators of Sanjiang Dong embroidery, and the material culture of the Dong embroidery itself; the external factors refer to the objective environment such as the natural environment, the environment of the inter-ethnic social interactions, and the historical environment where the Sanjiang Dong ethnic group lives, and of course, they are also inseparable from the traditions, customs, and cultures related to Dong embroidery, which are the cultural factors that have a strong attraction for the Dong community's ideology, emotion, and the sense of belonging.

3.2.1 Dong Identity and Embroidery

Internal cause is the fundamental reason for the development and change of things, and it is the inner essence of a thing that distinguishes it from other things, and it is the source and driving force that makes traditional crafts become the symbol of community identity, and it restricts the basic trend of the development and inheritance of traditional crafts to a certain extent. The inheritance and development of traditional crafts is often determined by the creator of the craft and the craft product itself, which is also the internal cause of its ability to become a symbol of ethnic identity, Sanjiang Dong embroidery is also the case. To a certain extent, the material culture of embroidery and Dong embroidery determines whether Dong embroidery can become a symbol of Dong ethnic identity, and in turn, when Dong embroidery becomes a symbol of Dong ethnic identity, it will help the status of Dong embroidery women and the inheritance and development of Dong embroidery.

A) Women, Gender and the Process of Creating Dong Embroidery

Traditional arts and crafts, as a kind of traditional art, is a unique cultural form or cultural phenomenon along with other arts, and occupies an extremely important position in the entire human cultural system. It has always participated in and promoted the historical development process of human culture, and embodied and reflected the various stages of historical development of human culture. Sanjiang Dong embroidery art, as a kind of folk traditional arts and crafts of Sanjiang Dong that combines the skills of paper-cutting and embroidery (Figure 28), has participated in and promoted the historical development process of Sanjiang Dong culture since its creation, and has embodied and reflected the various stages of the historical development of the society and culture of the Dong people in Sanjiang. The subjects of both culture and art are human beings, and human beings and their mutual activities constitute society. In Thomas Hyland Erikson's *Small Places - Big Problems*, it is mentioned that individuals are the products of society, but society is created by people who act. Sanjiang Dong society is also created by people in action. The main body of Dong embroidery is human, and its creators and traditional inheritors are basically Dong women. In the traditional Dong society, Dong women basically do not have a high level of culture, and some of them can't even read a word, so the Dong embroidery is the only carrier used by these ordinary Dong laboring women who do not have any cultural background to express their inner thoughts and feelings, and the embroidery patterns created by them represent the most important part of the Dong culture. The embroidery patterns created by them represent the Dong culture as seen and felt from the perspective of Dong women. Dong embroidery is a product of culture and art created by women with their own wisdom and cohesion, and it is a sufficient embodiment of their craftsmanship skills. The many patterns of embroidery, the different ways of production technology, the different meanings expressed in different patterns allow people to see and feel the inner world of the Dong embroidery women from the embroidery works (Hao J X, 2021, p.8). And the users of Dong embroidery in the traditional Dong society are mainly all the people of the Dong, therefore, in order to discuss the ethnic identity of Dong embroidery, it is indispensable to discuss the combined relationship between the people of the Dong and the Dong society, and even more so between the Dong embroiderers and the Dong society.



Figure 28 Embroidery paper-cutting and Dong embroidery Dong embroidery is a blend of paper-cutting and embroidery techniques of traditional folk arts and crafts, the picture shows the Dong embroidery inheritor Wei Lijiao's work
Source: Zhu Linqun photoed August 8, 2022

As mentioned above, the traditional Dong society in Sanjiang is based on farming and rice farming, and Dong embroidery is also a product of the farming culture. In the long course of development, the Dong people in Sanjiang have formed a very obvious traditional social division of labor between men and women in the form of "men plowing and women weaving", which determines the main body of the production of Dong embroidery is the Dong women. Under the static pattern of "farming for food, feeding pigs for meat", women of the Dong ethnic group are mainly engaged in various household chores, such as feeding livestock and poultry, taking care of infants and young children, transplanting rice seedlings, weeding, planting dry land, weaving, etc. This division of labor has been inculcated and cultivated from early childhood, and has been practiced by their parents and village people. The Dong women establish the awareness of gender roles and division of labor at an early age. Women learn cotton planting, weaving, printing and dyeing, and embroidery from their mothers or grandmothers at a young age, while men are mainly engaged in more labor-intensive work such as plowing and harrowing, fertilizing, harvesting, digging ditches and piping water, building houses, carpentry and ironwork, and basically do not take part in weaving and embroidery-related matters. This makes Sanjiang Dong women become the backbone of Sanjiang Dong embroidery production. The Researcher 2022 in Tongle Village interview Sanjiang Dong Embroidery Museum curator Yang sweet, Yang curator told the Researcher, she was seven or eight years old with her mother to learn embroidery, love embroidery since childhood, from the first day of learning to embroider, she has not stopped embroidering, and even in the past on the elementary school, junior high school, the teacher lectured on top of the class, she did not listen to the class, just embroider under it, She cut by herself, embroider by herself, and then married with her mother-in-law Qinnai Shiqin when Qing paper-cut embroidery, to now we have built this Dong embroidery museum, show embroidery to visitors to watch, also teach others to do embroidery, now is every day embroidery, used to be busy farming rest time embroidery, embroidery at night, the feeling of Dong embroidery is particularly deep.

It is in this way, through the hand-to-hand transmission of Dong women from generation to generation, that the Sanjiang Dong embroidery craft has been handed down to the present day. Therefore, Dong women have an irreplaceable position in the cultural heritage of Dong embroidery.

Social roles and status are the constituent elements of social structure. Social roles are the expected behaviors and duties performed by an individual in a particular social context, the behaviors expected of a person of a particular status in a group or society, and they are the social attributes of an individual, i.e., socially ascribed characteristics in the social structure. Status, on the other hand, is the position and status level of social roles, each person in society occupies one or more social positions, i.e., has one or more social statuses, and it is the socially assigned position of an individual in a group or society. Social roles and statuses determine people's position and responsibilities in society and their relationships with other people. As Ralph - linton states in his book *The Study of Man*, what a person occupies is a position and plays a role in society (Qiu, 2002, p. 243).

The term "embroiderer" is a Chinese term commonly used in traditional Chinese culture, usually referring to women who worked in embroidery in their homes, communities or at court, women who were skilled in the art of embroidery, and who were known for their exquisite embroidery skills and unique artistic talents, and who played an important role in all periods and regions of history. In ancient China, embroiderers played an important role in the imperial court, where they were responsible for embroidering gorgeous garments and household items for royalty and nobility. These embroidered works not only represented the pursuit of beauty, but often symbolized dignity and power, with social status and identity. Meanwhile, embroiderers also play an important role in folk traditions, making embroidery for their families to decorate their homes or as part of their dowry, as well as passing on the family's culture and history. And Sanjiang Dong has its unique culture of embroiderers. One of the roles of traditional women in Sanjiang Dong is that of Dong family embroiderer. Sanjiang Dong embroiderers are women with embroidery skills in the Dong society, and they are usually the guardians, inheritors, and bearers of embroidery traditions in the family, assuming the important responsibility of passing down the embroidery skills from one generation to the next. This is also the expected behavior and responsibility played by individual Dong women in traditional Dong society, and is the behavior expected of all Dong women by the Dong ethnic group. In traditional Dong society, those who master a skill are called "skilled people", and they occupy an important position in their social production and daily life. In traditional Dong society, Sanjiang Dong women are such a group of skilled people, basically all of them have mastered the skill of Dong embroidery, and can be called Dong embroiderers, whose works reflect the local customs, historical inheritance and the local culture of Sanjiang. Their works can reflect the local customs, historical heritage and cultural characteristics of Sanjiang, and have become part of the cultural heritage of Sanjiang Dong region.

Like other ethnic embroiderers, traditional Dong embroiderers have mastered the various techniques and crafts of Dong embroidery only after a long period of training and practice under the guidance of elder women, and are able to use needle and thread to create a variety of motifs, patterns, and decorations on self-woven Dong cloths, backpacks, shoes, and hats. Moreover, in the traditional Dong

society, embroidery is regarded as an important part of women's education, and embroiderers are not only the inheritors of Dong embroidery techniques, but also the disseminators of Dong ethnic group culture. In addition to pursuing the practical value of Dong embroidery, Dong embroiderers convey the stories of history, regions, ethnic groups and families through their embroidery works, enriching the inheritance of cultural traditions and values, as well as embodying the Dong embroiderer's aesthetics, thoughts and feelings, and understanding of life, which is the internal reason why Dong embroidery can become a symbol of ethnic identity.

For a long period of time in the traditional Dong society, Sanjiang Dong people often regarded whether a person has the skills that different genders should have as one of the important criteria for choosing a spouse, such as textile embroidery for wives and plowing for husbands; cloth embroidery for women and field edge for men, and so on. Children learn from the behavior of adults and gradually regulate their own behavior according to such social expectations, thus becoming a qualified social and cultural successor. From the time the baby falls to the end of life, generation after generation of Dong women play one of the social roles consistent with her status as an embroiderer in this kind of inculcation, fulfilling their rights, duties and responsibilities according to the expectations of the Dong society. Their role behaviors are more often realized in the interpersonal interactions within their blood family, kinship circle, and village geography(Liao, 2009, p.94-95). When I interviewed Wei Fengxian, a Dong embroidery inheritor of the Autonomous Region, in 2021, I was told (Figure 29) that in the early days, women of the Dong ethnic group in Sanjiang, especially those in Tongle, had to learn spinning, weaving, dyeing, embroidery and other skills from the age of ten or even earlier, under the instruction of their mothers or elder female relatives who were good at this art, which made Sanjiang Dong embroidery skill a successor. This way of inheritance makes Sanjiang Dong Embroidery skill to be inherited and preserved till now. Before getting married, local women have to make beautiful embroidered dowries for themselves, such as dowry, bibs, embroidered shoes, etc. After getting married, they have to make embroidered backpacks and hats for their children, as well as make Dong clothes for their husbands and in-laws. These are all role-playing tasks given to Sanjiang Dong women by the traditional culture of the Dong, and they are qualified role-players only when they have accomplished these tasks and gained the recognition of other local Dong people. Local people also evaluate women firstly by their embroidery handwork; if any woman does not know how to embroider, she will be considered lazy and stupid, and her marriage will be hindered, and vice versa (Chen, 2008, p. 40-41). Until the Xinhai Revolution ended the feudal empire, women of the Dong ethnic group in Sanjiang regarded Dong embroidery as a necessary skill, and their hands were the guarantee of whether or not their families would be clothed in the future, so they usually began to learn embroidery skills from a very young age, and gradually mastered the skills and essence of the art of embroidery. In this process, Sanjiang embroiderers use their eyes that are good at capturing beauty to discover the inner beauty of all things, which is embodied through a pair of skillful hands and a wise heart, and the embroidered patterns achieve the effect of both God and form, fully displaying the Dong women's aesthetic imagination, as well as their pursuit of beauty. Their embroidery works are mainly embodied in Dong clothing-related products, which are used in various ceremonial occasions in the traditional Dong society, and

have gradually become the symbol of the ethnic identity of the Dong people together with their clothing.



Figure 29 The autonomous-level inheritor of Dong embroidery The Researcher took a photo with Wei Fengxian, when interviewed her at Yueye Dong Village in Sanjiang, from whom gained a lot of knowledge about Dong embroidery.

Source: Zhu Linqun photoed June 23, 2021

However, as times have changed, the scope, status and role of Dong embroiderers have also changed. Historically, embroiderers have been a respected profession in many cultures, and their work is often regarded as noble and precious works of art. Dong society is no exception, and highly skilled embroiderers often enjoy a high social status and a high reputation. Their embroidery achievements not only reflect their personal skill level, but also represent the honor of their family and nation. Their skills and creative ability are considered to be the important protectors of the cultural heritage of the family and the nation. Embroiderers, as the inheritors and practitioners of traditional embroidery techniques, bear the important responsibility of guarding and passing on the Dong embroidery craft. But times are different nowadays, Dong embroidery through the war, the Cultural Revolution and other traumas, and then in the reform and opening up of the Dong embroidery non-heritage before the time, due to the rise of the working boom, the Dong women were affected by foreign culture, most of the young women have lost interest in the traditional Dong embroidery. Dong clothing production inheritor Wu Shuanglin told the Researcher, now young women are now in their daily lives are not willing to wear embroidered Dong clothes, and are not willing to spend time to learn embroidery, they believe that hand stitching a Dong embroidered dowry all the process of time-consuming and laborious, the process of at least a few months or years, compared to

go out to work to make money and then to order from others, undoubtedly it is not worthwhile thing. In the Dong tradition, Dong girls must wear handmade Dong dowry when they get married. Wearing mechanical Dong clothes other than handmade ones will be laughed at and not recognized. So nowadays, in most Dong families, many young women's wedding clothes are made by their mothers and other elder women, or some directly book a year in advance for the Dong embroidery and Dong dress makers to help make the wedding clothes.

In addition, Yang sweet curator also told the Researcher, some years ago, young girls by the influence of the outside world, the mentality of impatience, not many young girls can sink their hearts to learn paper-cutting and embroidery, including her daughter is not too happy to learn, even now, under a variety of policies to improve, but it is not very ideal, the cost of time to do handmade Dong embroidery and benefit is difficult to reciprocate, so many women of the Dong ethnic minority would rather go to work or go to the tea harvesting. Therefore, many Dong women prefer to work or go tea picking. Therefore, not all Dong women can be called embroiderers now. Wu Shuanglin told the Researcher that at present, most of the Dong embroiderers are less educated people, occupying a high proportion, 95% of them are around 40 years old and above. The Researcher also learned during the fieldwork in Sanjiang Tongle, Guyi, Meilin, Chengyang and other places that in these places, Dong women aged 40-60 basically embroider and often do embroidery, some are embroidering for the family tradition, some are embroidering for the profit of the enterprise, and some Dong embroiderers who are busy with farm work gather together in their leisure time to embroider while chatting (Figure 30), and some do earn a living from embroidery by operating the Dong embroidery industry.





Figure 30 Older women still retain the tradition of embroidering in groups, Dong women in Chengyang, Sanjiang, embroidering and making embroidered shoes in their leisure time. Older Dong women still retain the tradition of chatting and embroidering in groups, and there are no men.

Source: Zhu Linqun photoged February 15, 2023

Although Dong embroiderers and their traditional hand embroidery are no longer as common as they used to be due to the changes in the process of China's ethnic minorities, the changes in modern technology and lifestyles, as well as the impact of industrialization, there are still a number of Dong embroiderers in Sanjiang, including some relatively young Dong embroiderers, and in particular Dong embroiderers related to the heirlooms and masters of crafts and arts and crafts who have learned the art from childhood, and who, with their skillful hands, have been able to make the With their skillful hands, the handmade embroideries carrying the essence of Dong culture have been exported out of Guangxi and to the whole country, and have also been exported to Britain, Canada, Southeast Asia and other countries and regions across the sea. Especially after the success of Sanjiang Dong embroidery declared intangible cultural heritage, the local government began to promote the traditional Dong embroidery culture, and organized the township's embroidery experts to participate in various cultural exhibitions and performances in Sanjiang County and Liuzhou City, where these embroidery experts have demonstrated their superb embroidery skills, and thus gained a variety of honors. Driven by the government departments and these skilled embroiderers, more and more Dong women have begun to be active again in the embroidery art, and they have gradually begun to pay attention to embroidery, and hope that the younger generation can also inherit the traditional folk embroidery craft.

Any national society has a system of values and patterns of member behavior that are appropriate to the level of development of the society and maintain

its order and stability. In their daily lives, individuals in society can meet the expectations of others by interacting with others in accordance with the patterns that society has already planned for their categories in advance, and they are competent in the role behaviors that are consistent with their status and identity (Liao, 2009, p. 90-91). The embroiderer and her Dong embroidery are such a value system and member behavior pattern that is compatible with the degree of development of the Dong society. Dong embroidery is a romantic creation belonging uniquely to Dong women, and Dong embroiderers are also famous for their exquisite embroidery skills. They have mastered a wealth of embroidery techniques and pattern designs after a long period of study and practice. Through various embroidery stitches and the selection of embroidery patterns, the organization of threads and the use of colors, they create exquisite Dong embroidery works, and incorporate Dong religious beliefs, traditional Dong stories, myths and legends, traditional customs and the concept of nature into the colorful patterns and tattoos in their works, which show the unique understanding and expression of the Dong people, especially the embroiderers, of nature, life and national culture. They show the unique understanding and expression of the Dong people, especially the embroiderers, of nature, life and national culture.

Most of the embroiderers are not young, some may not leave the house, some may be working day in and day out on the mountain tea picking, household farm work, but still will take out not much leisure to go with the needle and thread, sewing out the magnificent dream, the landscape, birds, flowers and insects in their fingertips grow a different look. It is through the actual creation and life practice of Dong embroiderers that Sanjiang Dong embroidery craft culture has become an important embodiment of Dong cultural tradition.

The unique geographic and natural environment of Sanjiang Dong has, to a certain extent, endowed ethnic arts such as Dong embroidery with locality and uniqueness, and naturally presents the local identity of Dong ethnic groups, which is formed in the daily life status of Dong ethnic groups and individuals, and it is through the life experience of Dong embroiderers and other Dong people from one generation to another that Dong culture has been passed down and its ethnicity has been perpetuated (Luo, 2017, p. 2). The art of Dong embroidery is the expression of the Dong embroiderers' life and emotions for the Dong ethnic groups from generation to generation, and one of the internal root factors of Dong embroidery ethnic identity is that the embroiderers created and shared Dong embroidery, which is a collective artistic activity of the Dong women (Figure 31).

พหุ ม ประ โท ชี เว



Figure 31 Embroiderers engage in collective embroidery activities At Master Wei Fengxian's studio in Tongle Township, Sanjiang. Such activities can be spontaneously formed or organized, in which the sharing and exchange of Dong skills enhances cohesion and promotes inheritance.

Source: Provided by Wu Shuanglin June 30, 2021

In the development process of China's ethnic minorities, the Dong people have long been in a complex background of social change and ethnic integration, and the intricate class or ethnic differences in human society have naturally been interpreted into the fields of art, culture, traditional crafts, etc. For traditional Sanjiang Dong embroidery, the women of the Dong ethnic group in Sanjiang are the artists who create the art of Dong embroidery. Consciously or unconsciously, from the standpoint of the specific social class and aesthetic point of view of the Sanjiang Dong, using the needle as a tool, thread as a material, and Dong cloth as a canvas, these artists select, cut, draw, embroider, and reflect the social, material, spiritual, and cultural life of the people of the Dong, express the thoughts and feelings of the Dong's social class, and embody the interests of the Dong's social class. It forms a strong sense of belonging and identity of the ethnic group, and constitutes a strong centripetal force and cohesion of the ethnic group. This is exactly the case with the Dong embroidery created by Dong embroiderers. In Bourdieu's own words, each class group "has its own artists and philosophers, newspapers and critics, just as it has its own hairdressers, interior designers and tailors." The Dong embroiderers are the Dong community's own artists.

Overall, Dong embroidery embroiderers are an important part of the Dong cultural treasury, the creators of the material culture of Dong embroidery, and the guardians and inheritors of the traditional Dong handicrafts, who convey the cultural

connotation and national spirit of the Dong people through their embroidery works, and through the inheritance of their skills and creations, they pass the Dong embroidery crafts and cultural traditions down from generation to generation, and make them a unique artistic expression of the Dong culture and charm to the world. They play an important role in Dong society, They not only inherit the skills and construct the self-identity of Dong embroidery, but also convey the identity, cultural tradition and community cohesion of Dong embroidery to others. Dong embroidery, which runs through the life of traditional Dong women, highlights their dexterity and is one of the criteria for obtaining ethnic identity in traditional Dong society.

B) Material and Material culture in Dong Embroidery

Material culture reflects a group's values, belief system and way of life. The material culture of traditional crafts is an important internal factor that enables them to become symbols or symbols of the identity of the group. By making and using specific objects or crafts, people can express their identity and cultural heritage. As one of the important parts of Dong culture, Sanjiang Dong embroidery is an important feature of the material culture of Sanjiang Dong ethnic group, which is a treasure in the treasure house of Chinese culture and art for its vivid and full colors, rich and diversified patterns, exquisite skills and rich ethnic characteristics. Material culture is the record and witness of the development of a society. The creation, inheritance and use of Dong embroidery are also closely related to the development of Dong social history, economy and technology, reflecting the production life, aesthetic concepts and cultural inheritance of Dong society. The physical products of the Dong embroidery daily society embroidered by the embroiderers are not only the decorations and dress necessities in the daily life of the Dong people, but also the carriers for the inheritance of the history, culture and national spirit of the Dong people, which is not only a kind of intangible cultural heritage skills, but also a unique manifestation of the material culture of the people of the Dong people. It is not only an intangible cultural heritage skill, but also a unique manifestation of the material culture of the Dong people. This manifestation interprets the emotions and identities in the social relations of the Dong people in Sanjiang, and carries the unique social production and cultural operation of the women of the Dong people in Sanjiang, and the cultural operation of this kind of object further constructs the ethnic identity of the Dong society in Sanjiang. Therefore, studying the material culture of Sanjiang Dong embroidery can give us a better understanding of the ethnic identity of Dong embroidery, and at the same time is of great significance for understanding cultural diversity, promoting the sustainable development of Dong embroidery, and preserving the traditional knowledge and skills of Dong embroidery.

The material culture of Sanjiang Dong embroidery reveals the social and historical changes of the Dong people in Sanjiang, embodies the unique visual characteristics of Dong embroidery, and becomes the main internal cause of Dong embroidery community identity. As a traditional hand embroidery technique of the Dong people, the material culture of Sanjiang Dong embroidery is mainly reflected in the cultural manifestations of the materials, craft techniques, patterns and color characteristics related to Dong embroidery. The study of material culture can record and preserve the techniques, materials, tools, and visual forms of Sanjiang Dong embroidery craft, and promote its protection, inheritance, and development. This is

essential for the protection of cultural diversity and the continuation of traditional knowledge.

1) Materials for Embroidery Pickling

The material culture of Dong embroidery is firstly manifested in the choice of materials, and the materials used in Dong embroidery play an important role in its material culture expression. The materials commonly used in Dong embroidery include embroidery thread, dyeing materials, paper-cutting materials and embroidery cloth materials. These materials for traditional Dong embroidery often originate from nature, and their selection is related to both the regional environment and the availability of resources, as well as the combination of traditional craftsmanship and aesthetic concepts. Traditional Dong embroidery craft culture emphasizes exquisite and fine embroidery, focuses on details and accurate communication of patterns, and has unique characteristics in material selection, production methods and resource utilization, which have a positive impact on the environment and sustainability, reflecting the sustainable choice of materials and respect for the environment. However, with the change of the times, the choice of its materials has also changed in modern times. After the Researcher's statistics (as shown in Table 1), more attention is paid to the quick and easy access to materials and affordable prices, and the natural environmental protection and sustainability of the materials are neglected to a certain extent. Studying the material culture of Dong embroidery helps to promote sustainable development. By studying and learning from the experience and wisdom of traditional Dong embroidery crafts in taking materials, we can develop more environmentally friendly and sustainable production methods and materials to promote the goal of sustainable development.

Table 1 Selection of materials for Dong embroidery, Researcher's own production







Type	Traditional Main Materials Used	Different materials used in recent times
Embroidery material thread	Mulberry Silk Thread, Cotton Thread, Fleece Thread (or Woolen Thread)	Acrylic Filament Embroidery Thread, Polyester Filament Embroidery Thread, Viscose Filament Embroidery Thread, Silk Thread, Satin Weft Yarn, Gold and Silver Silk
Coloring materials	Indigo, neem bark, white wine, cowhide juice, egg white	Chemical dyes such as sodium sulfide, blue sulfide and bovine gum
Papercutting Materials	leatherette paper	Cardboard, cigarette cases
Embroidered Fabric Material	Hand-woven cotton cloth, fine linen, Dong cloth	Silk gauze, silk satin, chemical fiber silk cloth, cotton and linen blended fabrics, wool blended fabrics

The selection of embroidery thread materials is shown in Table 2: traditional embroidery thread materials mainly include mulberry silk thread, cotton thread, and later floss (or wool). Since ancient times, many wild mulberries grew among the vast mountains and fields where the Dong people lived. In order to defend themselves against the cold and to beautify and highlight the human beings themselves, the ancestors of the Dong people discovered that they could raise silkworms and draw silk by utilizing the mulberry trees, and in the era of fishing and hunting, they learned to roll ropes to make netting, and this rolling of the ropes became a prelude to spinning yarn. With the use of bone needles as a connecting tool, the ancestors of the Dong people created the techniques of performance and spinning based on the experience of rope rolling and used the silk to make sewing yarn, which is also the predecessor of Dong embroidery and weaving threads (Wu, 1994, p. 107-113). In the Spring and Autumn Annals of Wu and Yue, there is a record of "Yue Luo gu yarn"(Li, 1988, p. 408). In the interviews with modern Dong embroidery non-heritage inheritors, the Researcher learned that for a long time, in the choice of embroidery threads, natural mulberry silk threads and other silk threads are the most favorite embroidery threads of Sanjiang Dong embroiderers, followed by cotton threads. When the 13 Dong embroiderers interviewed were asked what threads they preferred to use for embroidery, 12 of them chose silk threads, and only one chose cotton threads.

Mulberry silk is characterized by its luster, softness and toughness, which makes the embroidered pattern lines more exquisite and delicate and full of layers. In addition to silk, cotton thread is also a common choice of embroidery thread. Cotton thread has good ductility and toughness, which is suitable for embroidering large lines and filling parts. The use of cotton thread also makes Dong embroidery more comfortable and durable. Dong embroiderers usually extract fibers from these natural raw materials by hand, and then weave and dye them to finally make threads suitable for embroidery. The purely natural materials make the Dong embroidery works more rustic and naturally beautiful, and also reflect the Dong people's common awareness and appreciation of the environment and natural resources. From the beginning of the 20th century, floss (or wool) has become the common embroidery thread used in Dong embroidery. Wei Fengxian told the Researcher that the traditional embroidery thread often used in the past by Sanjiang Tongle was made of duck down and goose down. Compared with silk thread, duck and goose down is easy to collect and cheaper. Velvet surface smooth, rich in color, Dong women embroidery will be broken into two strands of velvet, which is the famous broken velvet embroidery. Modern embroidery often use embroidery thread material is more diversified, in addition to the original cotton thread, mulberry silk thread, floss, gradually developed acrylic, viscose and polyester lining drawn out of chemical fiber yarn, gold and silver wire and other materials, and later, the Dong girls found that satin weft embroidery out of the effect of the color is beautiful and long-lasting color, easy to promote the use of. Generally, the satin cloth is cut into 60*10cm rectangular strips according to the weft direction, and it is very convenient to pull the yarn and take the threads when embroidering and carry them, which is loved by the embroiderers. These new modern threads are usually industrially produced and have more colors, textures and special effects to meet the needs of different embroidery works, but they may lack in environmental protection, and attention should be paid to the environmental

protection and sustainability of the materials when using them. The choice of embroidery thread material is all the consensus of the Dong girls, and the consensus of the group is conducive to the formation of ethnic identity.

Table 2 Embroidery thread materials, Researcher's own production

Traditional embroidery thread category name	Pictures of traditional materials	Feature	Modern embroidery thread category name	Pictures of modern materials	Feature
mulberry silk yarn		Good luster, softness and toughness	Chemical fiber yarns such as acrylic, viscose and polyester		Durable, easy to care for, low production costs
yarn cotton		Good ductility and toughness for comfort and durability	gold and silver thread		Metallic luster, soft texture, gorgeous color
woolen thread		Smooth surface, rich color and non-reflective surface.	Satin weft		Beautiful and long-lasting color.

Choice of dyeing materials: The material culture of traditional Sanjiang Dong embroidery is a combination of dyeing, weaving, cutting and embroidering. No matter whether it is embroidery thread or embroidery cloth, its traditional dyeing materials are derived from nature, from plants in the nature around the life of the Sanjiang Dong people, most notably indigo grass, an herb familiar to all Dong people (Figure 32). Indigo made from indigo grass is a kind of plant dye that has flourished among all ethnic groups since ancient times. Its roots can be used as medicine, the famous *Radix Isatidis*, and its fruits are also a kind of traditional Chinese medicine, which have the medicinal effects of sterilizing and anti-inflammatory, clearing heat and removing toxins, and are very suitable for Dong people to wear when they are working in the field. As mentioned above, the climate and soil of the Sanjiang Dong region are very suitable for the growth of indigo and

other crops, and the fact that indigo has gradually developed from being collected in the wild to being popularly cultivated by families in their own fields in Tongle and other areas of Sanjiang is proof of the importance of indigo to the life of the Dong people.



Figure 32 Indigo grass, the main traditional dye for embroidery threads and Dong cloth. The Researcher participated in the training of non-genetic inheritors with his classmates, including Wu Shuanglin, one of the Researcher's main thread makers, on a field study of indigo grass, pictured on the right.

Source: Zhu Linqun Photoed December12, 2019

In the sixth and seventh months of the lunar calendar, the indigo in the fields and along the riverside can be harvested and used to make the dyeing liquid (Figure 33). These indigo plants are not uprooted, but the useful stems and leaves above the ground are cut, and the roots are left in place, covered with straw in winter to protect them from frost, and then sprouted again in the spring of the following year, producing new stems and leaves. It is not necessary to transplant the roots to grow indigo, but simply stick the cut stems into the soil to make it viable.



Figure 33 Indigo grass is collected and soaked to make a dye solution. It is not uprooted when collected, and when soaked with fresh water the water gradually changes color and eventually indigo will form.

Source: Zhu Linqun Photoed December 12, 2019

In Sanjiang Dong traditional society, Dong women are weaving and dyeing their own cloth for their own family use. Dong people use indigo, neem bark, etc., mixed with white wine, cowhide juice, egg white, etc., and through boiling and soaking, etc., the embroidery threads or embroidery cloths absorb the dyes and show rich colors. The whole dyeing time cycle is long, and it basically takes half a month to dye a cloth. During the dyeing process, embroiderers also make different colors and shades as needed to achieve the desired color effect of the embroidered work. Through the dyeing process of the embroidery threads, the embroidery can be rendered with colorful color effects. The use of different colors of embroidery threads through the use of stitches and combinations can create a rich sense of hierarchy and expressiveness, adding to the visual appeal of the embroidery. And because the raw material itself is indigo grass, a medicinal plant well known to the Dong people, the material is environmentally friendly and does not cause pollution, which is easy to be accepted and recognized by the Dong people and other ethnic groups. With the development of China's ethnic minorities entering the modern era, the original household weaving, dyeing and embroidery were partially converted into commodities driven by economic interests, and some small dyeing factories appeared in Sanjiang Dong Autonomous County. In order to save the time of dyeing cloth, some of these small factories began to use chemical raw materials such as sodium sulphide, sulphurized blue, and bovine collodion to carry out dyeing, so that they could shorten the time of dyeing a piece of cloth to about a week or even shorter time. . Sodium sulphide and sulphide blue react and dissolve to dye the cloth, and ox-glue hardens the cloth. Since both sodium sulfide and blue sulfide are corrosive and to

a certain extent are not good for the human body as well as the natural environment, they are not recognized by the inheritors and the professional consumer groups, and the traditional indigo material is still used in dyeing by most of the inheritors related to Dong embroidery and dress making.

Selection of paper-cutting materials: The traditional Dong embroidery paper-cutting materials are mainly used to make paper-cutting with paper mulberry bonded into a certain thickness through multiple layers. The raw materials of the paper are mainly the bark of the tree and the cane of the wild kiwi, the former being the main component of the paper, and the sap of the latter being the cheapest and most readily available adhesive. The tree is a genus of mulberry (Figure 34), also known as the sandpaper tree, or kozo. The English name is Paper Mulberry, which directly translates to paper mulberry, meaning mulberry plant that can be used for papermaking, thus showing the important value of the tree in papermaking. The tree is a deciduous tree, with rough mulberry-like leaves and rounded fruits that are red when ripe, and its bark has been the main raw material for papermaking since ancient times. In the Ming Dynasty's *Tiangong kaiwu*, there is a corresponding record in the book "Making Leather Paper". "The bark of the kozo tree is taken in late spring and early summer. If the tree is old, it is cut down at the root and covered with soil. In the following year, new strips will grow, and their bark will be even more beautiful." Paper made from the bark of the Paper Mulberry is collectively known as paper mulberry paper, and in ancient times it was also known as kozo paper, paper mulberry paper and mian paper.



Figure 34 The material for traditional Dong embroidery paper-cutting Constituent tree, which is distributed in many areas of Sanjiang, is the source of obtaining the bark of the Constituent Tree, the material for traditional Dong embroidery paper-cutting

Source: Provided by Wu Shuanglin November13, 2022

The paper mulberry tree, which is distributed in many areas of Sanjiang, is a very fast-growing plant, and the bark, leaves, and fruits can be used as traditional Chinese medicine (Cai&Jing, 2021, p. 112). Because of the necessity of life, Dong women in the mountains began to use the bark of the tectonic tree to make tectonic paper, which gradually developed into paper-cutting material for Dong embroidery. As for how to develop into, several Dong embroidery inheritors told the Researcher that they themselves are not very clear about how to become Dong embroidery paper cutting in the historical development of the paper, the literature is not recorded. Now, the Dong embroidery paper cutting materials have changed, Wu Shuanglin told the Researcher, the current Dong embroidery paper cutting materials used more than 100-200 grams thickness of cardboard or cigarette boxes, cigarette boxes are common items in daily life, the hardness of the Dong embroidery paper cutting for Dong men to buy cigarettes in the box in the hands of the embroiderer will be paper cutting was utilized to become a beautiful embroidery paper-cutting patterns, even if not embroidery, separate paper cutting can also become a beautiful embroidery paper-cutting patterns, even if not embroidery, paper-cutting can also be a good way to make the Dong embroidery. Even without embroidery, the paper-cutting alone can become a work of art (Figure 35), and together they are recognized by the paper-cutting embroiderers and others.



Figure 35 Paper-cutting on the Arts and Crafts Exhibition The Arts and Crafts Exhibition at the Liuzhou Library displays the paper-cutting artwork of Cao Meifeng, a Sanjiang Inheritors of intangible cultural heritage artist, utilizing cigarette boxes as a material.

Source: Zhu Linqun Photoed September 29, 2021

Choice of embroidery cloth material: Hand-spun cotton cloth is one of the traditional embroidery cloth materials commonly used in Sanjiang Dong embroidery. Cotton cloth is characterized by clear texture, good air permeability and high comfort, which is suitable for embroidering different types of embroidery. Dong people are good at utilizing local cotton resources for hand spinning and weaving. Fine linen is another common material for embroidery. Fine linen has the characteristics of natural fiber, tough texture, good air permeability, and has certain protective properties. In Guangxi Sanjiang Dong embroidery, fine linen is often used to embroider works that require finer lines and details. In addition, Dong embroidery has been embroidered on

Dong cloth for a long time, Dong cloth is the common clothing material of Dong people's clothing, which is divided into two kinds of roving Dong cloth and fine yarn Dong cloth, which are made of woven cloth through more than ten processes such as dyeing, steaming, mallet cloth, drying cloth and smearing egg white (Figure 36). This kind of cloth after drying in the sun shining, so commonly known as "bright cloth". Sanjiang Dong people love to embroider on their favorite bright cloth and make dresses to participate in the traditional festivals of Sanjiang Dong people, and the more important the days are, the more Dong people trust Dong embroidery and bright cloth. Dong embroidery and bright cloth are still being produced and crafted, the process is complicated and the production cycle usually takes about three months. Dong cloth with complicated craftsmanship is now a very precious material in Dong costumes, which is not only for personal use, but also as a form of gift for honored guests (Zuo&Liu&Zheng, 2019, p. 10). Developed to the present, paper-cut embroidery commonly used backing material is mainly cotton or chemical fiber silk cloth, the embroiderer to pulp the fabric, in order to facilitate to hold in the hands of the embroidery, and after the pulp after the fabric has lost the original texture, and some embroiderer with the help of the tool embroidery bandage can be used after the The lighter and thinner silk, satin, light and cool cotton and linen blended fabrics, wool blended fabrics and other materials for the backing. The application of diversified materials has innovated the mode of folk art, which can create works with a more modern sense and in line with the aesthetics of modern people (Hou&Wu, 2020, p. 63-65), but the application of the original flavor of the Dong cloth as the backing cloth can highlight the cultural heritage of the Dong embroidery, and give the Dong embroidery the traditional sense of aesthetics.



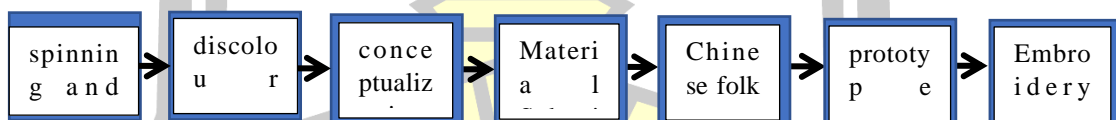
Figure 36 Beat the Dong cloth One of the processes of making Dong cloth for embroidery carrier traditional Dong clothing, which the Researcher happened to see in the early days in Chengyang Bazhai, Sanjiang
Source: Zhu Linqun photoed September 12, 2009

Material is the stage for embroidery women to show their superior embroidery skills and the ultimate medium of embroidery expression, good material is half of the success of the craft. The choice of these materials for Dong embroidery is a common expression of the long-term experience of Dong women, and is the result of the use of local wisdom of the Dong people. The materials recognized by the Dong community can only go farther, not only reflecting the importance of the traditional craftsmanship of the people of the Dong ethnic group, but also giving the Dong embroidery works a unique texture and touch, so that embroidery presents a unique artistic style and cultural connotations, and enhances its artistic value and cultural significance. At the same time, the protection and rational utilization of materials is also an important part of the traditional culture of Dong embroidery, which helps to inherit and develop this valuable intangible cultural heritage.

2) Craftsmanship of Dong Embroidery

The material culture of Dong embroidery is also reflected in its unique craft techniques. Traditional crafts often have unique craft techniques, and these features are shaped by the history, geography and cultural traditions of particular ethnic groups. Therefore, when people see these crafts, they will immediately associate them with a specific ethnic group, which naturally serves as an identity for the ethnic group. The American Fuzzy Boyce (1989) said, "When craftsmanship reaches a certain level of excellence, and after processing can produce a particular form, we call this process of craftsmanship art." Sanjiang Dong embroidery is a beautiful art form produced when the craftsmanship is developed to a certain degree of excellence. It is a combination of weaving, dyeing, cutting, embroidering and other crafts, and its entire workflow is shown in Table 3.

Table 3 The whole workflow of Dong embroidery, the process reveals the integration of weaving, dyeing, cutting and embroidering of Dong embroidery. drawn by Zhu Linqun



The most important craft techniques of Dong embroidery include unique paper-cutting techniques and different embroidery stitches.

When it comes to Sanjiang Dong embroidery craft, we must talk about the paper-cutting craft, which is the root of Sanjiang Dong embroidery. Unlike the production process of famous embroideries such as Hunan embroidery, Cantonese embroidery and Suzhou embroidery, Dong people need to use special scissors for Dong embroidery to complete a crucial process before formal embroidery - paper-cutting (Figure 37), the patterns of Sanjiang Dong embroidery are directly cut out of multi-layer cardboard, such as leather paper and cigarette shells, and pasted on the backing cloth of Dong embroidery, Sanjiang Dong embroidery needs to use colored threads to cut the paper according to the shape of the paper-cutting and paste the paper-cutting on the backing cloth. On the backing cloth, Sanjiang Dong embroidery needs to use colorful threads to wind up the paper-cutting according to the shape of the paper-cutting, and finally become rich in content and colorful Dong embroidery,

therefore, the quality of an embroidery depends on both the skill of the embroiderer and the artistic beauty of the paper-cutting. Paper-cutting pattern is the pattern of embroidery, without paper-cutting pattern Dong embroidery will lose its foundation, and it can even be said that once the paper-cutting disappeared, Sanjiang embroidery will also disappear.

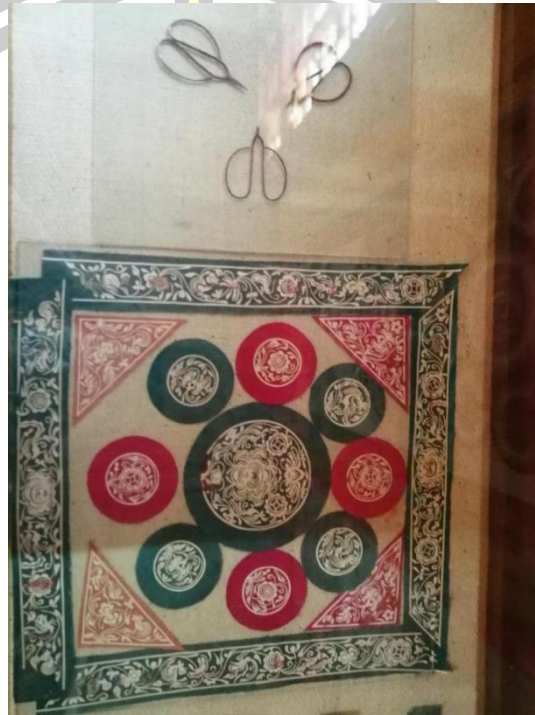


Figure 37 Dong embroidery and scissors specialized in paper-cutting. The basis of Dong paper-cutting embroidery is paper-cutting, and the scissors are different from ordinary scissors when the paper-cutting is used as the base for embroidering and sewing on the backing cloth of Dong embroidery.

Source: Zhu Linqun photoed at Sanjiang Dong Embroidery Museum, Tongle Township on August 8, 2022

Sanjiang paper-cutting is different from other regions, it pays more attention to the beauty of lines, the whole paper-cutting is like a beautiful scroll, rich in rhythm, strong regional characteristics, more importantly, it is completed by the paper-cutting artist with a pair of scissors on a complete piece of paper, without relying on other auxiliary tools, do not need to use a pen to draw up the draft, there is no physical objects or pictures as a reference, it is all based on the practical experience and the imagination of the object to cut the paper, there is no uniform standard for the shape of the object, but basically each piece of paper-cutting lines need to be very smooth. The shape of the object is not a uniform standard, but the paper-cutting lines need to be very smooth, basically each piece of paper-cutting is almost an isolated piece, which requires paper-cutting artists to be dexterous - not only imaginative, but also have a wealth of experience in life, will be the life of plants

and animals into a pattern. The embroidery and the paper-cutting are like a pair of two different things. Embroidery and paper-cutting are like twin sisters. After a lifetime of embroidery, an old embroiderer has perfected her skills to the point where she can cut out all the designs she has in mind with scissors. With them, all one needs to do is to pick up the scissors, and naturally the idea will appear in the mind, and the pattern that the mind is thinking of will appear on the paper. It's all so easy and natural that you can't help but be amazed.

Paper-cutting itself is a traditional craft and a living specimen for the study of regional history and culture. In many northern regions, paper-cutting exists as an independent folk culture and art. But the paper cutting in Sanjiang area is drowned by the gorgeous colors and threads of Dong embroidery as the hero behind the scene. This also makes so far the cultural value of Dong embroidery paper-cutting, historical significance of the community has been ignored, so three rivers local embroidery with paper-cutting market price is not high, just a few dozens of dollars up and down, and will be paper-cutting itself is not a lot of people, Yang sweet curator told the Researcher, now will be paper-cutting less and less people, Dong embroidery paper-cutting is not to draw a draft directly cut, and now a lot of embroiderer embroidery will not be cut. Excellent paper-cutting artists are even fewer and fewer, in the Sanjiang area can be free to cut out the perfect delicate and meaningful works of only 3 to 4 people left, and the age of 65 years old and above, The most famous paper-cutting artist Qin Nai Shi Qing has also passed away, and there are only a few Dong embroidery inheritors left who can create excellent paper-cutting works. In the current market economy, the low price makes young people lose their passion for learning and will make the works with rich connotations tend to be mediocre. The inheritance of paper-cutting technology is missing until it disappears in front of our eyes, which is in urgent need of inheritance and protection, which requires the attention of the government and other functional departments to seize the time to protect (Wang, 2011, p. 115-116).

After the paper cutting is done, it is necessary to glue the paper cutting pattern with paste or fix it with line on the selected base cloth, dry it, and press it flat to begin embroidery.

Although there are many kinds of Dong embroidery stitches, such as flat embroidery, lock embroidery, coil embroidery, knot embroidery, wrinkle embroidery, wrong stitch embroidery, filling embroidery, applique embroidery, picking, chain embroidery, twisted thread embroidery, locking thread method, etc., the other types are less common. However, the Dong embroidery represented by Sanjiang Tongle is mainly flat embroidery, and there are also picking embroidery, and other types are less common (Chen, 2010, p. 28), the following is a brief introduction to several types of embroidery:

Flat embroidery, also known as "piling embroidery", is an embroidery method based on the flat stitch. When embroidering, the threads are pulled from one side of the pattern to the other in a smooth and regular manner. Although this embroidery technique is simple, it requires a high level of skill from the embroiderer, who has to lay the threads in parallel, stitch by stitch, according to the contours of the paper-cut pattern, and needs to pay attention to the right and even paths in order to make the embroidered surface smooth and even. Flat stitch is the basic stitch and one of the oldest. Flat stitch is also divided into two types: straight stitch and indirect

stitch: where the lines start and end with the needle at the edge of the pattern, and the shape is formed entirely by vertical lines, it is called straight stitch; and where the lines are formed by using short straight stitches, one right after the other, closely connected, it is called indirect stitch (Deng, 2012, p. 11-12). Sanjiang women's use of this embroidery method has reached the point of perfection. When embroidering, Dong women in Tongle hold an embroidery needle threaded with silk thread in one hand and a piece of cloth with paper cutouts in the other hand, and then embroider according to the direction of the paper cutout pattern, stitch by stitch, line by line. The flat-stitch embroidery work has a flat surface, fine stitches, and regular patterns, just like the neatness and unity produced by the control of precision instruments, and the fineness and flatness of the stitches show the audience the exquisite beauty of Dong embroidery craftsmanship (Zheng, 2021, p. 131).

Pick embroidery is a common category of embroidery craft of Sanjiang Dong people. Pick embroidery is a kind of embroidery method in which flowers are embroidered on the reverse side of the cloth to form a pattern on the front side. Women are not only good at embroidery on clothes and picking flowers, but they are also good at picking flowers on shoes. Needle work is mainly a single line Pick needle, pick needle is the paper cutouts glued to the fabric after the shape of the paper cuts along the edge of the needle out of the needle, the paper cutouts wrapped up not to reveal, because the needle out of the needle are tilted to the fabric, the embroiderer is often directly from the surface of the needle directly from the back of the needle out of the needle to pick up, so it is called the pick needle.

Lockstitch is also known as "braid embroidery". Most of the patterns produced by these traditional stitches are used in more decorative positions. For example, in the area of Linxi of Sanjiang, the zigzag decorative threads on the upper garment and breast pocket of the Dong people are lock embroidery. Nowadays, the local people use this method to embroider ornamental decorations such as cushions, and people generally buy them back to hang them in mirror frames for decorative purposes. Because most of the embroidery is the circle shape of the banyan tree sunflower pattern, the pattern is relatively large, coupled with the general use of a single colorful silk thread embroidery, so this embroidery method of embroidery is not very strong and durable embroidery piece, but its content is rich, colorful, more suitable for doing ornamental embroidery crafts.

Knotting embroidery, also known as knotting embroidery, is another traditional embroidery stitch of Sanjiang Dong embroidery. This stitch is practical, the embroidered pattern has outstanding three-dimensionality, is extremely glossy and decorative, and is one of the ancient stitches. The technique is to make a ring of small seeds, so it is called "playing seeds". Playing seed embroidery particle structure changes, suitable for large or small, the structure of the way is also flexible and variable, is a very practical needlework, the embroidery embroidery has a strong sense of texture, so it is mostly used to embroider stamens or embroidery of various flowers and ring-shaped patterns.

The coil embroidery is relatively rare among the Sanjiang Dong people, and it is mainly used on shoes, baby carrier covers and children's hats. Because it is generally a white silk thread around a white line, according to the pattern of paper-cutting first embedded embroidery outlines, and then other colors of silk thread and

embroidery, embroidery pattern entity. The patterns thus embroidered are mysterious and hazy, rich in relief-like interest (Ma, 2008, p. 35-36).

In an interview with Yang, the director of the Dong Embroidery Museum, I learned that in the eyes of the Dong family in Tongle Township, embroidery is a traditional craft that every woman of the Dong family should know how to do. It is an important criterion for traditional Dong society to measure whether a woman is hardworking and virtuous or not. Therefore, all the married women in Tongle Township of Sanjiang are basically good at embroidery.

In addition, Dong embroidery focuses on the dyeing and treatment of embroidery threads and the pretreatment of embroidery cloth. Embroidery threads are dyed and treated to make them show rich color layers; embroidery cloths need to be pre-treated with bleaching, ironing and so on to ensure flatness and comfort in the embroidery process. Meanwhile, the inheritance and development of these craft techniques reflect the unique skills and artistic style of Dong embroidery.

The Dong embroidery craft was in the past a traditional craft that every Dong woman should know, and is unique to the Dong region, closely linked to the region's inhabitants and culture. It is an important criterion for traditional Dong society to measure whether a woman is hardworking and virtuous or not. The inheritance and development of these craft techniques reflect the unique skills and artistic style of Dong embroidery. This uniqueness strengthens their collective identity with the Dong ethnic group. This sense of collective identity is in turn conveyed to consumers and viewers through Dong embroidery crafts, thus making them empathize with the ethnic group.

2) Patterns of Dong Embroidery

The material culture of Dong embroidery reflects the unique traditional cultural heritage and aesthetic concepts of the Dong people in the selection of patterns and motifs, which is the embodiment of the local wisdom of the Dong women and the carrier of the Dong national spirit, carrying the cultural connotations of their national history and survival, folk beliefs, spiritual support and other aspects of their cultural connotations, and is also a cultural symbol of ethnic identity. In the past, when there was no written record of the Dong people, Dong women loved to sit together in groups of three to five in their free time to do Dong embroidery on their own cloths, showing their understanding of beauty and admiration for tradition. In the long process of embroidery, Dong women have exchanged ideas and formed a unified aesthetic sense and an auspicious pattern style (Sun, 2020, p. 30). They integrate elements of Dong history, living customs, folk beliefs, myths and legends, nature or living environment into their own feelings and abstractly summarize them in the patterns of Dong embroidery works, thus creating a rich variety of animal patterns, botanical patterns, geometric patterns, scenic patterns, text patterns, character patterns, composite patterns, etc. The Researchers have made preliminary statistics through reviewing the literature and interviewing the inheritors as shown in Table 4. The details are shown in Table4:

Table 4 Classification of the patterns of Dong embroidery, drawn by the Researcher

Categories	Number of species	Specific Classes of Patterns
Animal pattern	33 species	Fish tattoos, dragon and phoenix tattoos, spiders, butterflies, bird tattoos, bees, lions, golden roosters, mandarin ducks, frogs, phoenix tails, tortoiseshells, dog's paws, pig's feet, grasshopper's legs, chicken's intestinal flowers, rolling dragons, herons, bat tattoos, shrimp, crabs, rats, cattle, tiger, rabbits, dragon tattoos, snake tattoos, horse tattoos, sheep tattoos, monkey tattoos, chicken tattoos, dog tattoos and pig tattoos.
Botanical pattern	25 species	Banyan pattern, gourd, bamboo root flower, chrysanthemum, bamboo leaf pattern, cedar pattern, cucumber seed, wheat flower, chrysanthemum, plum flower, peach blossom, hibiscus, camellia, pomegranate, azalea, persimmon flower, rapeseed flower, hyssop, persimmon, fern, rattan pattern, pomegranate flower, lotus flower, melon flower, flower cluster pattern
Geometric pattern	17 species	Wanzhi pattern, eight-mangled pattern, copper money flower, copper drum pattern, cloud hook, diamond hook, sawtooth, octagonal flower, firebrick pattern, zigzag pattern, lattice pattern, rhombus pattern, triangular pattern, well pattern, cross pattern, peach shape, round pattern
landscape pattern	6 species	Sun tattoos, moon tattoos, star tattoos, waterfall and river tattoos, ancestral temple tattoos, cloud and mountain spring tattoos.
Written pattern	3 categories	Blessing text patterns (e.g. blessing, fortune, longevity, happiness, peace, health, etc.) Songs and tributes (such as the Party's grace, with the dream line, the Chinese dream, etc.) Commemorative patterns (e.g. the 100th anniversary of the founding of the Party, the Chinese Dong tribe, etc.)
Figure pattern	4 categories	Occupational figures, traditional dances, festivals and agricultural work.
Comprehensive pattern	2 categories	Traditional comprehensive patterns: including those showing love and courting (e.g. mandarin ducks playing in lotus, fish and water together), blessing auspicious categories (e.g. good luck, longevity and wealth, yearly fish, gold and jade, unicorn sends a son, the scholar and the first, magpie ascends to the plum tree, etc.) Modern patterns: the twelve signs of the Chinese zodiac, twelve constellations, the defense of peace, the

		blossoming of a hundred flowers, the geese and geese, and so on.
--	--	--

At present, the Researcher has counted 33 kinds of animal patterns, 25 kinds of plant patterns, 17 kinds of geometric patterns and 6 kinds of landscape patterns. The text pattern, character pattern and so on are relatively late patterns, and comprehensive patterns as many and miscellaneous, it is not easy to count the specific number, so the Researchers will be these three types of patterns for the classification of statistics, the text is divided into three categories, the character pattern is divided into four categories, and comprehensive patterns of traditional and modern have, so it is divided into two categories. Because there are many patterns in Dong embroidery art, the Researcher only lists a few typical patterns.

Animal Patterns: As an ethnic minority with a long history, the Dong people have retained their reverence for nature. We can see it in the patterns they have passed down from generation to generation. There are many animal patterns in their embroideries. They make the forms of birds, snakes, dragons, fishes, butterflies and other animals in nature into embroideries through deformation, exaggeration and other techniques, and decorate them on their clothes. They love nature, worship nature, convert to nature, and combine the beautiful objects in nature with unique patterns through deformation, exaggeration and other techniques, and the embroidery patterns of the same object are rich in variations, some are pictorial, some are realistic, some are simplified combinations, and some are exaggerated and deformed, which are very romantic. No matter how to change and combine, there are several kinds of animal patterns are always the theme of the Dong embroiderers.

(1) Dragon and Snake Pattern

Dragon and snake pattern is an ancient pattern in Sanjiang Dong embroidery art. Dragon, in ancient mythology, can swim in the water, fly in the clouds, land line, can call the wind and rain, moving clouds and fog, in charge of the world of drought and flood, the Dong ancestors Baiyue people fear and respect the object. Snake has a strong vitality, is in line with the desire of the primitive ancestors to survive and reproduce, at the same time, the snake is a great threat to people, so people fear, and therefore also worshiped by the Baiyue people. As the descendants of Yue people, Sanjiang Dong people keep the custom of worshipping dragons and snakes. In Linxi, Sanjiang County, Guangxi, when the ceremony of robbing the firecrackers is held on March 3 every year, the parade has to carry three plates of offerings, among which there is a plate inflated with pig's small intestines into the shape of a snake, on which the snake's skin and scale patterns are painted. Some areas on September 9 to play glutinous rice poop, called snake poop, need to be placed outside the house in honor of the Snake God, before you can eat, the name is "blocking the snake hole". Family with pregnant women, people in the clan, especially those who dreamed of snakes into the house, it is believed that the snake god dream, will give birth to a son. In the feudal era, the dragon was regarded as a symbol of imperial power, but in the Dong region, the dragon has never been an exclusive right to show off its might, but a god of good luck. The dragon, with the snake as its base and main prototype, can be seen as the ultimate in snake deification. Although the two are divided into two images, the dragon and the snake often follow each other in the minds of the Dong people, and are sometimes regarded as being of the same kind. Dragon motifs (Figure 38) are widely used in the life of the Dong

people, and they are freely transformed into various forms. The motifs with dragons as the theme include Xianglong, two dragons playing with beads, two dragons playing with pomegranates, cloud dragons, coiled dragons, pairs of dragons and phoenixes, and big dragons and snakes, etc., which are either naive and naive, or abstract and pictorial, embodying the special aesthetic taste and the spiritual world of the people of the Dong people (Wang, 2006, p. 61-65).

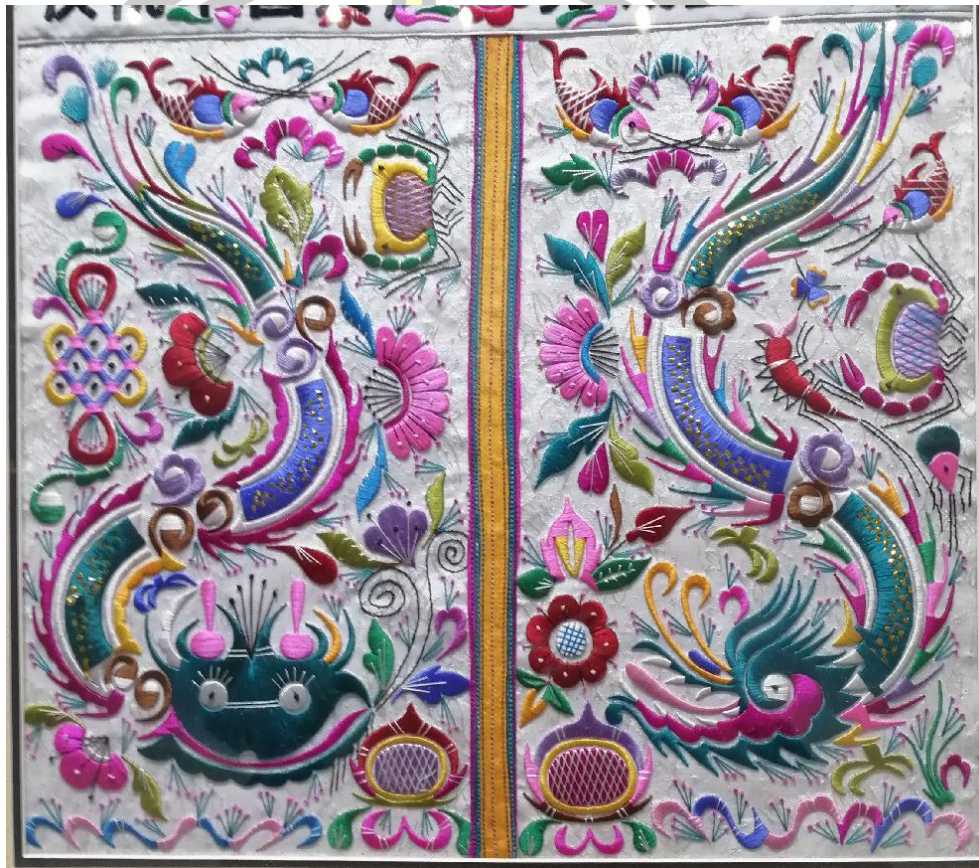


Figure 38 Dragon and snake pattern Dong embroidery dragon and snake pattern reflects the special aesthetic interest and spiritual world of the Dong people
Source: Zhu Linqun photoed September 29, 2021

(2) Phoenix Bird Pattern

The phoenix bird pattern is the most common pattern in the Dong embroidery art, reflecting the legacy of the phoenix bird culture of this tribe. Ancient Yue people have the custom of revering birds, "Museum - Birds" recorded: "Yue deep mountains there are birds such as turtles, green color, the name is the smelting bird ... Yue people said that this bird is the ancestor of the Yue Zhu." In Volume 1 of Wu-Yue Prepared History, it is written: "There is the Luo Ping Bird, which is the master of the Yue people's misfortune and happiness, and it is blessed if it is honored, and cursed if it is slowed down, so the folk all draw its shape and pray for it" (Zhang, 1992, p. 24). As their descendants, the Dong people maintain the tradition of "respecting birds as gods and loving them as their lives". They raise and fight birds in

their daily life, and decorate their costumes with bird feathers. The Song of the Ancestors of the Dong people recounts that after a flood, there were only two people left in the world, Jiang Liang and Jiang Mei, who had gone through a lot of hard work but still couldn't find a mate to reproduce human beings, and finally got the guidance of the phoenix at the top of a high mountain. The phoenix advised the two of them that "each of them should put the two grinding wheels down on the mountain, and if the grinding wheels are put together at the bottom of the mountain, the two of you will be the bridegroom and the bride". After three trials, each time the mills are together, then the phoenix as a matchmaker, married couples, the human race to reproduce, and then the big birds from afar to bring the grain seeds, cranes with fish, shrimp, fresh water to feed the ancestors of the Dong people, wild geese for them to guide the direction of migration. Up to now, there is a crane on the top of the drum tower in the Dong area, and there is a crane on the top of the pavilion at the center of the wind and rain bridge, and there are bird patterns on the wooden windows of the old wooden buildings of the peasants' houses(Liu, 1999, p. 71). Bird motifs are widely used in the breast pockets and backpacks of Sanjiang Dong women, and the delicate strokes depict the marvelous images of birds flying, stopping, playing in the water, or combing the plumes on their necks.

The phoenix is regarded as the king of all birds, and the phoenix pattern with colorful wings and long tails is loved by the Dong people in all regions. However, in the mind of the embroiderer, the name of the phoenix is not common, and the Dong women of Tongle in Sanjiang, Guangxi, refer to it as the "Golden Rooster", and in addition to being associated with the bird pattern, the phoenix is often seen with the dragon, forming a pair of dragons and a pair of winds, or a dragon and phoenix presenting auspiciousness(Figure 39).



Figure 39 The dragon and phoenix pattern The dragon and phoenix are auspicious, and the phoenix motifs often appear together with the dragon motifs as well, presenting an auspicious symbolism.

Source: Zhu Linqun Photoed at the Liuzhou Library, September 29, 2021

(3) Spider Pattern

In the beliefs of the Dong people, "sa" means "grandmother", and in the legends of the Dong people, sax is the first and the biggest god, and in the consciousness of the ancestors of the Dong people, "everything in the world is the biggest sax". In the consciousness of the Dong ancestors, "everything in the world is the biggest Sa". Sa is a general deity with a wide range of duties, and is also known as Sa Ma Tian Zi, Sa Ma, Sa Nu, Sa Tian Ba, Sa Ci, Sa Tang, and Sa Old Woman. In the Sa god system, there is a god called "Saba Sui'o", who "has two eyes with a thousand beads and can see millions of directions", and "Sui'o" (in Dong language), meaning spider, is believed to symbolize the halo of the sun in the sky, and is incarnated as a big spider with gold spots on the earth, thus worshipping the spider. Therefore, they worship spiders. The Dong people regard seeing a spider when they go out as a good omen of peace and joy, and in some places, spiders wrapped in cloth are placed in the four corners of the newlyweds' beds to pray for children and good fortune. When a child is sick, the adults will take the old clothes worn by the child and ask a shaman to pray and recite incantations outdoors. If a spider falls on the clothes, it is believed that the child's spirit has returned and the illness will be eliminated.

Spider pattern is more common in Dong embroidery, which can be seen in both north and south Dong villages, and it presents different effects, either abstract or realistic, due to the different techniques used. In brocade, limited by the pattern of warp and weft, most of them highlight the limbs in the process. In the main flower of the sash and the main flower of the breast pocket in the Sanjiang area of Guangxi, a kind of "chaotic flower", also known locally as "crab brother", is often used, which is actually a variation of the spider pattern on the flower (Figure 40).



Figure 40 The spider pattern The spider pattern, which resembles a rounded "Chaos Flower," is a variation of the spider pattern to a flower.

Source: Zhu Linqun Photoed at the Liuzhou Library, September 29, 2021

Botanical Pattern: Grose pointed out that the change from animal decoration to botanical decoration is actually a symbol of an important progress in the history of culture - i.e., the change of production economy from hunting to farming. In the traditional patterns of Dong embroidery, plant-like patterns are colorful and have distinctive creative personality and local characteristics, cross-embroidered with animal patterns, reflecting the movement and spirituality. The most common ones are the banyan tree pattern and various kinds of flower and grass patterns.

(1) Banyan tree pattern

Sanjiang Dong is a densely forested area, rich in trees, which is an important basis for the life of the Dong people, from building houses to heating, from production tools to a variety of daily necessities are inseparable from the trees, so the Dong people are fond of trees, trees are planted in front of and behind every house, and from afar, the green trees are thickly shaded, the foot-hanging towers can be seen, forming a unique landscape. Around the villages, you can often see thousand-year-old banyan trees that are evergreen and have deep roots and leaves. In the local area, "banyan" and "dragon" are the same, so the banyan tree is also known as the "dragon tree", and people love the banyan tree, worship it, and respect it as the "tree of life", hoping that their own communities can have vigorous vitality like the banyan tree. People love the banyan tree and worship it as the "Tree of Life", hoping that their community will be as vigorous as the tree. Whenever a child is weak and sickly or has an unlucky birthdate, parents will take them to worship the banyan tree as their "parents", and every year the "children" of the banyan tree will go to the tree to burn incense and bow to the tree, in order to seek refuge from calamities and live a long and healthy life. Banyan tree embroidery is common in the straps of this region, with a circular sun pattern in the center of the strap and four luxuriant banyan trees embroidered around the periphery, most of which are embroidered with a lock embroidery method to decorate the branches and trunks, which are either intertwined with their roots, or standing upright, with a lush crown, covering the entire cover of the strap and becoming symbols of the reproduction of life (Figure41).





Figure 41 Dong Banyan Tree Flower Pattern Backpack Heart with a circular sun pattern in the center and four flourishing banyan tree patterns embroidered around it as a symbol of life and reproduction.

Source: Zhu Linqun Photoed at Sanjiang Dong Museum June 25, 2021

(2) Flowers and Plants Pattern

In the eyes of the Dong people, every blade of grass and every tree has a life, not only their natural life, but also their divine life, which must be honored when people get along with them. The Dong people live in harmony with nature, and they also introduce the living creatures around them into their embroideries, expressing their cherishing of life and love of life. As the Dong countryside is green and full of flowers all year round, various kinds of flowers and plants are the most common themes in Dong embroidery, including chrysanthemums (Figure 42), plum blossoms, peach blossoms, hibiscus, camellias, pomegranates, azaleas, persimmons, rape blossoms, water hyacinths, and various kinds of anonymous deformed flowers and grasses, and the colorful flowers in the designs attract bees and butterflies, which decorate the beautiful life of Dong family members.

พหุมนุ ปณ ทิโต ชีเว



Figure 42 Chrysanthemum pattern One of the common floral patterns of the Dong people, is the most common subject matter in Dong embroidery.

Source: Provided by Wu Shuanglin, February 12, 2023

Geometric pattern: It is the main decorative pattern in Chinese tradition, which is based on animals, plants, totems and other objects, evolved from their figurative and realistic highly abstract and generalized patterns, reflecting the connotation of a formal beauty.

"#" Word Pattern

The Dong people love water, and water is closely related to the life and livelihood of the Dong people. In the conception of their forefathers, the world began with water, life was born from water, and "water is the source of life, and water is the basis of all things". Dong ancestors recognize life by water, and then recognize the world and life, so it is inevitable to respect water, worship water. After leaving the water village, people began to pay attention to the role of wells, love wells because of respect for water. The "#" pattern is derived from the ancient symbol of a well, and the Dong people introduced the "#" pattern into their embroidery because of their respect for water and love of wells (Figure 43). In the brocade satchels and embroidered backpacks of Sanjiang, Guangxi, the single "#" motif and the overlapping double "#" motif are used to symbolize the proliferation of people, like the continuous flow of water from a spring.



Figure 43 "#" Word Backband heart

Source: Zhu Linqun Photoed at Sanjiang Dong Museum , June 25, 2021

Scenic patterns: including sun patterns, moon patterns, star patterns, waterfall and river patterns, ancestral temple patterns, cloud and mountain spring patterns, etc.

(1) The Sun Pattern

As a powerful force of nature and an important representative of life in the universe, the sun is both revered and desired by people. The Dong people regard the sun as "the god of all things", and still retain the custom of welcoming and sacrificing to the sun in some areas. Whenever the end of the lunar calendar 30 morning, the sun does not rise in the east, will be set up in the yard a square table, light a lamp with 12 twists, set 12 cups of tea and sweets and other things, burning 15 incense sticks in five (east and west, south, north and south), burning paper and sounding cannons, to meet the sun to come. Or in the early morning of June 19th of the lunar calendar, with a large table and a small table overlap into a platform placed on a high slope, looking to the east, reciting scriptures, offering sacrifices to the sun god (Xian, 1995, p. 195). The Drum Tower Ping in the Dong village is an important place for people to offer sacrifices and gatherings, and it is mostly paved with pebbles to form the sun pattern, reflecting the reverence for the sun.

As a sun worshipping ethnic group, the Dong people often have sun patterns in their embroideries, mostly in the form of "hex", "○" and "octagonal flower" (also known as "eight-mangled sun pattern"), which are used to show the sphere outline or radiant form of the sun. It is most commonly used in children's clothes. Dong mothers like to embroider the sun pattern on the cover piece of the strap (the Dong strap is divided into upper and lower parts, the upper part is mainly used to cover the head of the child, which is called "cover piece", and the lower part is mainly used to wrap the child's hips and legs, which is called "riding piece") and on the top of the child's hat, in order to represent the god in their heart. The sun motifs are embroidered on the top of children's hats to protect the child's head, which is the most crucial part of the child's body, sometimes a single circular sun motif, sometimes a combination of nine circular sun motifs, although the subject matter is similar, but the

details are by no means the same, reflecting the ingenuity of different women, and sending the love and blessings of every mother to her child (Figure 44).



Figure 44 Sun Pattern Backpack Heart Eight sunbursts A combination of nine sunbursts surrounded by a ring, which sends the love and blessings of every mother to her child.

Source: Zhu Linqun Photoed at Sanjiang Dong Museum , June 25, 2021

(2) Cloudburst Pattern made by the Moon, Stars and Constellations

In addition to the sun pattern, the stars, moon and clouds in the celestial bodies also often become patterns in the Dong embroidery art. The Dong people believe that the moon is a place of refuge for people and a god that can be relied upon. On the night of August 15, children in the village will put a pomelo on the tip of a pole, insert a long, lit incense on it, and shout joyfully to the moon in groups, or hold a full-moon shaped cake to show their intention to the moon. For "lunar eclipse", the Dong language called "each record fairy", meaning "centipede eclipse the moon", whenever this time, to the village to cut the drums and sound the gold, to show the maximum power, to drive away the "centipede", and to try to save the heart of the "good God". The moon and star motifs are used in the backbands of Hunan Passage and Guangxi Sanjiang, using contrasting black and white motifs embellished with colorful threads, with a large circular pattern embroidered in the center and a small circular pattern at each of the four corners, and a crown-shaped pattern around the circular pattern, with radiating lines at the edges. This group of motifs is collectively called "moon flower", the central motif symbolizes the moon, the four corners of the motifs are the stars and hosts, and mothers of the Dong ethnic group sometimes add a

spider motif or a sun motif to the moon flower in the hope that the God of Sa and the gods of the sky will jointly protect their children (Figure 45).



Figure 45 Moon flower harness Moon flower harness with a central motif symbolizing the moon and four corner motifs of starry nights
Source: Zhu Linqun Photoed at Sanjiang Dong Museum , June 25, 2021

The cloud pattern is not widely used in Dong embroidery, and is mostly used as an embellishment in the dragon and phoenix decorations to highlight the feeling of flying clouds. Only in Guangxi Sanjiang, the cloud pattern appears as the main pattern in the cover piece of the backpack, and the local women are good at using the broken silk embroidery method, using several colors of silk threads to complement each other to show the dynamic changes of the clouds, creating a peaceful and colorful sky for the children.

From the rich ornamentation, we once again explore the marvelous imagination, unique aesthetics, and their skillful expression of the Dong people, especially the Dong women who created and passed on the art of weaving and embroidery(Wang, 2006, p. 92).

In the process of long-term social development, every ethnic group is obsessed with its own cultural characteristics as a way to maintain the cohesion of the group. Especially for some unwritten ethnic groups, their culture can only be expressed through oral transmission and physical forms, and decorations have become

an important carrier of their cultural heritage. The Dong's weaving and embroidery decorations are made of a wide range of materials, from the objectively existing celestial bodies, mountains and rivers, animals and plants in the natural world, to the customs and folklore in the real life, to the intangible culture inherited from the subjective world, which almost include all the images in their life, and incorporate all their understandings of the subjective and objective worlds.

These patterns or natural plants and animals as the theme, expressing the Dong people's love of nature and life, highlighting the Dong's history and culture of survival, such as fish, shrimp, crabs, spiders, and other animal patterns appear in the pattern, in line with the geographical environment of the Dong people's living place by the mountains next to the water, but also reflects the fishing and hunting is one of the Dong people's important mode of production. The plants in the motifs are more often found on the roadside of the mountains, in the fields and riverside, and in the houses of the Dong people(Kang, 2014, p. 227), such as peach blossoms, gourds, persimmons, etc. This is in line with the ecological environment of the traditional Dong people, and also reflects the fact that fishing and hunting are one of the important production methods. This is in line with the traditional Dong ecological environment and the Dong women's labor lifestyle, which can reflect the simple and natural ethnic character of the Dong people, and can also be seen that the hard-working Dong women experience the beauty of nature during their busy and tiring labor, and incorporate the daily life into the embroidery with their good wishes and visions(Sun, 2020, p. 32). In addition, in the embroidery works of Dong women, the shapes of animal and plant patterns are generalized, and often the two are cleverly combined with cross-embroidery, which makes the Dong embroidery reflect the movement and the static, full of spirituality, together with the artistic embellishment of the embroidery process, which makes the pattern styling of a variety of pleasing to the eye (Kang. 2014, p. 227-228).

Or the natural scenes and animal patterns are used as themes to express the folk beliefs of the Dong people's totem worship culture. People in the Dong region believe that there are spirits in everything, attribute all unexplained phenomena to the power of God, and believe that all things in nature are guarded by spirits. Under the background of this multi-god worship, the Dong people believe in the "spirits" in the natural universe and take them as the faith of their labor and life for generations, so the Dong people fear nature and consciously worship other beings in nature. They also consciously worship other beings in nature(Sun, 2020, p. 32). For example, sun motifs are often seen in Dong embroidery. The sun is regarded as a symbol of power and light in primitive society, and the sun god is an important being among the many gods that the Dong people worship. It can be said that the sun, everything is born, the sun pattern is the people of the Dong expect the sun under the irradiation of the growth of all things of the good wishes of the carrier, reflecting the Dong people's primitive worship. Banyan tree pattern originated from the legend of the growth of the moon on the "dragon tree", can shelter lost people to find their way home, the banyan tree and the moon also has the meaning of the blessing of peace and health, the Dong women embroidered backpacks banyan tree and the moon flowers embroidered together to shelter the child's healthy growth. Gourd pattern originated in the Dong mythology, legend has it that mankind suffered a catastrophic catastrophe of the great flood, the moment of

crisis, human ancestors Jiangliang, Jiangmei rely on the gourd saved, since then mankind can be reborn to reproduce, so the gourd is considered to be the gods that make people turn good luck into good fortune, the gourd, also contains the meaning of the descendants of the descendants, the gourd pattern is also inherited and developed by the Dong embroiderer. The popularity of Dong embroidery animal patterns mainly stems from the national totem worship. In the era of underdeveloped productivity, people's knowledge of nature is very limited, people often feel powerless in front of ferocious animals, thus creating a sense of reverence for certain animals, so that the animal worship is deified and then sublimated into a totem, which has become part of the national culture. For example, the Dong people worship the dragon and snake motifs as deities and as the protection and symbols of their people. They believe that the dragon motifs symbolize the blessing of a mysterious power, and the snake is considered to be the embodiment of the dragon totem, which is also worshipped by the Dong people, who then embroider the dragon and snake motifs on their clothes to protect themselves from poisonous snakes and fierce beasts (Ma, 2013, p. 132). The origin of the spider pattern is related to the worship of Sa of the Dong people, who believe in "Sa", which means "grandmother" in the Dong language, and is also known as "Sa year". Sa means "grandmother" in Dong language and is also known as "Sa year-old" or "Sa Tianba", which is the supreme goddess of the Dong people. Its image is similar to that of a spider, and in Dong mythology, the sky, the earth and the gods are all born of Satiamba, who created plants, animals and people, so the Dong people worship her immensely. People of the Dong ethnic group take spiders as a symbol of good luck, going out and encountering spiders is an omen of peace, joy and good fortune. The internal structure of the Dong drum tower is shaped like a spider's web, and newlyweds will put spiders wrapped in cloth at the four corners of their wedding beds in order to pray for more children and more blessings (Cai & Jin, 2021, p. 111).

Or a combination of various patterns to convey the meaning of good luck, to support the spiritual culture of the Dong people. As I interviewed Yang curator and inheritor Wei Fengxian, both said Dong embroidery pattern "where the map must be intentional, intentional must be auspicious," from ancient times to the present, Dong embroidery patterns in a variety of forms, bright and colorful, but the intention must be good luck, happiness and blossoms, like young men and women embroidered "mandarin ducks playing lotus" "fish and water together" and other patterns to express love to the object of admiration. ", "fish and water together" and other patterns to express their love to the object of admiration, embroidery "Qilin sends his son", "the scholar and the first", "magpie in the plum tree", and so on. "In the longevity brocade, a big fish is embroidered in the center, surrounded by hundreds of flowers and grasses, which means "full of children and grandchildren, a hundred years of life"(Sun, 2020, p. 32). In addition, characters such as "long life", "peace", "good fortune", etc. in the textual motifs, gourd motifs, vine motifs, etc. in the botanical motifs, are also used. In addition, characters such as "long life", "peace", "good fortune", etc. in the textual motifs, gourd, vine and peach motifs in the botanical motifs, fish motifs, bat motifs, butterfly motifs in the animal motifs, and peach, circle and coin motifs in the geometric motifs, are all symbols and metaphors for the hope of the Dong people for peace, good fortune, longevity, and prosperity, and they are also

the spirituality based on the traditional concept of the worship of procreation (Zeng, 2021, p .131-132).

In conclusion, Dong embroidery patterns and colors present the richness and diversity of the natural environment and national culture of the Dong people, reflecting the Dong people's reverence for nature and reverence for life, the Dong people's respect for and understanding of the ecological environment and life, and the expression and inheritance of the traditional culture of the Dong people, embodying the Dong people's desire and pursuit of a better life, and demonstrating the wisdom, creativity, aesthetic taste and cultural connotations of the Dong people, itself giving the form and connotation basis for the identity of the Dong ethnic group, and becoming an important carrier of the historical memory and cultural heritage of the Dong. It shows the wisdom, creativity, aesthetic taste and cultural heritage of the Dong people, and itself gives the Dong ethnic identity the basis of form and connotation, and becomes an important carrier of the historical memory and cultural inheritance of the Dong people. Through the patterns and decorations in Dong embroidery, Dong people can strengthen their sense of ethnic identity.

2) Color Characteristics

The material culture of Dong embroidery can reflect the living environment of the Dong people and the common traditional aesthetic value tendency of the Dong people, especially the embroiderers, in the choice of colors. The living area of the Dong people is surrounded by mountains and water, and the surrounding natural environment is rich and colorful, with mountains and water, blue sky, white clouds, flowers, plants, birds and animals surrounding the life of the Dong people, and these elements have become the main source of color for the Dong embroidery, so the Dong people like cyan-blue color and love floral color, which are fully reflected in the Dong embroidery and its carrier costumes, and also reflect the concept of the Dong people who revere the spirit of all living things, and harmony between human beings and the nature.

Sanjiang Dong women are good at matching colors, using colors in the right order, contrasting them cleverly, and mastering the rules of color matching and color transitions. Various embroidery patterns on the basis of black and purple Dong cloth, the main colors used are red, pink, emerald green, yellow, blue and white, etc. Embroiderers, according to their own thoughts and understanding of the aesthetics of the pattern, get inspiration from nature, and arbitrarily match the rich colors, and enter into the unrestrained and completely free creative realm of "following one's heart and not overstepping the rules". The creation of the mood of unrestricted and complete freedom. This is different from the color of the backing cloth of Dong embroidery. The color of the backing cloth of Dong embroidery is directly expressed in the color of Dong clothing, reflecting the traditional color concept of Dong clothing, forming a set of clothing backing color system associated with the traditional Chinese color concept of "five colors": cyan, yellow, red, black and white. That is to say, the newborns are still yellow, the regular clothes are still cyan, the dresses are still Xuan, the rituals are still black, and the summer clothes are still white(Figure 46). However, the use of color by the Dong people is less bound by the traditional Chinese ethical concept of class hierarchy and weaker in terms of rituals and laws, and the use of color not only carries the people's demand for aesthetic "beauty", but also carries the ethical "goodness" of the people of the Dong, which is the identification of the Dong

people by the decorative color of their clothing. This is the function of identifying the various clans of the Dong people by the decorative colors of their costumes. For example, although the three townships of Tongle, Fulu and Liangkou, which are all located in Sanjiang, Guangxi, are identical in terms of the shape of their costumes, the differences in the decorative colors of their costumes are obvious at a glance. Liangkou Township uses orange and yellow as the main color, supplemented by lake blue, white and rose; Tongle Township uses lake blue as the main color, and then decorated with the rim pattern formed by interlacing white with rose; Fulu Township is even more colorful, with white and fruit green as the main colors. Each branch follows the concept of the color of the community, in fact, in order to identify the community branches and follow the ancestral system to distinguish between the community, but also with the marriage, rituals, customs have a direct relationship, it can be seen that the color of this garment carries the same as carrying a unique ethical value. And while carrying the ethical value at the same time the aesthetic natural integration(Zhang, 2019, p. 188).



Figure 46 The color of the base cloth of Dong embroidery On the way, is mainly cyan for regular dresses, Xuan for dresses and white for summer dresses, cyan, Xuan and white are more common in the base cloth of Dong embroidery, and Dong embroidery's original color tends to be used boldly, with strong color contrast

Source: Provided by Wei Lijiao, left: June 10, 2022. 2 right: April 20, 2023

The color scheme of Dong embroidery reveals the simple color view and common aesthetic tendency of Dong women. The Dong embroiderers are untutored and natural in the use of pattern colors, and their bold use of colors, strong color contrasts, clear primary and secondary, rich and varied, form a unique sense of art and aesthetic characteristics of Dong embroidery, which is easy to be recognized by the Dong ethnic people.

To sum up, the founder and material culture of Dong embroidery constitute the internal cause of the identity of Dong embroidery ethnic groups, and the local wisdom of the creators condenses to create the unique material form of Dong embroidery. The difference between the unique material culture of Dong embroidery and the material culture of other nationalities is the fundamental place of ethnic identity.

3.2.2 The External Causes of Ethnic Identity in Sanjiang Dong Embroidery

Dialectical materialism believes that external causes are the external conditions for the existence and development of things, which act on the existence and development of things through internal causes, accelerating or slowing down the process of development of things. The external causes of the identity of Sanjiang Dong embroidery community are mainly the external natural ecological environment, the traditional social structure and system, as well as the traditional festivals and living customs, etc. These external causes are the external guarantee for the identity of Dong embroidery and its costumes. These external factors are the external guarantee that Dong embroidery and its costumes can become the identity of the community.

1) The natural environment endows the Dong with innate conditions for ethnic identity. The natural ecological environment of the traditional Dong ethnic group ensures the availability of Dong embroidery materials, and the geographical conditions of its rugged mountain roads and inconvenient transportation are also one of the factors that enable Dong embroidery to be inherited to this day.

2) The social structure system provides identity guarantee. As mentioned above, the Dong people live in the Dong village in the way of group gathering, the traditional system of complementary pull system and the culture of the joint payment system so that the Dong people can easily reach a consensus, the common blood and geographic organization can cohesion of the Dong people on the Dong community's sense of belonging and identity, to a certain extent on the Dong embroidery of the community identity and inheritance of the development of the Dong embroidery played a certain role in guaranteeing.

3) Festivals and traditional customs and culture promote ethnic identity. Dong embroidery in Sanjiang Dong numerous festivals and traditional custom culture, it can be exaggerated to say that in these traditional festivals and custom culture, Dong embroidery and its carrier dress is an indispensable element, they together contribute to the Dong embroidery community self-identity and other identity.

Both internal and external factors are important factors for Dong embroidery community identity, and people and things are the fundamental factors for Dong embroidery community identity. The embroiderers created the material culture of Sanjiang Dong embroidery and gave it an intrinsic nature that distinguishes it from other things, and its material culture is the source and driving force that makes it possible for Dong embroidery and its carrier dresses to become the symbols of the

community identity. The external natural ecological environment, the traditional social structure and system, and the traditional festivals and customs of life contribute to the emergence and development of the ethnic identity of Dong embroidery through the material culture of Dong embroidery.

3.3 The Construction and Evolution of Ethnic Identity in Sanjiang Dong Embroidery

The sense of identity of Dong ethnic groups is based on the fact that they share the same race, region, language, dress and beliefs, which creates a sense of "exclusion" from the outside world and forms the core "boundary" of ethnic identity. Ethnic groups rely on "borders" to separate "our group" from "others", and the intermediary for creating ethnic group "borders" is the ethnic identity mark. The intermediary for the creation of ethnic boundaries is the ethnic identity mark (Huang & Liu, 2020, p. 97). Dong embroidery and its carrier clothing is an important intermediary of ethnic identity, and its traditional value is not only embodied in the inheritance of Dong culture, but also in the construction of ethnic identity and cultural self-confidence of the Dong people. It is an important information carrier to distinguish the local Dong people from others. Through Dong embroidery, the Dong people carry their unique feelings about life, nature and culture, which are reinforced by the carrier costumes, and injected into the subconsciousness of the members of the Dong ethnic group through their unique emotional approach (Huang & Liu, 2020, p.99), so that they can form a sense of national superiority, belongingness, and pride, and rightly identify themselves as a member of the Dong ethnic group. as a member of the Dong ethnic group, and then together they construct the ethnic identity of Dong embroidery.

The sense of ethnic identity is based on the common cultural genes of the ethnic groups, such as common language, clothing, religion and ethnic relations, which creates a sense of "exclusion" from the outside world, and this sense of exclusion forms the core "boundary" of ethnic identity. This sense of exclusion forms the core "boundary" of ethnic identity, by virtue of which the ethnic group distinguishes between "our ethnic group" and "the other ethnic group". Through continuous interaction and communication within the "boundary", people within the ethnic group generate a sense of exclusivity and belonging, and ultimately form a sense of ethnic identity. The intermediary for the creation of ethnic "boundaries" is the ethnic identity mark, or the ethnic boundary mark (Huang & Liu, 2020, p. 97). Ethnic clothing is an important intermediary of ethnic boundary marking, and so is Dong embroidered clothing, which is an important carrier of information to distinguish the local Dong culture from other cultures, and also makes the Dong people identify themselves as a member of the Dong ethnic group as a matter of course. When the Researcher asked the local women why they wanted to pass on the embroidered costumes during the field trip to Tongle, the local women told the Researcher: "We Dong people should wear Dong embroidered costumes, this kind of embroidery is only found on the clothes of our Dong people, and we won't be gossiped if we wear Dong embroidered costumes on festivals."

The fusion of embroidery and costumes makes the members of the Dong ethnic group in Sanjiang become "Dong" and different from other ethnic groups such as Han, Miao, Yao, Zhuang, etc. Within the ethnic group, they express their internal identity in terms of aesthetic taste, style preference, and community spirit, while

outside the ethnic group, they show the difference in terms of their identity and belonging(Luo, 2017, p. II). Dong embroidery and its carrier costumes play an important role in Dong ethnic groups and have a profound impact on the construction of ethnic identity.

3.3.1 The Carrier Costume Characteristics of Dong Embroidery and the Construction of Ethnic Identity

As Dong, Miao, Yao, Zhuang, Han and other ethnic groups live together in Sanjiang area, the cultures of these ethnic groups are becoming more and more intertwined, and in order to maintain their own ethnic characteristics, the local Dong people add handmade Dong embroidery on their Dong clothes to emphasize their ethnic identities. In the scene of multi-ethnic interaction, the embroidered Dong clothes are the representative of the local Dong clothing, wearing the embroidered Dong clothes means they are the Dong family, and it is the symbol that distinguishes them from other ethnic groups. Therefore, as a traditional handicraft, Dong embroidery is an artistic representation of Dong ethnic identity and an important embodiment of the Dong people's aesthetic concepts, and it unites the deep national feelings of the Dong people. With the continuous development of social life and the continuous improvement of folk embroidery techniques, Dong embroidery will surely bring more aesthetic experiences to people (Chen, 2010, p. 31).

A) Dong Ethnic Embroidery Costume Culture in Daily Life

In ethnic minority areas, national costume is both a self-contained system of ethnic identity symbols, Dong embroidered clothing is worn by the Dong people, with a specific cultural symbols, implying cultural concepts together to construct a certain range of customs and rituals, social order, and reflecting a specific traditional crafts and artistic style, representing the Dong ethnic groups of clothing.

In the process of development of ethnic minorities, Dong clothing has also changed due to the change of dynasties, and this change has both gradual change over time and fission over time. In the gradual change and fission, the traditional clothing of the Dong ethnic group shows the commonality of the traditional Chinese clothing and the individuality of the times, i.e., the planar structure of the straight line cutting and the mainstream clothing form of the various dynasties. No matter which country or nation's clothing, there is a process of gradual maturation from nothing to something, from simple to complicated. The formation and evolution of Dong traditional clothing, the ancient Dong clothing through the Baiyue period, the Song and Yuan period, the Ming and Qing dynasties, "improve the Yi style" movement four important stages, formed a stable national dress style. Since the Song Dynasty, which broke the isolation of the Dong people and the pattern of village wine and wild vegetables, the traditional costumes of the Dong people have become more diversified and artistic in the intersection and fusion of Xidong culture and Central Plains culture.

Dong embroidery clothing culture is a very important part of the traditional Dong daily life. In the daily life of traditional Sanjiang Dong society, Dong embroidered clothes can be seen everywhere in the fields, tea gardens and markets. Tongle is a multi-ethnic settlement, with different languages and customs among different ethnic groups. In the usual market time, most women will wear clothes with their own ethnic characteristics to catch up, so that others can easily identify their ethnic identity. Wang Jianmin believes that " clothing, as an important symbol that can be understood and understood by cultural practitioners, may be based on it under

different conditions, and then present a rich and colorful symbolic significance through the possession of national clothing on space and landscape in the process of interaction with others. The human body and its attachments, such as clothing, headdress, and body decoration, have become important symbols of ethnic identity, and are constantly emphasized and re-emphasized".

Dong embroidery in the traditional Dong women's clothing in a wide range of applications, such as Dong women wear aprons, shoes, bibs, handkerchiefs, lapels, cuffs, pants legs, etc. can be decorated with Dong embroidery, and not much difference with the women's splendid attire. In men's clothing, daily clothing and special professional men's clothing are very different, and there is basically no difference between ordinary residents. Its dong embroidery application is relatively few, occasionally used for the decoration of details such as collar and bags. And because the dong dress skirts or trousers use less Dong embroidery, mainly manifested in the top of the Dong women's clothing, Sanjiang Tongle's embroidered Dong clothing is the most typical, This point is quite different from the traditional clothing of Sanjiang Chengyang. The local clothing of Chengyang has less Dong embroidery, mainly on the leggings. Therefore, this paper mainly introduces the women's jackets of Sanjiang Tongle and divides them.

The Sanjiang placket(Figure 47) is basically collarless and unbuttoned, with double plackets cut straight from the collar to the foot of the garment, the length of the garment covering the hips, the narrow and thin sleeves varying from time to time, the front and back pieces of the garment being rounded, with high slits on both sides, and colorful and decorative laces rolled along the placket edge, the collar, the sleeve cuffs, the hem, and the slits of the garment; the placket is secured with a tie or a waistband, and the garment is only divided by a center line at the back and by the two seams of the sleeves. The bodice is divided only by the back center line and two sleeve seams. The chest is matched with a top-angle folded bib that is slightly longer than the bodice, tailored into a semi-circular or triangular neckline, and then embellished with embroidered pieces of various colors. The lower garment is paired with a pleated skirt that is 45 to 55 centimeters long, 33 to 36 centimeters in length, 7 to 15 centimeters in waist, and more than 1 meter wide, with a circle and a half around the hips. The calves are tied with leg wrappers or leggings, and the feet are dressed in round-mouthed embroidered shoes, boat-shaped buckled shoes, or black flat velvet round-mouthed shoes, and embroidered sandals in the summer. They wear flower belts around their waists, and most of them have a bundled apron to cover the front lapel, which protects the lapel and serves a decorative function. Sanjiang Dong women's dresses are classically worn in Tongle Township and Fulu Township. This form of clothing leaves a huge modeling space for the human body to dress, that is, in playing the wearer's initiative to make the clothing give full play to the advantages of the flat structure of the loose, for the second modeling. In addition, the lower part of the garment is often worn with pants, without an apron, and with rounded shoes; the cuffs, lapels, and feet of the garment are decorated.



Figure 47 Sanjiang Tongle Dong embroidery costume Dong embroidery costume
work of Qinghua Embroidery Room
Source: Zhu Linqun photoed January 6, 2021

Sanjiang cross-breasted blouse is divided into left-overlapping cross-breasted clothes and right-overlapping cross-breasted clothes (Figure 48), the difference lies mainly in the two lapels inside and outside of the cross in the opposite direction, the blouse also has no collar and no buttons, the wide lapel to the front of the chest crosses the right slit as well as two lapel slits were sewn on the cloth belt to the phase of the system; clothes long to cover the hips; chest with a shorter rhombus-shaped one-collar bibs. Bib with a long silver chain hanging from the neck, high to the chest, long to the foot, chest and the left and right hem are embroidered with colorful, exaggerated patterns of flowers, plants, bees and butterflies; lower garment is made of Dong cloth pleated skirt or pants; lower limbs tied leg wraps or leggings.





Figure 48 Sanjiang Tongle cross-breasted blouse Showing left-over-oblong and right-over-oblong cross-breasted blouses, respectively
Source: Provided by Wei Lijiao June 26, 2023

There are few styles of men's traditional costumes in different parts of the Dong ethnic group, and they are relatively close to each other, with simple and plain daily outfits and basically no embroidery (Figure 49). Splendid attires accessories are more, pay attention to color matching. Dong men's clothing are equipped with a long turban, dark purple bright cloth, to the full width, about 4 meters long, the daily dress has a lapel narrow pants, lapel wide pants, right over short wide pants. The pants are all purple and black Dong cloth, only divided into wide and narrow tube, the difference is the top. There are two kinds of blouse: lapel and right-overlapping. Clothes vertical collar, cloth buttons, narrow sleeves, long to under the arm, the number of buttons can only be singular, the age of different, cloth buttons and pockets number is different.



Figure 49 Sanjiang Dong men's clothing Dong daily men's clothing is largely free of embroidery, reflecting on a certain level the dominant position of Dong women in Dong embroidery.

Source: Left photo: provided by Wu Shuanglin, June 26, 2023; right photo: Zhu Linqun photoed at Sanjiang Dong Embroidery Museum, August 8, 2022

However, with the development of the times, the living environment of Dong embroidery costumes has also changed. In the modern Sanjiang Dong society, many young people are no longer wearing Dong embroidery costumes in their daily life, and only some sporadic old people still retain the habit of wearing Dong embroidery costumes, quietly clinging to their traditions and ethnic identity (Figure 50). The tentacles of globalization have extended to the marginal minority areas, even in the most remote Dong villages, the traditional social field on which the traditional costumes are based is no longer intact, and the situational space of "local aesthetics" has gradually disappeared, i.e., the practical demand for Dong traditional costumes is greatly reduced, and there is a tendency to withdraw from daily life gradually. The trend is to gradually withdraw from daily life.

พหุ มั ปรณ ทั โต ชี เว



Figure 50 At the Sanjiang Tongle po meeting and market Those who adhere to the tradition tend to be middle-aged and older women, and many of the younger generation are not wearing Dong embroidery costumes on a daily basis.
Source: Left photo: Provided by Wei Lijiao, June 26, 2023; Right photo: Provided by Wu Shuanglin, October 16, 2021

With the development of tourism in the Dong ethnic area, Dong traditional dress culture has become a business card of ethnic culture tourism, but the behavior of tourists "breaking into" the ethnic culture scene makes the ethnic culture stand in front of the "mainstream" culture in a hurry without preparation. In front of the tourists, it causes the disappearance of national differences, and in terms of clothing, it causes the phenomenon of cultural changes, such as the three-dimensionalization of clothing structure, the staging of clothing decorative techniques, and the homogenization of clothing styles, and so on.

The formation of a national costume culture is both ephemeral and co-temporal. Its ephemeral nature is reflected in the fact that the formation of the costumes of the many branches of the Dong ethnic group is often a complex and lengthy collection of folk wisdom, which is a linear time course accompanied by the history of the ethnic group, and its co-temporal nature is reflected in the immediate connection between the Dong clothing culture and the social life of the ethnic group at the present time.

In conclusion, in the traditional Dong daily life, Dong embroidery and its costumes are essential for the life of Dong women in Sanjiang Dong area, especially in Tongle and other places, and they are different from other local ethnic groups in their daily life, forming a sense of belonging and identity of the Dong ethnic groups; however, the process of history has erased such a sense of difference between most of the Dong women and other ethnic groups in their daily life, and the sense of identity of the Dong embroidery in their daily life has been to a certain degree carried from The sense of identity of Dong embroidery in daily life has, to some extent, declined from the carrier of clothing or transferred to other Dong embroidery works.

B) Dong Ethnic Embroidery Costume Culture in the Ceremony
Dong embroidery carrier dress has an important social and communication function in Dong society. During traditional festivals, marriages, celebrations and various ceremonies of the Dong people, people will wear Dong embroidery dresses to show their identity and sense of belonging. Even now, embroidery and its carrier costumes are indispensable elements. In various

ceremonies, this common choice and display of costumes forms a collective identity in Dong society and promotes communication, interaction and cohesion among ethnic groups. Through the common use and display of Dong embroidery carrier costumes, Dong people feel the sense of identity and cohesion belonging to their own ethnic groups. Dong embroidery and its costumes have constructed the symbolic representations of the Dong ethnic groups and become the identity symbols that distinguish our ethnic groups from others.

Ethnic costumes and their attached ethnic handicrafts are generally closely related to their cultural traditions, living customs, religious beliefs, geographical environment, production mode, etc., and these factors are also the main factors that profoundly affect the generation, deepening or fading of ethnic consciousness. This handicraft attached in the clothing participation in aesthetic psychological habits, once formed is relatively stable, clothing and arts and crafts is the appearance of a national culture, for any need to distinguish my his people, clothing and the surface of the handicraft is the second skin with color, many ethnic clothing and attachments and even wear in the body of historical documents, it is also one of the most intuitive and simple way to identify ethnic(Luo,2017, p. 120). Dong embroidery clothing is so.

In traditional Dong ceremonies, both men and women, young and old, are usually in full dress. Men's costumes are usually more specialties that have very gorgeous costumes, such as "Zhai Lao" costumes, "Lusheng Stomping Hall's Bird Clothes", "Warrior" costumes for robbing flower guns, and "Picking Officials" Lusheng Clothes(Figure 51). There are some differences in the 100-bird garments depending on the region. The 100-bird garments of Sanjiang Dudong have a large lapel with a collarless over-right overlap, black pants, and brocade leggings; the 100-bird garments of Chengyang in Linxi have a straight collar with an over-right overlap, white cloth pants, embroidered leggings, and white socks and black cloth shoes or leather shoes. The head of the wearer is decorated with a long purple and black scarf, with one end of the scarf exposed and high, with one or three pheasant feathers inserted next to it, and the two ends of the scarf are embroidered with the characteristic mountain pattern or pimpernel pattern when they are in full costume. Meilin Township, Shibei, Chezhai Village young men wearing lusheng clothes, blue cotton sewing shirt, long-sleeved, lapel, the left shoulder to the right diagonally draped with a pink silk belt, in the waist and the same color of the belt tied into a large flower knot, the remaining belt length to the ankle; the right shoulder to the left diagonally back exquisite embroidered bird gun bullet pouch; below the waist around the bag of broad skirts, skirts up to the ankle; skirt on the bag skirt inlaid with shapes, sizes and colors of satin filler group flowers, filler The skirt is decorated with silk patches of different shapes, sizes and colors, and the patches are embroidered with exquisite patterns. Linxi, Chengyang around the "Flower Cannon Festival", the honor guard men wore clothing for the "samurai" clothing, purple and black top, straight collar lapel, 7 to 9 cloth buttons; the lower wearing white pants, black embroidered straps outside the pants over the calf; feet wearing black cloth shoes or leather shoes. Meilin Shibei, Chezhai and other villages every year on the eighth day of the first month of the Ancestor Festival activities, young men wearing the "warrior" clothing and slightly different, black Dong cloth or white cloth sewing, long-sleeved, lapel, white plus a horse jacket, right shoulder to the left diagonally draped with a pink silk belt, in the waist and the same color of the belt tied into a large flower knot, the

remaining belt ankle-length; The left shoulder carries an exquisitely embroidered birdshot cartridge pouch diagonally to the right; underneath are pants and leggings, which are decorated with triangular embroidered pieces; the head is covered with a silver cap or a black kerchief; and the feet are worn with black cloth shoes.



Figure 51 Sanjiang Dong Lusheng Clothes The Dong men's dress is very different from their daily clothes, with a lot of use of embroidery and brocade for decoration. On the left is a work of art on display at the Arts and Crafts Exhibition of the Liuzhou City Library, and on the right is a Yueya Lusheng performance in Sanjiang
Source: Left photo : Zhu Linqun photoed September 29, 2021; Right photo: provided by Wu Shuanglin, July 15, 2023

When a local Dong girl gets married in Sanjiang Tongle, she must wear two or three sets of Dong clothes with embroidered decorations as her dowry (Figure 52) . In this way, the relatives and friends present at the wedding can evaluate the bride's embroidery skills on the spot. It can be said that these two or three sets of Dong clothes are one of the important criteria for the in-laws to check whether the bride is virtuous or not, and also an important source of the bride's self-confidence. The bride's wedding clothes are usually embroidered with auspicious designs, such as lotus flowers and double happiness, to symbolize happiness and prosperity. Embroidered elements are also used on the groom's dress, such as belts embroidered with dragons and phoenixes. People of all ethnic groups in the Tongle area have long been working together and living in harmony, interchanging marriages and seldom having disputes.



Figure 52 Sanjiang Dong ethnic wedding dress and bellyband wedding dress is a work on display at the Sanjiang Dong Museum, bellyband are Wei Lijiao's work.
Source: Left Photo: Zhu Linqun photoed June 25, 2021; right by Wei Lijiao.

There is a unique phenomenon in Tongle, that is, the costumes of the Miao and Dong ethnic are the same style. The local Dong people told the Researcher, "They Miao people look at our embroidery patterns, and also wear the clothes of our Dong Ethnic group. As time goes by, the Miao and Dong groups will not be separated here." Local miao Ethnic group also said to the Researcher, this branch of our miao clothes is not so beautiful embroidery pattern, their dong clothes is better, we live so close, have miao girl married in the past, also have dong girl married to us, they put on their other dong dress back home, it's very beautiful, in this way, we also wear their dong clothes.

In addition to the Miao, who wear Dong costumes, the Yao have their own different ethnic costumes. When getting married, women do not necessarily wear their own ethnic costumes, but rather those of their in-laws. In Dong weddings, the bride must appear in a brand new embroidered Dong dress. Since the local Miao people also wear Dong clothes, no matter which ethnic group's girl marries into the Miao village, she is likewise required to wear embroidered Dong clothes in the wedding. The wedding customs of the Yao on the other hand require the bride to wear their respective ethnic costumes. In addition to the embroidered Dong clothes, the bride must also have thirty to forty embroidered bellybands as dowry, which will be

used to present to her in-laws' relatives. The brand-new embroidered Dong clothes and embroidered bibs are the key to the bride's favor at the wedding, and the more Dong clothes and bibs there are and the better the quality, the more favor the bride receives. Therefore, after learning embroidery, the most important task for Dong girls is to prepare embroidered wedding clothes and embroidered bibs for themselves. In order to make their daughters and themselves more honorable, mothers will also prepare with their daughters. In this way, whether Dong women intermarry within their own ethnic group or with Miao boys, the inheritance of the embroidery craft will not be affected too much. It is not the case for intermarriage with Yao, because there is a big difference between their national costumes and embroidered Dong clothes, and Dong women who have married in the region do not need to wear embroidered Dong clothes in the wedding ceremony, and they do not need to make embroidered Dong clothes and embroidered backpacks after marrying in their in-laws' home, and people will not evaluate her based on the level of embroidery skills, and the Dong women who have been married will no longer have a social environment and value judgement system related to the wearing and making of embroidered Dong clothes, so the ethnicity will not be affected. As a result, the social environment and the value judgment system associated with wearing and making embroidered Dong clothes will no longer be available to the married Dong women, and it is very likely that this form of extra-ethnic marriage will lead to the discontinuation of the Dong embroidery heritage.

Embroidered costumes are also essential to the Dong's traditional festivals and celebrations. For example, on the 8th day of the Lunar New Year of the Dong people, women will put on Dong costumes embroidered with colorful butterflies, flowers and birds to celebrate the festival by dancing Dong dances in their respective villages. These costumes not only let people feel the festival atmosphere, but also reflect the charm of Dong traditional culture. In addition, embroidered costumes are also indispensable elements in other ceremonial activities of the Dong, such as rituals, funerals and festival celebrations. For example, in the traditional rituals of the Dong, the priests must wear a set of black embroidered clothes with all kinds of mysterious patterns and symbols, which represent the power and blessings of the gods. In Dong funeral ceremonies, the family members of the deceased also wear black embroidered clothes to express their condolences and offerings. When an elderly person of the Dong nationality passes away, he or she is required to wear a life jacket, usually singular, ranging from one or three. These birthday clothes are usually provided by the old people themselves during their lifetime, and the style is similar to the embroidered Dong clothes, except that the color of the Dong cloth and embroidery threads are both blue and black. When a Dong woman reaches the age of 50 or 60, she will start to prepare a birthday dress for herself. Wearing embroidered birthday clothes when they pass away can show their ethnic identity (Chen, 2008, p. 23-25). In some festivals and celebrations of the Dong people, people also wear various kinds of embroidered costumes to show their identity and status, and also to enhance the atmosphere and color of the festivals. In cultural tourism, festival celebrations often attract many local people or foreign tourists. In the gaze of tourists, in the interaction with other people and tourists, the self-identity and other identity of Dong embroidery are constructed.

In addition, during important festivals such as birthdays and weddings of the Dong people, people give embroidered gifts, such as embroidered backpacks and embroidered shoes, to express their blessings and care. In addition to its basic utility, Dong embroidery practices the social interaction of gift-giving in occasions such as expression of etiquette, love affairs, marriages, customs, etc. It is a token that connects the family's emotional ties and serves as a medium for emotional exchange. Especially between the in-laws and the mother's family, the flow of such gifts is extremely delicate. In the gift-giving program, Dong embroidery "is not given out haphazardly, but in order to comply with certain customs, the process has to follow the red tape" (Malinowski, Trans. Liang&Li, 2002, p. 152). At the stage of young men and women's love, if a girl falls in love with a man, she will give him her embroidered flower belt. During the marriage period, embroidered costumes and straps are used as dowry and bride price must-haves to express the importance that the Dong people attach to embroidery. In the Dong society, after the married daughter sits in the month or around the nephew's full moon and one year old, the mother's family chooses a suitable time to purchase a tiger's head cap with embroidery to give to the nephew. In order to make the hat more beautiful, people will buy the appropriate silver bubbles, silver pieces sewn on the front and back of the hat brim, in the local knowledge of this move has to avoid evil spirits and pray for good luck to eliminate disasters, good luck and peace of mind. The direction of flow of such Dong embroidered gifts is generally from top to bottom, from outside to inside, i.e., elders give to juniors, grandmothers give to nephews, followed by children and grandchildren. As a dowry strap is a classic representative of Dong embroidery works, from the structure, the strap includes the package piece, strap hand, strap tail several parts, of which the package piece is the main body, consisting of a number of different sizes of embroidered cloth, more white silk thread in dark satin base embroidered with auspicious symbols of geometric patterns and abstract flowers, birds, fishes, insects and other motifs, and to yellow, red, purple, and other colorful thread with the embellishments. The hands and tails of the straps are also beautifully embroidered and echo with the main body, which together form an embroidery work reflecting the exquisite level of Dong embroidery craftsmanship. The embroidery patterns on the straps are diverse and rich in meaning, including flowers, plants and trees, fish, birds and butterflies, copper coins and locks, the sun, the moon and the stars, as well as dragons and phoenixes, etc., which represent freedom and happiness, good luck, good fortune, good fortune for the year, a fulfilling life, and harmony and peace, etc. These patterns are not only a reflection of life, but also a reflection of the life of the people. These motifs are both abstractions of life and creations based on ethnic beliefs, and are expressions of the spirit and emotions of the Dong embroiderers. The materialized strap itself is an expression of spiritual beliefs and national wisdom. It contains rich contents of ethnic identity, such as "an agreed tradition; the embodiment of the bride's wisdom and dexterity; the blessings and prayers of the mother's family; the expression of love, marriage, family relations; the hope for a better life, a smooth life," and so on, and so the straps have become an important wedding gift, indispensable for the wedding ceremony. It is indispensable for the wedding ceremony(Yao&Tian, 2021, p. 91-92).

In usual social occasions, such as visiting relatives and drinking happy wine, Dong women also have to wear embroidered Dong clothes. If they do not wear

embroidered Dong clothes they will be gossiped. As mentioned earlier, "the most important part of the Dong's childbirth customs is the 'playing three dynasties', which is a celebration ceremony held three days after the birth of a baby, with the purpose of firstly, blessing the newborn baby, and secondly, obtaining the recognition of the society. The Dong embroidered strap cover given by the grandmother is a very important gift during the three days of the Dong ethnic group(Figure 53), and the Dong embroidery patterns on the cover often signify the health and safety of the child, which is an important custom to express the blessing, care and love of the elders to the younger generation in the form of physical symbols. The cover of the strap is part of the child's backpack. After the grandmother gives the cover to the child, the newborn's grandmother sews the cover onto the strap made of self-weaving and self-dyeing Dong cloth, which becomes the embroidered backpack. The strap, also known as the back fan, ancient name of the pole burden, is used to carry small children's appliances, the most common in China's southwest ethnic minority areas. Although the cover of the strap in the Dong ethnic area is given by the grandmother, its main producer is the baby's mother. The local people believe that only the cover made by the mother herself can convey her love and blessing to the child, so after the Dong women get pregnant, their life center is to embroider the cover, and even those who do not know how to embroider before marriage will learn to embroider after pregnancy so that they can make the cover for the child themselves. The making of the cover starts with the embroidery piece, and the beautiful hand embroidery needs to be built up stitch by stitch, which creates a great deal of work for the pregnant woman, and it is difficult for the pregnant woman to finish a cover on her own before the birth of the child, so she needs the help of the mother and other female relatives. In the process of embroidering a carrier cover, the bride's will is honed and the important transition from bride to housewife is accomplished. The carrier cover was not used to carry weight while carrying a child, but rather to decorate or to keep the child warm. The first time the embroidered straps are used is at the child's "full moon wine", when the mother carries the child back to her home in a brand-new embroidered strap. According to the local custom, the mother in the period of sitting on the moon, can not be free to visit the door, after carrying the child back to the mother's home, the mother will be able to go to the walled village of friends and relatives to visit the door at will. The exquisite backpack cover unites the emotions of two generations, and at the same time reflects the hard work of two generations and the level of embroidery craftsmanship. In the social relationship of gift-giving, the role of grandmother plays an important role. When they are young, they are not only responsible for making their children's dowry and everyday clothes, but when they are old, they give up the good time of enjoying their family life and still take the responsibility of embroidering dresses and clothes for their nephews. They were afraid that their daughters would be ridiculed for their poor work, so they took on the role of gift-givers. This is not a simple gift, it is a way for the elders to teach the younger generation to master embroidery skills and to show their love and care for their children and grandchildren. Compared with the older generation of Dong women, the younger ones are not as well versed in embroidery, but most of them still have basic embroidery skills. On the surface, the exodus of young Dong women seems to have put the heritage of embroidery in a difficult situation. In fact, Dong women who have gone out to work will return to their villages when they are about to

get married, and they will reintegrate into the soil of traditional women's embroidery, familiarize themselves with embroidery techniques, and sew embroidered Dong clothes and backpack covers for the next generation. This kind of return can, to a certain extent, reverse the worrying situation of the Dong embroidery heritage.



Figure 53 The Dong embroidery with a back heart and a children's hat Display in Liuzhou People's Art Museum are the classic representatives of Dong embroidery works.

source: Zhu Linqun photoed February 12, 2023

From the above, it can be seen that Dong embroidery plays an important role in a variety of ceremonial occasions, and the demand for embroidery in these ceremonial occasions is conducive to promoting the inheritance of Dong embroidery.

It is in the daily and ritual life of the Dong people that Dong embroidery and its costumes together build the ethnic identity of the Dong people. As unique symbols and emblems of Dong culture, Dong embroidery and its carrier costumes have become an important expression of the Dong people's identity and sense of belonging. Dong embroidery has been passed down from generation to generation. Through the production of embroidery threads and cloths, the design of patterns and the transmission of embroidery skills, the Dong people have integrated their life, culture, beliefs, history and values into their embroidery products. As an intangible cultural heritage, Dong embroidery carries rich cultural memories and national consciousness, and through intergenerational transmission, it passes on the cultural traditions of the Dong people to future generations and promotes the formation and strengthening of ethnic identity. When wearing and displaying Dong embroidery costumes, Dong people embody the recognition and pride of their own culture and identity, and at the same time establish a common identity base among ethnic groups.

The unique styles and patterns of Dong embroidery and its carrier dresses allow Dong people to demonstrate their ethnic identity by wearing Dong embroidery dresses and at the same time recognize other Dong people. It helps the Dong people to establish a common sense of identity and identity boundaries in the group.

To sum up, Dong embroidery dress culture plays a very important role in the daily life of Dong people, and it is also an important expression of culture indispensable to Dong rituals, and it is an important part of Dong traditional culture and handicraft art, reflecting the history, customs and aesthetic characteristics of Dong culture. Its colorful patterns, diversified techniques and practical and beautiful types of costumes have injected infinite charm and vitality into the Dong culture. It not only has cultural connotation and artistic value, but also reflects the historical evolution and developmental changes of Dong traditional culture. By wearing embroidered costumes to participate in ceremonies, Dong people can feel the value of cultural heritage and ethnic identity, and at the same time, they can show their beauty and charm and distinguish themselves from other ethnic groups. In conclusion, Dong embroidery and its costumes not only have unique artistic value, but also are important symbols and components of Dong traditional culture and ethnic identity construction. Dong embroidery and its carrier costumes are deeply rooted in the cultural identity of the Dong people and play an important role in their identity, pride and cultural expression, and make an important contribution to the ethnic identity construction of the Dong people. This identity construction not only deepens the connection and cohesion between Dong people, but also enriches the diversity and uniqueness of the whole Dong culture.

3.3.2 The Development and Evolution of Ethnic Identity and Cultural Inheritance of Dong Embroidery and Costumes

A) The Development and Evolution of Ethnic Identity

Ethnic identity is a dynamic process of change that runs through the entire process of the emergence and development of ethnic groups, and this process is gradually formed in the interaction between individuals and society, cultural inheritance and historical process, which will be affected by a variety of factors, such as geography, history, politics, society, economy, culture and so on. The ethnic identity of Dong embroidery has also evolved gradually with the development progress of China's ethnic minorities. In the development process of China's ethnic minorities, traditional culture is an endogenous resource for the image of ethnic groups. As an expression of social activities deeply rooted in the specific cultural patterns of the Dong, Dong embroidery and its carrier dresses embody the height and depth of the Dong's socio-cultural development and epitomize the Dong ethnic group's soft power connotation and level of development.

The germination of Dong embroidery and its ethnic identity can be traced back to the tattooing stage of the Baiyue, the predecessor of the Dong in the ancient primitive society. Most of the Baiyue inhabitants lived in the relatively closed and harsh natural environment of the mountainous region, and within this relatively isolated area, the same geographical location, climate, similar language and folk culture made it easy for the people of Baiyue to come to a common understanding, to identify with their own villages, and to form a common lifestyle and values, and to form the initial germination of the ethnic identity. The initial budding state of ethnic identity was formed. The early lack of understanding of the natural environment and

climate led to the creation of common totem beliefs to cope with disasters, which were often colored by myths. In those days when there was a lack of material things, the body became the first and most basic material object that the Baiyue people faced, and the mythologizing of the body naturally became a reflection of the people's consciousness and ethnic identity at that time. As a result, tattooing, an early expression of totem, became a way of coping with disasters for the Baiyue ethnic groups, and was gradually integrated into the rituals and developed into a rite of passage, representing an ethnic identity. The tattoos were drawn in different shapes and contents for different ethnic groups, and in the process of contacting with other ethnic groups, the tattoos created identification and recognition of the difference between "the other" and "the other". Tattoos become visual representations of the difference between different ethnic groups, and eventually form the so-called "cultural self-consciousness" and ethnic identity (Zhang, 2021, p. 84-89).

The same history, language, beliefs, customs, ethnic encounters and geographic relations are all cultural factors that constitute ethnic identity, and are reflected in all aspects of historical and cultural traditions and material life. The emergence of fabric clothing makes the original tattoos naturally transferred from the body to the clothing material, from tattoos to embroidery, and the function of ethnic identity is naturally transferred to embroidery and its clothing, which is an important part of daily life and a concrete material cultural object, and rightly becomes the material representation of ethnic identity. In this way, Dong embroidery and its costumes, along with the integration of ethnic groups and the shaping of the Dong community, have become the symbols of the Dong's ethnic identity and the carriers, windows and elements of the traditional culture of the Dong, which can show the Dong's cultural self-confidence and cultural charms, and also reflect the Dong's historical development trajectory. The dress of any ethnic group is both the inheritance of the appearance of traditional dress and the manifestation of the spiritual connotation of traditional dress. The traditional craft of Dong embroidery, as a material representation of ethnic identity, is inevitably affected by the color of Dong folk memory and mythological beliefs, and is expressed in the patterns and colors of Dong embroidery. Along with the establishment of Dong embroidery ethnic identity and deep-rooted, Dong embroidery developed to its peak in Ming and Qing dynasties.

Historical events, wars, dynastic changes, ethnic integration and other political factors can shape or change or destroy ethnic identity. In recent times, Dong embroidery and its costumes have been subjected to different degrees of political and cultural and economic influences, and the ethnic identity of Dong embroidery and its costumes varies among different age groups in the Dong ethnic group. The persistence of older women in Dong embroidery and its costumes and their stable sense of ethnic self-identity have enabled the inheritance of Dong embroidery, whereas in the process of modernization, young people of the Dong ethnic group have lost the common social and cultural memory of the ethnic group, and under the impact of the modern fast and convenient and diversified material life, the traditional culture of the Dong ethnic group has become more and more important. Under the impact of modern fast, convenient and diversified material life, the traditional material life style gradually disappeared, and many traditional artifacts have been withdrawn from people's lives, and the basis of ethnic identity has almost disappeared, and the lack of young people's sense of identity towards Dong embroidery and its costumes is

directly embodied in the inheritance of the Dong embroidery in the modern era, and the elders will pass away, and if the follow-up is not followed up, the identity will be disappeared, and the art is extinguished. Therefore, the reconstruction of Dong embroidery community identity in the younger generation of Dong people has become the key.

Embroidery and its carrier clothing for the continuation and development of the Dong civilization, has always been a significant relationship, the protection and innovation of Dong embroidery is also an important link in the construction of Dong ethnic identity. In modern society, Dong embroidery is facing the challenges of multiculturalism such as globalization, urbanization and modernization, and at the same time, it also attracts the development opportunities of non-heritage, revitalization of traditional crafts, cultural tourism and other modern cultural heritage management. With the rise and development of intangible cultural heritage protection, cultural heritage management from the folk to the national level has brought traditional crafts such as Dong embroidery, which is an expression of ethnic identity, back into the limelight, and at the same time strengthened the Dong people's identity and pride in their own culture, and built up their cultural self-awareness and self-confidence. Under the trend of globalization, modern means of communication and cultural tourism make it easier for people to come into contact with different cultures and ethnic groups, which in turn generates more social relations and interactions between them. Through these interactions, the Dong embroidery continues to construct the self-identity of the ethnic groups and the identity of the "other", and the ethnic identity of the Dong embroidery can be reconstructed. From disappearing to reappearing, the traditional craft practice of Dong embroidery in contemporary society has become a kind of cultural reproduction for the construction of Dong ethnic identity.

However, in the process of reconstructing the Dong embroidery community identity, new crises will be faced, which will affect the Dong embroidery community identity, such as the conflict between hand embroidery and machine embroidery, the conflict of intellectual property rights, the conflict between modernity and ethnicity, and so on, which will affect the Dong embroidery community identity in one way or another, and which will require the intervention of a more professional and detailed modern cultural heritage management.

In conclusion, like the law of development of things, the development and evolution of Sanjiang Dong embroidery and its costume community identity is a complex process, which is influenced by many factors. It has gone through the process of development from scratch, from germination to decline and reconstruction, which is different in different historical periods, and can show different characteristics of community identity at different times and places, and reflect the dynamic changes in society, politics and culture. However, from the birth of Dong embroidery community identity, the presence or absence of its community identity has played a crucial role in the inheritance and development of Dong embroidery, especially when it suffered a great impact, the community identity of Dong embroidery has played a key role in allowing Dong embroidery to be inherited, therefore, in order to protect and inherit the development of Sanjiang Dong embroidery, it is necessary to reconstruct the community identity of Dong embroidery and its costumes, and this reconstruction is in itself the Dong embroidery and its costumes cultural heritage

management, and also the process of inheritance and evolution of Dong embroidery culture.

B) Cultural Inheritance Evolution of Dong Ethnic Embroidery under Ethnic Identity

In the process of development of China's ethnic minorities, through the policies and cultures of changing customs, national integration, full-scale Sinicization and the Cultural Revolution's breaking of the Four Olds, the ethnic identity constructed by the Dong embroidery and its carrier dresses was once faced with the possibility of disappearing, and its cultural inheritance was once faced with the danger of extinction. Therefore, with the intervention of cultural heritage management, the protection of inheritance and the reconstruction of ethnic identity have become the primary task. The change of inheritance mode of Dong embroidery is one of the important means of cultural heritage management to protect inheritance and reconstruct ethnic identity. Through the old and new inheritance modes, the Dong people can better maintain and pass on their traditional culture, expand new values and art forms, and at the same time show the unique cultural charm and artistic value of the Dong people to the outside world, and enhance their ethnic identity and pride.

Traditional Dong embroidery crafts are passed down from mother to daughter by word of mouth, from generation to generation, and occasionally from relatives or acquaintances to masters and apprentices, which not only reflects the importance of family and traditional culture within the community, but also strengthens the connection and identity within the community.

The traditional crafts of the Dong people have been passed down for thousands of years, mainly relying on the two basic modes of family and community. In a closed natural environment, it is transmitted from mother to daughter, from mother-in-law to daughter-in-law, or through visits to friends and relatives, collective creation and other means, exchanging with each other in small groups, and relying on a combination of oral and physical transmission to develop stably in the relationship with the group with which they have kinship and friendship. In the past, the inheritance of Dong embroidery seldom involved economic interests, and women often worked together in cotton picking, spinning and weaving, because it was difficult to accomplish these tasks with only a few people. For example, Pingdi Yao women in Jianghua County would choose to finish sewing embroidered shoes after the busy farming season and before the Taste of the New Year Festival (the sixth day of the sixth month of the lunar calendar). In this collective activity, the atmosphere created by embroidering together and learning from each other makes the inheritance of Dong embroidery easy to accomplish in the midst of laughing and chatting, and this is the untouched teaching mode that retains the originality of the Dong embroidery, and it often occurs in daily life, which is very important for the development of Dong embroidery. This is an untouched and original teaching mode, which often occurs in daily life and has a positive effect on the mastery of Dong embroidery skills (Luo, 2016, p. 32).

In the process of modernization of ethnic minorities, with the intervention of cultural heritage management, the lifestyle and cultural values of Dong people are changing, and the inheritance of Dong embroidery has become rich. Nowadays, in addition to the original family mother-daughter inheritance as well as master-disciple inheritance, the multifaceted participation of Dong communities, governmental

agencies and cultural institutions, and non-genetic inheritors is an important way of inheritance, and these organizations or individuals can organize Dong embroidery training courses, workshops, or demonstration activities to carry out training in the skills of Dong embroidery, so as to allow more young people from outside the area to participate in the learning and exchanges with the women of the Dong ethnic group. Non-hereditary inheritors Yang Tian and Wei Qinghua have used their Dong embroidery museum and Qinghua embroidery room to organize several Dong embroidery training and exchange activities. Such activities can promote the transfer of knowledge and exchange of skills, and enhance the cohesion and sense of identity of the Dong community. Education on Dong embroidery in schools is also an important means of incorporating Dong embroidery into the arts and crafts curriculum in basic and higher education, so that students can be exposed to Dong embroidery and have the opportunity to learn and practice it in school. This will expand the scope of the heritage and foster more young people interested in Dong embroidery. In addition, modern network technology is also helping the inheritance of Dong embroidery, live platforms, short videos, WeChat QQ, etc. can not only broaden the inheritance channels of Dong embroidery, but also better publicize the Dong embroidery and Dong culture, which is conducive to obtaining more recognition from others. In short, the development of Sanjiang Dong embroidery inheritance methods can help the inheritance and development of Dong culture, enhance the sense of ethnic identity and cultural self-confidence of the Dong people, and promote the prosperity and development of Dong culture.

As an intangible cultural heritage, Dong embroidery carries the Dong people's respect for history, tradition and ancestral wisdom, which makes them feel belonging and identity in their ethnic group. By learning and passing on Dong embroidery skills and participating in Dong embroidery production and display activities together, people form a social identity of common experience and common participation. Dong embroidery has become a bond of communication, cooperation and mutual assistance in the Dong community, strengthening the intimate relationship between members of the ethnic group. Through inheritance, Dong people pass on their cultural values, aesthetic concepts and folk customs to future generations. By learning Dong embroidery skills and wearing traditional Dong embroidery costumes, the younger generation deepens their knowledge and understanding of traditional Dong culture, inherits the wisdom and creativity of their ancestors, and thus establishes a cultural connection and identity with the ethnic group.

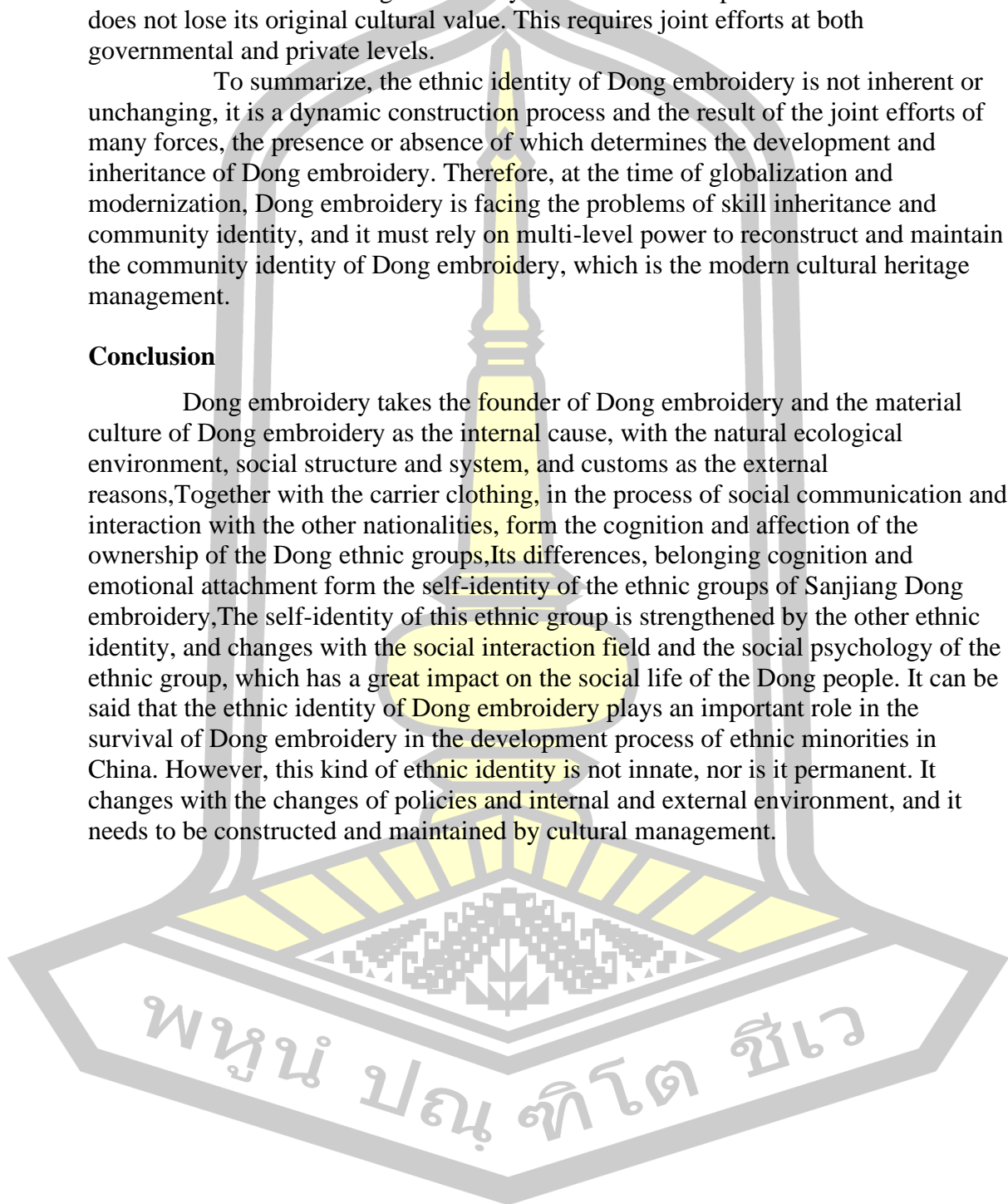
In conclusion, the development and change of the inheritance method is a reflection of the adaptation of Dong embroidery to modern society, science and technology and cultural development. Through the new inheritance method, Dong embroidery has been able to continue to develop and be passed on in the contemporary society. With the advancement of science and technology and changes in social structure, people seek more efficient, convenient and comprehensive ways to transmit knowledge, skills and cultural values. However, it should be noted that under the influence of Commoditization and modernization, when modern culture and values penetrate into the inheritance of Dong embroidery, it may cause Dong embroidery to lose the purity and uniqueness of its traditional skills, and then lose its original cultural meaning and value. Some modern inheritance methods, such as digital inheritance or online training, cannot effectively transmit the complexity and skills of

Dong embroidery, and some skills that rely on oral transmission may be at risk of being lost as a result. Therefore, attention needs to be paid to balancing the requirements of modernization and tradition, and preserving the uniqueness and traditional elements of Dong embroidery in the inheritance process to ensure that it does not lose its original cultural value. This requires joint efforts at both governmental and private levels.

To summarize, the ethnic identity of Dong embroidery is not inherent or unchanging, it is a dynamic construction process and the result of the joint efforts of many forces, the presence or absence of which determines the development and inheritance of Dong embroidery. Therefore, at the time of globalization and modernization, Dong embroidery is facing the problems of skill inheritance and community identity, and it must rely on multi-level power to reconstruct and maintain the community identity of Dong embroidery, which is the modern cultural heritage management.

Conclusion

Dong embroidery takes the founder of Dong embroidery and the material culture of Dong embroidery as the internal cause, with the natural ecological environment, social structure and system, and customs as the external reasons, Together with the carrier clothing, in the process of social communication and interaction with the other nationalities, form the cognition and affection of the ownership of the Dong ethnic groups, Its differences, belonging cognition and emotional attachment form the self-identity of the ethnic groups of Sanjiang Dong embroidery, The self-identity of this ethnic group is strengthened by the other ethnic identity, and changes with the social interaction field and the social psychology of the ethnic group, which has a great impact on the social life of the Dong people. It can be said that the ethnic identity of Dong embroidery plays an important role in the survival of Dong embroidery in the development process of ethnic minorities in China. However, this kind of ethnic identity is not innate, nor is it permanent. It changes with the changes of policies and internal and external environment, and it needs to be constructed and maintained by cultural management.



CHAPTER IV

Dong embroidery and Cultural Heritage Management

Introduction

This chapter mainly introduces the cultural heritage management of Dong embroidery. This chapter is divided into three parts. The first part is an overview of cultural heritage management, briefly introducing the relevant concepts and contents of cultural heritage management; The second part discusses the cultural heritage management of the folk level of Sanjiang Dong embroidery, the local wisdom of Dong embroidery and the traditional reinvention of the derived Dong embroidery and the Commoditization of Dong embroidery; The third part is the cultural heritage management at the government level of Sanjiang Dong embroidery, and discusses the cultural heritage management of Sanjiang Dong embroidery by the state and the local government. The writing of this chapter is helpful to the refining of the analysis content of chapter 5, and also echoes the previous text.

4.1 Cultural Heritage Management

The management of cultural heritage is a systematic protection to maintain the cultural value of cultural heritage assets to meet the enjoyment needs of contemporary and future human beings. It is a practice of the protection, management and inheritance of cultural heritage with historical, artistic, scientific and social values.

The origins of cultural heritage management can be traced back to Europe in the late 19th and early 20th centuries. During this period, with rapid industrialization and urbanization, many ancient historic buildings and cultural heritage were threatened with destruction and loss. This prompted a number of countries and organizations to recognize the importance of protecting and preserving this unique cultural heritage for the maintenance of social identity, the transmission of history, and the promotion of cultural development, and they began to take action to protect and manage it. In November 1945, a United Nations conference was held in London (ECO/CONF) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) was established to safeguard the world's cultural and natural heritage, and the modern concept of cultural heritage management was strongly promoted and supported by UNESCO.

In order to protect and manage the cultural heritage of the world, as one of the most important cultural heritage management organizations in the world, UNESCO defined the management of cultural heritage in the important international Convention on the Protection of World Cultural and Natural Heritage adopted in 1972. It also points out that it includes taking measures to protect and maintain the integrity, authenticity and visibility of cultural heritage to ensure that they can be passed on and enjoyed in future generations. Cultural heritage management also involves activities such as education, research, participation and cooperation to enhance awareness and understanding of cultural heritage and to promote cultural diversity, social cohesion and sustainable development" (UNESCO, 1972).

The World Heritage Convention clarifies the basic concepts, objectives and principles of cultural heritage management and emphasizes the importance of the protection, management, transmission and sustainable use of cultural heritage. It encourages governments to take measures to protect and manage cultural heritage in their countries. It reflects the consensus and efforts of the international community on cultural heritage management, and provides guidance and a framework for the protection of cultural heritage on a global scale. Following the World Heritage Convention, countries have established cultural heritage management institutions and regulations at all levels to ensure the effective management and protection of their cultural heritage. These institutions are responsible for collecting, researching, conserving, restoring and presenting cultural heritage, while also working to raise public awareness and appreciation of cultural heritage, as well as promoting sustainable tourism and development.

The Operational Guidelines for the Implementation of the World Heritage Convention issued by the United Nations Educational, Scientific and Cultural Organization (UNESCO) provide specific guidance and norms for national practices and policies on cultural heritage management. The 2003 edition of the Operational Guidelines clearly states that cultural heritage management refers to the process of protecting, managing, conserving and transmitting tangible and intangible cultural heritage resources of historical, artistic, scientific and social value through a comprehensive range of activities and measures. It aims to ensure the sustainability of cultural heritage in order to promote cultural diversity, identity and social cohesion. UNESCO (2003) revisions clarify that cultural heritage management involves the management of both tangible and intangible cultural heritage, such as the tangible cultural heritage, such as buildings, archaeological sites and works of art, as well as intangible cultural heritage, such as traditional craftsmanship, folklore, oral traditional knowledge and performing arts. Cultural heritage such as protection, research, display and education, etc. The management of Dong embroidery, a traditional craft, is dominated by the management of intangible cultural heritage. The role of cultural heritage management in promoting ethnic or cultural identity is also clearly defined.

The International Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by UNESCO in October 2003, establishes a covenant to safeguard the intangible cultural heritage at the international level, and also provides a reference for the relevant intangible cultural heritage safeguarding legislation of various countries. The Convention defines "intangible cultural heritage" as the practices, performances, expressions, knowledge and skills, as well as the instruments, objects, artifacts and cultural spaces associated therewith, which are recognized as part of the cultural heritage by communities, groups and, in some cases, individuals. It includes oral traditions and expressions; performing arts; social customs, rituals and festivals; knowledge and practices concerning nature and the universe; and traditional craft skills. Dong embroidery is one such traditional craft. In the years since the adoption of the Convention, cultural heritage management has become more focused on intangible cultural heritage and has evolved into the mainstream of international heritage management. In the years since then, countries have continued to pay more attention to cultural heritage management and have taken more measures to safeguard, manage and transmit their unique cultural heritage. And cultural heritage management has gradually become an interdisciplinary and comprehensive practice and concept,

which aims at protecting, managing, preserving and passing on tangible and intangible cultural heritage with historical and cultural values, promoting the sustainable transmission of cultural heritage and social development, and at the same time enhancing people's identification with the cultural identity of their own ethnic groups.

The cultural heritage management of Sanjiang Dong embroidery is also an interdisciplinary, multi-level and comprehensive practice and concept. In the field of cultural heritage management of Dong embroidery, which contains the historical memory and cultural genes of Sanjiang Dong society, the national and Guangxi governments at all levels have succeeded in non-heritability of Dong embroidery and legitimized the cultural heritage management activities of the Dong civil society by means of legislation, projects, development of culture and tourism, and financial support, etc.; while at the level of the civil society of the Dong people, the Dong embroidery is managed by the national and governmental resources, and at the same time, the cultural heritage management activities of the Dong civil society are legitimized. With the resources of the state and the government, under the guidance of the national cultural policy and the help of cultural tourism, giving full play to the local wisdom, adopting dynamic and practical strategies, reinventing the tradition of Dong embroidery, transforming Dong embroidery into cultural capital, and gradually commercializing it to form an industrial chain on the fingertips in cultural tourism, further practicing the "cultural self-awareness". The "cultural self-consciousness" is further practiced. It is in the benign dialog and integration between the state and all levels of government and the Dong civil society that the cultural heritage management of Sanjiang Dong embroidery is jointly constructed, and the local wisdom of the Dong people can be continued. The management of the cultural heritage of Sanjiang Dong embroidery is presented through the participation of the local wisdom of the Dong people in Sanjiang Dong civil society and the effective measures and guarantees of the government's administrative power. It is also under this multifaceted cultural heritage management that the Sanjiang Dong Autonomous County has further reconstructed the ethnic identity of Dong embroidery through the joint efforts of government personnel and related researchers, Dong embroidery practitioners, local residents of Sanjiang, and travelers and tourists.

4.2 Cultural Heritage Management at the Folk Level in Sanjiang Dong Embroidery

In Bob . McKercher's Cultural Tourism and Cultural Heritage Management, it is argued that the main goal of cultural heritage management is to preserve representative samples of our tangible and intangible heritage for the next generation. (Bob&Hilary, 2006, p. 51). Dong embroidery, as the ethnic culture of the Dong people, is precisely one of the samples to be preserved for cultural heritage management after the deaccessioning. And "the protection of national culture must be based on the conscious and inner will of the people, not 'frozen', let alone restricted by external coercive forces, and the development is not a reclamation from outside, but should emphasize more on automatic evolution." (Zhou, 1999, p. 1). Intangible cultural heritage also needs to be given life by the inheritors of traditional culture, so the cultural heritage management of Sanjiang Dong embroidery cannot be separated

from the cooperation and participation of groups or individuals at the folk level of the Dong people.

4.2.1 Local Wisdom and Traditional Reinvention of Sanjiang Dong Embroidery

Sanjiang Dong embroidery is a product of the local wisdom of Dong women. As mentioned earlier, in the long course of development of ethnic minorities, Dong embroidery has experienced a period of origin and prosperity from primitive to feudal society, a period of decline from the Xinhai Revolution to the pre-Reform and Opening Up period, as well as a period of recovery with the intervention of modern cultural heritage management, and throughout the whole process, the ethnic identity of Dong embroidery has experienced a dynamic change from nothing to something, and from construction to decline to reconstruction. Throughout this process, the ethnic identity of Dong embroidery has also gone through a dynamic change from nothing to something, from construction to decline to reconstruction. During these periods of Dong embroidery and the changes in Dong embroidery ethnic identity, the local wisdom embodied in Dong embroidery has played an important role. In the traditional Dong society, its creators and inheritors are Dong women, and its users are all Dong people. In the development of the society, Dong people manage Sanjiang Dong embroidery by using local wisdom implicitly, and it can be said that the people of Sanjiang Dong ethnic group are the main body of Dong embroidery as an intangible cultural heritage and the intrinsic driving force of the life of Dong embroidery, and in the development to the modern times, the inheritors and users of Dong embroidery, including the way of transmission of Dong embroidery carriers, have changed. However, this change also contains the embodiment of the local wisdom of the Dong people.

A) Local Wisdom of Traditional Dong Embroidery Cultural Management in the Origins and Primeval Periods

The origin and development of Sanjiang Dong embroidery heyday, its original cultural management is mainly a collective consensus spontaneously formed by Dong women, is the Dong people's latent meaning of the conventions, the essence of its local wisdom to play a spontaneous cultural management function. Throughout the development history of Sanjiang Dong embroidery, the local wisdom accumulated during the origin and heyday mainly focuses on three aspects: ecological wisdom, practical wisdom and aesthetic wisdom. Dong women as the main body of Sanjiang Dong people also mainly through these three wisdom to discipline the cultural management of Dong embroidery. Ecology, utility and aesthetics are the three basic functional characteristics of traditional Dong embroidery culture, all of which contain rich cultural meanings. The functions and values of Dong embroidery in the ecological, practical and aesthetic fields are the wisdom of Dong embroidery.

1) The Ecological Wisdom of Traditional Dong Embroidery Culture Management

The ecological wisdom of the cultural management of traditional Dong embroidery involves the reverence for the natural ecology and the grasp of natural laws in the selection of materials and production, and the belief of the Dong people in the worship of the gods and spirits of nature has, to a certain extent, prompted the Dong women to produce and use the traditional Dong embroidery in an environmentally friendly, sustainable, and resource-efficient way. Starting from the

ancestors of the Dong people, Baiyue, during the long period of traditional Dong embroidery craftsmanship, recognizing the laws of nature, learning from nature, and living in harmony with nature have become the local management ideas and concepts that Dong embroidery craftsmanship follows. This philosophy is an ecological wisdom based on the traditional knowledge and practices of Dong women, emphasizing the importance of respecting natural resources, reducing environmental impacts and maintaining ecological balance. And this ecological wisdom, through the way of Dong embroidery craftsmanship inherited by Dong women from generation to generation, integrates the connection between the Dong people and the natural ecology into their culture, society and way of life, which is mainly embodied in the choice of materials and the material of the patterns of Dong embroidery:

First of all, the selection of traditional Dong embroidery materials is a reflection of the local ecological wisdom of the Dong people Dong embroidery cultural management, a kind of wisdom of selecting materials and making things according to local conditions, which is specifically embodied in the natural renewability and sustainable collection of materials. The famous Japanese folk art theorist, Yanagi Soetsu, said: "The development of handicrafts does not only rely on the power of promoting Researchers, and the needs of purchasers do not make handicrafts flourish, and one of the big reasons for this is the existence of materials. This is the remarkable quality that local crafts give to crafts; natural materials and terroir and climate promote the growth of special vernacular crafts" (Liu, Trans. Xu, 2006, p. 43). For traditional Dong embroidery, Sanjiang is blessed with a natural environment and a climate that is adapted to the growth of plant materials related to Dong embroidery, such as mulberry, cotton, hemp and indigo grass. The Dong ancestors living here were good at observing and exploring the natural environment on which they depended, and discovered the utility of these locally available and renewable natural materials and developed different functions in their long-term labor practice. The natural plants they use, such as mulberry silk and hemp cotton for weaving and embroidery, indigo grass for dyeing, and the tree used in paper-cutting and papermaking, are all fast-growing, renewable natural resources. The use of this type of natural energy, which has the ability of rapid renewal and self-repair, can meet the needs of human life while greatly reducing the ecological damage during the use of natural resources, and also helps to reduce the dependence on limited resources. All these reflect the primitive wisdom of the Dong ancestors in sifting natural materials to make things, as well as their thinking based on the living environment, which is the embodiment of the ecological wisdom of the Dong ancestors in making things and permeates many aspects of the life of the Dong people.

"Obtaining good materials from nature and obtaining new materials beyond the natural properties through certain production is the most basic part of the creative activities of the artists". This process reflects people's attitude and wisdom towards nature, and the philosophy and wisdom of "unity of heaven and man" and harmonious coexistence with nature. In the long practice of production and life, the people of Sanjiang Dong have formed a regular knowledge of the surrounding natural environment and the properties of natural materials, and naturally follow the principle of designing objects in "the time of the day and the weather of the earth, and the beauty of the materials and the skill of the workmanship" in the book of Kaogongji, and have acquired, utilized, and explored the characteristics of the materials related to

embroidery, such as mulberry, cotton, hemp, and indigo grass, which are in line with the characteristics of the farming era of the Dong people. In line with the characteristics of the farming era, Dong women weave, dye, cut and embroider themselves, and continuously improve the weaving, embroidery and dyeing process according to the needs of life, and then slowly embroider them with clothes, hats, shoes and other carriers by hand, and form a different style from other ethnic groups in daily life and present it. The whole process of weaving, dyeing, embroidering and making Dong costumes reflects the religious, social, functional and laborious handicraft characteristics of the Dong people, and the weaving, embroidery and management process fully reflects the reverence for the natural ecology and the grasp of the laws of nature. When collecting natural dyes and fiber materials used in Dong embroidery from the natural environment, Dong embroiderers follow the principles and methods of seasonal, cyclical and sustainable collection to ensure that the Dong embroidery raw materials are not over-exploited and can be regenerated. The natural materials used in traditional artifacts usually come from local plants, which have different characteristics in different regions and at different times of the year, so they have to be collected in the right season to ensure that the plants themselves are not damaged and to protect the local ecological balance. Wu Shuanglin told the Researcher that the harvesting time of the Dong embroidery dye indigo grass varies from place to place depending on the time of the year and the weather of the earth. In the Sanjiang area, the harvesting of indigo grass usually takes place in June and July of the lunar calendar, and the cultivation and planting time of indigo grass is from July to November, and the harvesting of indigo grass is only to cut off the useful stems and leaves that are higher than the ground level, and the roots that are left in situ will re-sprout in the spring of the next year to grow new stems and leaves. The roots left in place will re-sprout and grow new stems and leaves the following spring (Figure 54). This is also an example of sustainable choice of materials. This kind of behavior and management rule of obtaining materials in accordance with the time and the earth has become an important ecological idea of Dong embroidery craftsmanship.

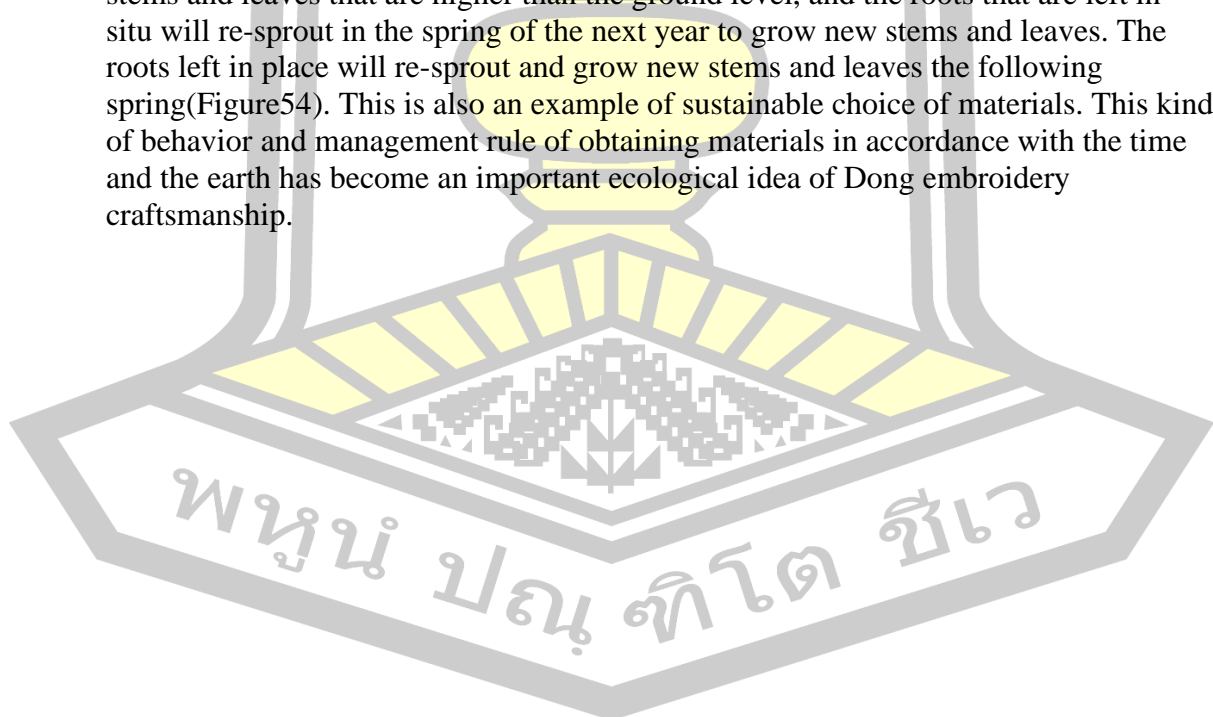




Figure 54 The ecological wisdom of the Dong people in choosing materials. When the Researcher participated in the training of non-genetic bearers, he and his classmates, including the main informant Wu Shuanglin, went on a field trip to investigate indigo grass, which is harvested only by cutting off useful stems and leaves that are above the ground, and planting indigo does not require transplanting the roots, but only inserting the cut stems into the soil to survive, and the Researcher and his classmates cut off a small portion of the indigo grass to use for transplanting. This reflects the ecological wisdom of the Dong people in choosing materials such as natural ecology and sustainability.

Source: Zhu Linqun Photoed December 12, 2019

Like other ethnic groups in China, the Dong social group has gone through three stages of ecological management and protection of natural resources through local wisdom, including the first stage of ecological protection constituted by nature worship such as the spirit of all living things; the second stage of strengthening the protection of natural ecology at the level of morality, folklore and folkways; and then the third stage of forming strong institutional constraints after the development of the system. In this stage, the Dong first transformed from folkways and folk customs to the formation of paragraph covenants through the joint payment system, formulated relevant conventions and clan rules in the cultivation and raising of animal and plant natural resources, natural resource protection and the prohibition of wasting material materials for luxury goods production, etc., and continuously improved, and then developed to the modern day formation of laws and regulations to ensure the sustainability of the natural ecology in the form of institutional law. This is exactly the case with the management and protection of Dong embroidery materials. For the

selection of natural materials, use, design and use of objects, are in the understanding of the premise of nature, respect and adapt to nature, give full play to the Dong women's craftsmanship, so that people's creation and use of objects and the natural output of harmony and unity, to achieve a win-win situation for both man and nature.

Secondly, the local ecological wisdom of Dong embroidery culture management is also reflected in the use of materials of Dong embroidery patterns. In the traditional society of Sanjiang Dong, the fear of nature, the regularity of natural operation cognition, as well as for the love of natural things, and then good body nature, conformity to nature, the pursuit of harmony with nature and harmonious living together in a cordial relationship, fully consistent with the traditional Chinese classical philosophy of profound ecological wisdom "unity of man and nature" organic holistic view, as mentioned above, the Dong embroidery in the pattern pattern of the unity of man and nature, and to achieve a win-win situation for man and nature. As mentioned above, Dong embroidery is the embodiment of Dong women's local wisdom in the selection of patterns, and is the carrier of the Dong national spirit, which carries cultural connotations of the Dong people's historical survival, folk beliefs, spiritual support, etc. The use of such pattern materials in the ecological embodiment of local wisdom is manifested in the source of materials on the one hand in the "law of the Tao", emphasizing that It emphasizes that the creation is inspired by nature, imitates nature, transcends nature, and maintains the harmony between human beings and nature. The patterns of Sanjiang Dong embroidery are often inspired by the local nature and environment, extracting elements from the images of mountains, rivers, flowers, plants and animals around the Sanjiang Dong, and through the embroiderer's self-abstraction or generalization(Figure 55), which in essence reflects the Dong women's deep understanding of and respect for their surroundings. In the Ming Dynasty, the concept of "skillfully creating things", as put forward in the monograph "Painting and Decorating Record", also emphasizes the importance of taking inspiration from nature and making objects according to the natural shapes of nature, which is regarded as biomimicry or pictorial, and this kind of biomimicry or pictorial has not only a formal-functional significance in Dong embroidery, but also contains Dong women's unique interpretations of the traditional culture of the Dong ethnic group.





Figure 55 Dong embroidered backpack heart The pattern elements are extracted from the images of flora and fauna of the Dong surrounding environment and abstracted or profiled, reflecting the cultural management and ecological wisdom of the Dong people who learn from nature.

Source: Zhu Linqun Photoed at Liuzhou Mass Art Museum, February 12, 2023

Another aspect of the ecological embodiment of local wisdom in the use of tattoo materials is manifested in the use of materials "to carry the way of things", which is the unique interpretation of Dong traditional culture by Dong women. China has always attached importance to the ethical and moral sensitizing effect of artifacts, and emphasized the social value and social function of craft artifacts. Therefore, Dong embroidery crafts often use the shape of patterns and colors to symbolize the ethical and moral concepts, which is the Dong embroidery of the "object to carry the Tao". Folk handicrafts are generally characterized by strong national and regional characteristics, reflecting the living conditions, aesthetic interests and spiritual aspirations of specific national and regional groups, and are symbols of national culture, as well as the external manifestation of the meaning of individual life, aesthetic significance, emotions, inspiration and skills(Qi, 2018, p. 37). The same is true for the traditional handicrafts of Sanjiang Dong embroidery, in the unique natural and social environment of Sanjiang, the gender division of labor between men and women under the traditional farming and rice culture has allowed the Dong women to form an unbreakable bond with Dong embroidery. In a small area of their respective villages in Sanjiang, Dong embroidery has also become a collective pleasure for Dong women to express their feelings and knowledge as well as to pass time in their leisure

time, and their thoughts and feelings have a direct impact on the expression of Dong embroidery patterns. Their thoughts and feelings have a direct impact on the expression of their patterns. They transform their worship and reverence for nature and totem beliefs into unique patterns and colors. Behind each pattern subject, there is a unique story and moral, such as the worship of Sa converted into the spider pattern chaotic flower expression, which is also a reflection of ecological wisdom, the Dong women will Dong traditional culture, ethical values and history through the Dong embroidery pattern accumulated to the deepest part of the Dong people's psychology, become a kind of group unconsciousness, subconsciously influencing and shaping the cultural psychology of the Dong people, and this group unconsciousness and With the management mechanism of stable inheritance and a high degree of cohesion, it is easy to form community identity and pass the culture to the next generation.

The ecological wisdom of cultural management of traditional Dong embroidery, as a kind of wisdom of selecting materials and making things according to local conditions, is thus fully embodied in the management of materials and patterns of Dong embroidery. Dong women have their own in-depth and unique knowledge of the material properties of Dong embroidery and the natural environment in their long-term life practice, forming and maintaining a reverence for nature, following the time and place to grasp the laws and regulations of nature, emphasizing the natural reproducibility of materials and sustainable collection, and giving full play to the craftsmanship of the artificial ingenuity of the attitude of making things and "unity of man and nature", The idea of "the unity of heaven and mankind" and "the way of things" is emphasized. The eco-wisdom of traditional Dong embroidery is a method of sustainable development management, combining the whole process from material selection to craftsmanship with the principle of environmental protection, in order to protect the natural environment and maintain the traditional skills and cultural values. In short, the cultural management of traditional Dong embroidery is full of the ecological wisdom of the Dong people.

2) Practical Wisdom in the Cultural Management of Traditional Dong Embroidery

Traditional folk handicrafts often revolve around men's farming and women's weaving, working at sunrise and resting at sunset, and all the categories in their initial state are related to the use, good use, simplicity, and warmth, with wisdom compatible with agricultural civilization, and the production of their items always emphasizes functionality(Hang, 2017, p. 98-99). Like most other ethnic handicrafts, the traditional Dong embroidery craft is a valuable experience of making things explored by Dong working women through life sharpening and production practice during the development of the hard and long era of the agrarian civilization. It is based on the Dong women's manual production methods, to meet the specific needs of the Dong people's daily production and life for the purpose of production, and the Dong people's daily life is closely related to its practicality for the first purpose, so its original Dong embroidery culture management reflects a high degree of practical wisdom, the most typical is the choice of traditional carriers of Dong embroidery.

The choice of traditional carriers of Dong embroidery reflects the values of "utility in daily use" and "utility-oriented" of Dong people on traditional Dong embroidery craft. In the long-term production and labor, the Dong people have changed from passively accepting the gifts of nature to actively changing the natural

things, extracting the natural elements and materials and converting them into daily-use things related to the people's livelihood, which reflects the improvement of



the cognitive level of the Dong people towards the nature and their ability to get along with the nature. The "practicality of use" reflects the practical tradition of Dong embroidery, which is a reflection of the practical philosophy of the Dong people in their lives. Clothing is an indispensable part of daily life, and Dong embroidery has been inextricably linked with Dong clothing since its birth. In the long process of minority development, the traditional carrier of Dong embroidery has been fixed on clothing-related items such as shoes, hats, and straps (Figure 56), which is essentially the cultural management of Dong embroidery by the Dong people out of pragmatic wisdom. The combination of clothing and Dong embroidery meets the initial physiological needs of Dong people, such as keeping warm and covering up, as well as the spiritual needs of Dong people, who love beauty and pray for blessings, and also represents the identity of the Dong people, which is a symbol of the Dong people, and obtains the identity of the ethnic group. The combination of backpacks and Dong embroidery not only meets the practical function of carrying children, but also fulfills the psychological demand of the Dong people to give their children a blessing to keep them safe. The intertwining threads of Dong embroidery also serve the practical function of reinforcing the clothes and straps. Even now, these items are still part of the carrier of Dong embroidery.



Figure 56 The traditional carriers of Dong embroidery

Carrier belt and dress, the left picture shows the village people of Lao Ba village in Sanjiang carrying the baby with the carrier belt of Dong embroidery, the right picture shows the sculpture of Dong women with the carrier dress of Dong embroidery on display in Dong Museum. The choice of these carriers reflects the practical wisdom of the Dong people in managing the Dong embroidery culture.

Source: Left photo: Wu Shuanglin photoed in Laoba Village, October 16, 2021;
Right photo: Zhu Linqun photoed in Sanjiang Dong Museum, June 25, 2021

In addition to reflecting practical wisdom in the choice of carriers, in the process of weaving, dyeing, cutting and embroidering management of Dong embroidery, the Dong embroidery's tradition of human-centeredness and making the best use of things is also a reflection of the Dong people's practical wisdom in cultural management. During the Warring States period, Mozi put forward the viewpoint of "Benefiting people, i.e., to do; not benefiting people, i.e., to stop", i.e., to do what is favorable to people, and not to do what is not favorable to people, and to put people at the center of everything. The creators and users of traditional Dong embroidery are Dong people, and the process of its creation and inheritance reflects the practical wisdom of people-oriented. Folk traditional handicrafts cannot be separated from the auxiliary production tools, handicrafts people create a full range of functions, different forms of tools is the basis for the development of traditional handicrafts, contains the essence of folk culture and the concept of creation.

Li Yu mentioned in his "Occasional Remarks on Idle Affair" that "Whenever people make things, they make sure that everyone can prepare them and every family can use them", emphasizing the function of tools that are convenient to take materials and applicable for multiple uses. Dong embroidery production tools are relatively simple, Dong embroiderers have the habit of gathering collectively in the vicinity of the drum tower or wind and rain bridges to chat and embroider, needles

and scissors are convenient for the embroiderers to carry and use the main, as much as possible to show that the small and clever, and can be reused, the Dong embroiderers are basically "everyone can be prepared, home can be used! The Dong embroiderers are basically "ready for everyone and available for every family". At the same time, Dong embroiderers often improve or create ready-made tools or materials according to their needs, and develop a variety of uses for the tools or materials, so that they can be applied to specific production processes. The needle bag used to store embroidery needles is made by the Dong embroiderers through homemade or old material utilization and other means, using local materials and hand-sewn, once worn, it can be repaired and reused, and even if it is not used, it will not pollute the environment. In the subsequent development, the sewing of the needle bag is also based on practicality, focusing on the beauty of the form, and combining practicality and decoration in a single package (Figure 57).



Figure 57 Dong embroidery needle bag

Both pictures are the works of Ms. Wei Lijiao, a non-genetic hereditary bearer of Dong embroidery, with varied shapes, and the main body is made of discarded trimmings and cloth sewing and filling, integrating utility and decoration.

Source: Wei Lijiao Dong sister Xiaoli works by WeChat, July 21, 2023

Making the best use of things is a fine tradition of the traditional Dong people and even the whole Chinese people, whose cultural kernel is to abandon the mode of production and lifestyle of plundering natural resources, to make good and sustainable use and development of nature, to cherish all tangible and intangible gifts of nature, not to easily squander and waste or destroy resources, and to make the best use of things by being thrifty and frugal. China has a cultural tradition of loving and cherishing things, as well as an attitude and way of life of "not abandoning things", which is reflected in the selection of materials, modeling, structural shaping and reuse of wastes, with full consideration given to the value of the use of things. The Dong people are no exception. Dong women are very clear about the use of materials when they weave, dye and embroider, and they may use every part of each piece of material, including edges and corners, in order to ensure the minimization of waste and thus reduce the waste, which embodies the idea of making and using things with thrift and beauty, or in other words, cherishing the material resources of Dong embroidery and making the best use of things.

Finally, the practical wisdom of the cultural management of traditional Sanjiang Dong embroidery is also reflected in the practical functional wisdom of praying for blessings, uniting beliefs, and representing the identity of ethnic groups. One of the sources of the patterns of Dong embroidery is the faith worship of the Dong family members, such as the dragon and snake patterns, sun patterns, spider patterns, etc., which were introduced earlier, and the moon flower banyan flowers, like the ones on the back straps of the Dong ethnic group, are also used for children to keep peace and pray for blessings. The combination of Dong embroidery and carrier clothing often expresses the ethnic identity of Dong people.

3) Aesthetic Wisdom of Traditional Dong Embroidery Culture Management

The aesthetic wisdom of traditional Dong embroidery culture management is in the common pursuit of function and beauty with the Dong people, Professor Hang Ma (2017), curator of the Art Museum of China Academy of Art, summarized six wisdom and ideas of traditional Chinese craftsmanship in the idea of craftsmanship, one of which is the "quality of texture", which emphasizes the unity of the content and form of the creation, and the unity of function and decoration. It emphasizes the unity of content and form in the creation of objects, and the unity of function and decoration (Hang, 2017, p. 98-99). In this article, "Wen" refers to ornamentation, which represents decoration, and "Quality" refers to essence, which represents utility. According to Confucius, "if texture is superior to writing, it is wild; if texture is superior to quality, it is history; if texture is refined, it is a gentleman"; here, "texture is superior to writing" leads to "wildness", i.e., the lack of decorative cultivation will lead to vulgarity and inferiority, and "texture is superior to quality" leads to "wildness". "Text over texture" is "history", decoration from the texture, it will be flashy, pretentious. Good design should be "text" and "quality" harmony and unity, complement each other, that is, "text quality". Traditional Dong embroidery culture management of aesthetic wisdom that emphasizes practical, use-based, but also focus on decoration, focus on aesthetics. Dong embroidery traditional handicrafts both "practicality" and "spirituality", both "art" and "technology". It fully embodies the unity of practicality and aesthetics(Qi, 2018, p. 37).

In addition to practicality, Dong embroidery has always been in pursuit of formal beauty, the pursuit of creativity and ingenuity in the conception of Dong embroidery patterns, the pursuit of excellence in the quality of embroidery, and the pursuit of perfection in Dong embroidery techniques. Dong embroiderers in the embroidery process not only to solve the problem of utilization of Dong embroidery materials, but also to solve the problem of intention, conception and modeling. The whole process of free creation contains the meaning of Dong life and the wisdom of Dong women. If the Dong cloth is only used to cover the body and keep out the cold, there is no need to embroider colorful patterns on the basal lining, and if the Dong strap is only used to carry a child, there is no need to embroider it so beautifully. So they embroider these carriers for decoration, in addition to practical and functional expression of identity and faith worship, but also the pursuit of a visual enjoyment and aesthetic pleasure, is a kind of aesthetic wisdom to enhance the realm of daily life. It can be seen that from ancient times to the present day, Dong people have always emphasized the pursuit of function and beauty in Dong embroidery, and the traditional handicraft of Dong embroidery has pursued both practicality and

aesthetics. The women of the Dong ethnic group attach great importance to the techniques they have mastered and have very high requirements for their skills. The good or bad of Dong embroidery skills is often the standard of the clan's evaluation of Dong women, so they are often very serious in embroidery, pay attention to details, strive for excellence, and the pursuit of color, pattern, technique, etc. "perfect" realm, which is also the pursuit of the value of the spirit of the ancient Chinese craftsmen. The charm of Dong embroidery crafts also lies in the Dong cultural factors embedded in it, and the integration of Dong embroidery techniques with Dong cultural connotations makes "work" and "art" merge into Dong embroidery "craft" (Qi, 2018, p. 37-38).

In conclusion, the aesthetic wisdom of traditional Dong embroidery culture management is a multi-level concept, which is embodied in all aspects of Dong embroidery, including color, pattern, technique and other aspects. Together, these elements constitute the aesthetic characteristics of Dong embroidery culture, in which Dong women express the life, culture and emotions of the Dong people through the beauty of the craftsmanship of embroidery, the beauty of the allegory and symbolism of the patterns, and the richness and harmony of the colors. In the process of embroidery, Dong women pursue exquisite skills and strive to convey their emotions and cultural aesthetic pursuits. This way of expressing art is essentially also a kind of cultural management of traditional Dong embroidery, reflecting the unique pursuit and feeling of the Dong people for the beauty of nature and society, etc. These aesthetic wisdom not only reflects the aesthetic feelings and wisdom of the Dong people, but also enriches the diversity of traditional Chinese culture.

To sum up, Dong embroidery, as a traditional Dong artifact craft that meets the needs of daily life under the farming culture, originates from the local wisdom of Dong women, who hold embroidery needles in their hands and decorate the daily life of the Dong people, and in the long history of Dong embroidery, they have formed ecological and cultural wisdom, practical wisdom, and aesthetic wisdom rich in the local characteristics of the Dong people, and have used the local wisdom of the Dong ethnic group to carry out cultural management of Dong embroidery, which has led to the development of the Dong embroidery. cultural management, which contributed to the development and heyday of Dong embroidery.

B) Local Wisdom of Cultural Management of Traditional Dong Embroidery in the Recession Period

According to the previous section, the period from the Xinhai Revolution to the early stage of reform and opening up is the decline stage of Sanjiang Dong embroidery. During this stage, because of political, economic and cultural factors such as wars, ethnic policies, economic policies, ideological changes, etc., the genealogical structure of the entire traditional handicraft industry was in a general state of withering and dispersal, and the social status and even the basic survival of the traditional craftsmen could not be guaranteed, and the wisdom contained in the handicrafts of past generations was also suppressed in the dusty ground. Also was pressed in the dusty bottom of the box, once bright has become dull, especially during the Cultural Revolution, many traditional crafts and their craft treasures and heritage books have been burned to the ground. Dong embroidery was also once faced with the possibility of decline or even disappearance. It is the spontaneous management role of local wisdom that Dong embroidery has been inherited until now, therefore, at this

stage, the local wisdom of cultural management of Dong embroidery is mainly embodied in Dong embroidery's cultural inheritance.

Whether it is the promotion of the policy of comprehensive sinicization and improvement of customs during the Republican period, or the breaking of the Four Olds during the Cultural Revolution, or the boom of working people at the beginning of the reform and development and the over-emphasis on the economic development, all of them have brought major risks to the living space and social ecological environment of Dong embroidery, which is a test for the inheritance of Dong embroidery, and the local wisdom of the traditional Dong embroidery culture in the period of recession refers to the cultural management and inheritance that have been accumulated in the traditional society of the Dong ethnic group. ways to cope with the loss and decline of cultural traditions.

Traditional Dong culture has always been passed on orally, and so has Dong embroidery culture. Elderly parents and clansmen would teach the younger generation the Dong embroidery embroidery techniques, traditional stories and cultural values contained in Dong embroidery through oral transmission, so that the younger generation could understand the history, techniques and cultural connotations of Dong embroidery. This method of transmission is effective during the period of decline of Dong embroidery, especially when it is hit by external policies, and helps to protect the cultural knowledge from external shocks. Just as the Cultural Revolution, a turbulent period in Chinese history, had a devastating impact on traditional culture and handicrafts such as Dong embroidery, during which written records and publications were subject to censorship and blockades, the oral transmission of local wisdom of Dong embroidery played a role in the cultural management of traditional Dong embroidery, and although it also faced great challenges, the secret transmission of Dong embroidery skills in this way through the oral tradition has also allowed Dong embroidery to be passed on and not completely extinct. This traditional education system of oral transmission allowed the younger generation to remember the skill of Dong embroidery at a critical time for its inheritance, and quickly resumed the skill after the policy was liberalized, which ensured the inheritance of the skill and allowed the younger generation to learn the cultural connotations of Dong embroidery from memory.

In addition, learning and borrowing from excellent works is a common means of passing on culture. When traditional culture and handicrafts such as Dong embroidery were hit by political destruction such as the Cultural Revolution, local wisdom played a key role in managing the preservation of excellent Dong embroidery handicrafts. As the traditional Sanjiang Dong people mostly live in the mountains and forests, the mountains and forests are dense and easy to hide. When all Dong embroidery products were to be handed over for destruction during the Cultural Revolution's destruction of the Four Olds, there were some Dong embroidery works that were protected by Dong embroiderers by adopting the strategy of cultural concealment, hiding or otherwise to avoid destruction. The old generation of inheritors, Qin Nai Shiqing, experienced these years, and she told the Researcher that there were some Dong embroidery works in Tongle Village at that time that were preserved in this way. During the extreme political environment of the Cultural Revolution, the Dong ethnic group and even the whole Chinese society suffered great turbulence and destruction, and traditional culture and handicrafts such as Dong

embroidery were severely impacted, and many cultural heritages and skills were destroyed. However, some Dong embroidery inheritors still managed to keep Dong embroidery alive under these very difficult circumstances through secret oral and hidden local wisdom, which to a certain extent helped the management and inheritance of traditional Dong embroidery culture, and this provided the basis for the subsequent revival of Dong embroidery after its deaccessioning, and the skills continued to be used, and the Dong people gradually had the opportunity to revive and promote this important cultural heritage.

One of the main objectives of cultural heritage management is the preservation of traditional knowledge and skills. In the absence of a modern knowledge system of cultural management, the Dong people manage Dong embroidery through local wisdom in order to pass on the culture of Dong embroidery, and the passing on of such knowledge and skills is usually considered part of local wisdom. Through the cultural heritage management of local wisdom, the Dong society can take measures to preserve and maintain traditional local wisdom and train the younger generation of Dong embroidery culture bearers in order to prevent its loss or disappearance, so as to ensure the continuation of local wisdom.

B) Local Wisdom of Dong Embroidery Cultural Management in the Recovery Period

The local wisdom of Dong embroidery culture management in the recovery period refers to relying on the wisdom and strategies of local Sanjiang Dong communities and Dong embroidery culture inheritors to recover and protect and manage the Dong embroidery cultural heritage after the traditional culture of Dong embroidery has experienced a downturn or a crisis, under the leadership of the national and local government policies and the intervention of modern cultural management policies. The local wisdom of Dong embroidery cultural management in the recovery period involves many aspects, including the original ecological wisdom, practical wisdom and aesthetic wisdom, as well as modern economic wisdom, and is itself a comprehensive management mode, emphasizing the collective participation of the Dong community, involving the inheritance of traditional Dong embroidery skills and development and protection, sustainable resource management and cultural dissemination, etc., which are mainly manifested in the traditional Dong embroidery, reinvention and Commoditization. Dong embroidery practitioners have adapted to the development of the times and used local wisdom to re-invent and commercialize Dong embroidery, expanding the economic value of Dong embroidery and further reconstructing the ethnic identity of Dong embroidery.

Nowadays, while the practicality of many traditional handicrafts is getting lower and lower with the development of modern science and technology, and their aesthetic styles are also disappearing because they don't meet the aesthetic tendency of the modern society, Sanjiang Dong embroidery, as an intangible cultural heritage of living heritage, survives in the daily life of the Dong people, which on the one hand, indicates that the ecological, practical, and aesthetic wisdom and their underlying values are the most important elements of traditional handicrafts, and on the other hand, it shows that the ecological, practical, and aesthetic wisdom of traditional handicrafts is the most essential. On the one hand, it shows that the best ecological, practical and aesthetic wisdom of traditional handicrafts and the value

system behind them still exist and adapt to modern times, and on the other hand, it also shows that the modern practitioners of Dong embroidery have demonstrated new local wisdom and modern values in the revival and development of Sanjiang Dong embroidery.

Under the impact of modernization and globalization, changes must be made in order to inherit and develop Dong embroidery. According to Max Weber (1922), both instrumental and value rationality exist in modern society, and they are often intertwined. In the field of business, organizations can pursue efficiency and profit while also considering social responsibility and ethical principles (Max Weber, 1922). The modern local wisdom of Dong embroidery starts from Max Weber's so-called instrumental rationality and closely follows his value rationality. Dong practitioners rationally utilize the resources of Dong embroidery, try to explore the real value of Dong embroidery to promote economic and social development, and regard Dong embroidery itself or certain elements and components of Dong embroidery as important cultural resources, cultural capital, and the specific virtue of technological innovation for traditional reinvention, which is also the basic meaning of the return of this kind of intangible cultural heritage of Dong embroidery to integrate into the modern life practice. In addition, in addition to tapping the real economic value of Dong embroidery, Dong embroidery practitioners also continue to tap the spiritual value behind the instrumental nature of Dong embroidery traditional handcrafts. On the one hand, by appreciating the cultural connotations of the excellent works of Dong embroidery handcrafts from ancient times to the present day, they deepen their knowledge of tradition and its relationship with modern times, so as to consolidate the local cultural subjectivity of Dong embroidery, construct the ethnic identity of Dong embroidery, enhance the cultural self-confidence of the Dong group, stimulate the further creative spirit, and at the same time maintain and develop the diversity of human civilization. On the other hand, by experiencing the qualities of excellence and the pursuit of excellence that the traditional handcraft skills of Dong embroidery have, the contemporary artisan spirit is shaped (Xie, 2019, p. 120-123). In the process, the inheritors and Dong embroidery-related practitioners have been dedicated to the pursuit of craftsmanship and excellence, and some of them have been recognized by the government at the official level (Figure 58).





Figure 58 "Liuzhou Artisan Day" activities conference 2023 Liuzhou City, the "Liuzhou Enterprise Day" and "Liuzhou Artisan Day" activities conference. On the left, the government awards certificates to inheritors who have been honored with the title of Liuzhou Craftsmen. Hou Fangni, the founder of Liuzhou double-sided paper-cut embroidery and a master of arts and crafts in Liuzhou City, was awarded the honor, as she developed double-sided paper-cut embroidery by combining Dong paper-cut embroidery with double-sided embroidery; on the right is the certificate of her honorary title.

Source: Provided by Hou Fangni, April 26, 2023

The decline of traditional handicrafts in modern times is directly related to its consumer market and cultural soil. Since its birth, Dong embroidery and its costumes have been a necessity for Dong women's daily life and a symbol of Dong ethnic identity. However, based on the impact of industrialized production on traditional handicraft production, on the one hand, modern clothing has replaced the original Dong embroidery costumes, and the ethnic identity of Dong embroidery and its costumes has become less solid, and on the other hand, inexpensive machine-embroidered products have squeezed out the market share of the handicraft production of necessities. On the other hand, inexpensive machine embroidery products also squeezed out the market share of handicrafts in the production of necessities of life, and Dong embroidery handicrafts naturally declined. However, when the development of industrial products reaches a certain level, the diversified market demand requires the cultural and emotional characteristics of Dong embroidery handicraft products. Therefore, no matter from the point of view of ethnic identity or the development of Dong embroidery itself, it is necessary for the contemporary practitioners of Dong embroidery to utilize local wisdom to manage the cultural heritage of Dong embroidery. This kind of local wisdom of cultural heritage management lies in the active support and cooperation of local Dong people to government policies and cultural and tourism festivals on the one hand, and on the other hand, it is mainly reflected in the traditional re-invention of Dong embroidery practitioners. One of the tasks of Dong embroidery inheritors is to inherit the cultural traditions of Dong embroidery and at the same time, through the means of re-designing and re-inventing, to develop different dimensions of Dong embroidery, so

as to make the consumers' eyes stay on Dong embroidery handicrafts again. One of the tasks of Dong embroidery inheritors is to inherit the cultural tradition of Dong embroidery and at the same time develop different dimensions of Dong embroidery functions by means of redesign and reinvention, so as to make consumers' eyes stay on Dong embroidery handicrafts again, to reawaken the consumer desire for personalized aesthetics and ethnic and cultural identity, and to make it a non-mainstream form of daily consumption. When a local craft is oriented in different dimensions, it will be dynamic as far as the development of the craft is concerned. It is only then that this craft may take on different faces and be well preserved. Therefore, diversity has become a very important criterion in Dong embroidery craft.

Traditional reinvention refers to the rediscovery and application of traditional methods, techniques, knowledge or values to solve modern problems or meet new needs. This concept emphasizes the importance of traditional wisdom, believing that it still has value in contemporary society and can provide useful solutions to many challenges. This is the case with Dong embroidery. Traditional reinvention of Dong embroidery refers to the rediscovery and application of traditional methods, techniques, knowledge or values on the basis of inherited traditions, so as to integrate Dong embroidery with the modern society through innovation and fusion, create new art forms and fields of application, revitalize Dong embroidery, and enhance the ethnic identity of Dong embroidery. The traditional reinvention of Dong embroidery can be carried out through design innovation, cross-border cooperation, digital technology and innovation, social welfare and sustainable development, and private museum display.

1) Design Innovation in Pattern Craft: Dong embroidery inheritors and embroiderers are encouraged to combine traditional Dong embroidery patterns and techniques with modern design elements to create novel and unique Dong embroidery works. With the broadening of vision and the change of ideological concepts, Dong folk embroidery artists have not been satisfied with just staying in the traditional form of embroidery patterns, they rely on their own wisdom to create new embroidery patterns, such as character scene embroidery, twelve Chinese zodiac signs, twelve constellations and so on. Character scene embroidery is rare in Sanjiang area, and it is a new form only appeared in modern times. Like the district-level inheritor Wei Qinghua is the first person to create the character scene embroidery in Sanjiang Tongle, she created the first character embroidery called "Walking Walled" is based on the local custom of the Dong people to sing and sit at night and create, although the form of beauty and even color collocation and so on have some deficiencies, but also for the Dong embroidery pattern material above the introduction of a new field. The combination of the twelve signs of the zodiac, the twelve constellations, and the songs of praise and even animated characters has also expanded the pattern of Dong embroidery, such as the Museum of Dong Embroidery has twelve zodiac patterns of embroidery works (Figure59). Different materials, techniques, colors and forms can also be tried to give Dong embroidery seating pieces more texture, layers and modernity, making them more visually appealing.



Figure 59 Recent patterns of Dong embroidery

Dong embroidery character scene embroidered walking village and twelve Chinese zodiac, these patterns are recent patterns of Dong embroidery, which enriches the content of Dong embroidery patterns, the left picture is the walking village of inheritor Wei Qinghua, the right picture is the twelve Chinese zodiac of Dong Embroidery Museum

Source: Left photo: Taken from Chen Jiemei; Right photo: Zhu Linqun photoed at Sanjiang Tongle Dong Embroidery Museum, August 9, 2022

2) Carrier Expansion and Cross-border Cooperation: industrial integration can be carried out through cooperation and application expansion with other fields, so that the art of Dong embroidery can go out of the traditional carrier form and enter into wider fields, such as fashion design, home decoration, craft gifts, and so on. For example, cooperating with fashion designers to integrate elements of Dong embroidery into fashion design, Wei Qinghua has cooperated with international designers to integrate Dong embroidery as a design element into the field of globalized fashion and art; cooperating with interior decorators to apply Dong embroidery in home decoration; cooperating with product designers to apply Dong embroidery in the design of daily necessities; and combining with the design of public space to apply Dong embroidery works in public art installations in urban space. Combined with the design of public space, the Dong embroidery works are applied to the public art installations in urban space, so that more people can come into contact with and appreciate the art of Dong embroidery, and promote cultural diversity and inclusiveness; of course, more non-hereditary inheritors will combine the Dong embroidery with the jewelry, pendants and other small decorations, and embroider more trinkets that are closely related to the daily life of the people (Figure 60); In addition, we can also exchange and cooperate with artists of different regions and nationalities, and integrate the different cultural elements into the Dong embroidery to create unique styles and forms of expression, and provide the best opportunity for the people to learn the art of Dong embroidery. In addition, we can also communicate and cooperate with artists from different regions and nationalities to integrate different cultural elements into Dong embroidery, creating unique styles and expressions, and injecting more innovative elements and artistic inspirations into Dong embroidery. Such cross-border cooperation can inject new vitality and commercial value into

Dong embroidery, expand the influence and popularity of Dong embroidery, and at the same time promote the diversified development of culture.



Figure 60 The cooperation between Dong embroidery and fashion industry and the expansion of carrier

The upper picture shows the cooperation between Wei Qinghua and Yiwen brand, applying Dong embroidery to modern fashion products, the lower left shows the modern related small products of Dong embroidery like jewelry earrings, necklaces, hairpins, etc., and the lower right shows the exhibition and sale goods of Qinghua Embroidery Room of the Dong Embroidery Experience Pavilion of Dong Embroidery Sanjiang Dong Embroidery in the Dong Doye Festival, all of which reflect the traditional reinvention of Dong embroidery

Source: Top photo provided by Wu Shuanglin, December 13, 2020; bottom left: Provided by Wei Lijiao June 17, 2023; bottom right: Zhu Linqun photoed at the Sanjiang Dong Doye Festival October 27, 2022

3) Digital Technology and Innovation: With the development of digital technology, the traditional reinvention of Dong embroidery can be innovated and explored by using digital tools and technology, which can provide more possibilities for the protection, inheritance, ethnic identity, as well as creation, display and dissemination of Dong embroidery. Firstly, through digital technology, the patterns, techniques and history of traditional Dong embroidery can be recorded and preserved, which can prevent loss and preservation, as well as publicize and promote the cultural value and artistic charm of Dong embroidery using mobile applications or online platforms for wider dissemination; secondly, pattern design and pattern creation can be carried out through digital technology, and even virtual reality and augmented reality technology can be utilized to present Dong embroidery art as an immersive experience; again, digital tools and platforms can promote communication and cooperation among Dong embroidery artists, create more creative opportunities and possibilities, and help creators realize the integration of Dong embroidery art with other fields; in addition, digital display methods and online sales channels provide new ways for the promotion and commercial development of Dong embroidery, and online live broadcasting provides new channels for the dissemination and exhibition of Dong embroidery. Wei Fengxian, a district-level inheritor of Dong embroidery,

participated in the online live broadcast organized by InterCloud TV together with Wu Shuanglin and Hou Fangni to show the craftsmanship of Dong embroidery, which is conducive to the dissemination and inheritance of Dong embroidery (Figure 61).



Figure 61 The digital online broadcast of Dong embroidery

In which Wei Fengxian, the district-level inheritor of Dong embroidery, participates in the online broadcast together with Wu Shuanglin, the inheritor of Dong costumes, and Hou Fangni, the master of arts and crafts of Liuzhou City, is in essence a traditional re-invention of the dissemination and inheritance of Dong embroidery
Source: Provided by Wu Shuanglin, May 22, 2021

4) Social Welfare and Sustainable Development: Traditional reinvention can be combined with social welfare activities and sustainable development. For example, the inheritors of Dong embroidery and Dong costumes are actively involved in the cause of public welfare activities to promote the traditional culture of the Dong people, especially serving as docents in museums or art galleries free of charge, explaining the traditional culture of the Dong people such as Dong embroidery and costumes to tourists, and playing the role of inheritance and dissemination of the traditional culture of the Dong people (Figure 62). In addition, through the creation of the Dong embroidery of animal and plant patterns combined with the theme of environmental protection and ecological protection, to convey the modern values of concern for nature conservation, ecological balance, environmental awareness and sustainable development, to enhance public awareness and attention to environmental protection, and to advocate social responsibility and sustainable development. Recyclable materials, organic fibers or recycled fibers can also be used for embroidery, advocating environmentally friendly materials and sustainable production methods and consumption habits. Through such innovation and practice, Dong embroidery, a traditional art form, expands its social value and sustainability, making a positive contribution to social development.



Figure 62 Social welfare and new dissemination of Dong embroidery
Wu Shuanglin, the inheritor of Dong costume, explains the knowledge about Dong costume and Dong embroidery to primary and middle school students in Liuzhou Mass Art Museum, and the innovative practice of dissemination way of traditional culture of Dong embroidery and costume.
Source: Provided by Wu Shuanglin, June 26, 2023

5) Private Museums' Exhibition Displays: With the management of Dong embroidery intangible cultural heritage in the continuous development of productive conservation of heritage projects, it has prompted the conservation of multifunctional museums (display halls) to become a necessary model. At the folk level, private museum display becomes one of the ways to display and disseminate the Dong embroidery culture in Sanjiang County, which involves the issue of cultural space and is the focus in the development of the productive conservation program of Dong embroidery. This kind of private museum display not only needs the inheritor to preserve the complete handcraft process and systematic material collections, but also needs to have a certain scale of processing places and practitioners for displaying collections, selling embroidery and negotiating business, piling up raw materials and tools, and a large workroom where masters and apprentices work together, so as to make it both a showroom, a storage room, a handcraft workshop, an inheritance base, a training classroom, and even a Multiple functions such as tourist attractions, all of which are related to the spatial development of Dong embroidery. The conservation model of a private museum will be beneficial to the long-term development of the project in the local community. The Sanjiang Dong Embroidery Museum is the private family museum of two district-level inheritors, Wei Qinghua and Yang Tiantian ,The Sanjiang Dong Embroidery Museum has two floors of pavilions(Figure 63). The first floor displays Dong embroidery implements such as spinning machines,

stranding machines, and rowing machines, while the second floor showcases Dong embroidery works such as backpack covers, clothes, turbans, and hats. The museum is a private house, which is connected with the living room, and has the functions of living, receiving guests to negotiate business, displaying exhibits, embroidery experience, embroidery training and merchandise trading, etc. The museum is a private house, which is connected with the living room. Sanjiang Dong Embroidery Museum is responsible for the inheritance of Dong embroidery skills, cultivation of technical talents, dissemination and exchange of Dong embroidery culture. Subsequent cooperation with colleges and universities will focus on rational planning, training of Dong embroidery talents and vocational education, as well as innovation, development and inheritance on the basis of local traditional Dong embroidery.



Figure 63 Sanjiang County Dong Embroidery Museum

Located in Tongle Township, is a private museum, is the embodiment of Dong embroidery inheritors to participate in the management of cultural heritage, the picture on the left is the entrance of the Dong Embroidery Museum, the door left with contact information, no one can contact the curator to open the door to visit the museum, to a certain extent, reflecting the flexibility of private museums, the picture on the right is the museum of the works on display

Source: Zhu Linqun photoed August 8, 2022

In conclusion, the reinvention of tradition is also a reflection of the local wisdom of the Dong inheritors, which not only enriches the connotation and expression of the Dong embroidery art, injects new vitality and vigor into the art of Dong embroidery, but also helps to promote the sustainable development of the Dong embroidery industry, as well as the dissemination of the Dong culture and the identity of the ethnic groups. Through the reinvention of tradition, Dong embroidery can continue to develop and be inherited in contemporary society, and can be combined with different fields and levels, integrated into the trend and aesthetic needs of modern society, creating more diversified, innovative and influential art forms and application fields that are in line with the times, while at the same time showing the charm and diversity of innovation. This kind of reinvention not only enriches the connotation and expression of Dong embroidery art, injects new vitality and vigor into the art of Dong embroidery, lays the foundation for the Commoditization of Dong embroidery, but also helps to promote the sustainable development of Dong

embroidery industry, as well as the dissemination of Dong culture and the reconstruction of ethnic identity.

4.2.2 Commoditization of Sanjiang Dong Embroidery

Commoditization is one of the main means to manage the development of Dong embroidery cultural heritage at the folk level of Dong embroidery under the guidance of the national level, and it is the main destination after the reinvention of Dong embroidery traditions, the embodiment of the modern value of Dong embroidery, and in essence, it also embodies the local wisdom of Dong embroidery cultural management in the period of recovery.

In the 1980s, Appadurai opened the paradigm of cultural anthropology's research on the social life of things. Firstly, Appadurai redefined commodity, he regarded commodity as a stage in the social life of an object, and an object experiencing richness must go through the process of commodification, decommodification and even re-commodification (Appadurai A, 1986). Kopytoff starts with the process of commodification and de-commodification of slaves and tries to document the process of commodification through cultural biography, arguing that things, like people, have uncertainty of identity and value as the scene changes (Igor K, 1986). Blaine Spooner discusses the flow of Oriental rugs between places of origin and places of consumption. He argues that along with the influx of Oriental rugs into Europe, the relationship between weaver and merchant, maker and consumer, East and West, changed, and that rugs were used both as a commodity and as a cultural signifier (Brian, 1986). In the 1990s theories of the commodification of heritage, Ashworth defined heritage as "a contemporary commodity intentionally created to satisfy contemporary consumption" (Ashworth, 1994). Scholars have associated cultural heritage with commodities, and the process of transforming material and spiritual cultural things, which were not originally subject to sale and exchange through money, into commodities that can be bought, sold and exchanged for monetary equivalence under the conditions of a modern market economy is called commoditization. The Guiding Opinions on Strengthening the Productive Safeguarding of Intangible Cultural Heritage issued by the Ministry of Culture of China states: "On the premise of preserving the authenticity, wholeness and inheritance of the intangible cultural heritage and passing on intangible cultural heritage skills, the intangible cultural heritage and its resources can be transformed into cultural products by means of production, circulation and sales, thus realizing productive safeguarding." In essence, it is the capitalization commoditization of intangible cultural heritage, which is to realize the conversion of resources to products through the market mechanism, so that the social resources can be optimally allocated, and then promote the effective protection and inheritance of intangible cultural heritage (Yao & Tian, 2021, p. 89). There are many dilemmas in the process of capitalization of Dong embroidery, if all rely on the government's administrative power to maintain its inheritance and development, it is very difficult to sustain for a long period of time, therefore, it is necessary to have the participation of the power of the civil level and support.

Cultural heritage becomes cultural heritage products through traditional reinvention, and cultural heritage products shape ethnic identity through commoditization. In this regard, the Commoditization of Dong embroidery refers to the process of commoditization, marketization and industrialization of Dong

embroidery products, which are traditionally self-sufficient in the family and reinvented through traditions, through market exchange and exchange for money under the market economy. Its manifestation is the whole activity process of Dong embroidery practitioners such as Dong embroidery producers and operators and Dong embroidery consumers and cultural tourists in the process of Dong embroidery gazing, buying and selling and monetary equivalent exchange (Pan, 2022, p. 9-10). Sanjiang Dong embroidery traditional culture itself has the ecological, practical and aesthetic cultural characteristics of Dong embroidery with Commoditization value, Sanjiang Dong embroidery dependent on the natural ecology and historical and cultural heritage of Dong embroidery is a prerequisite for the production of Dong embroidery products, its patterns, technology and color matching and other forms of aesthetic characteristics and cultural connotations contained in the Dong embroidery to lay the foundation for the Commoditization of the Dong embroidery, the Dong embroidery The traditional re-invention of Dong embroidery for the commoditization of Dong embroidery market development and application of the fundamental products. At present, the Dong embroidery commodity market flow circle takes Sanjiang county town and Tongle township as the focus point, radiating to the surrounding counties and out of the province with the distribution characteristics, and the business subjects and business mode are expanding, providing convenience for people to consume and use. Dong embroidery specific trade bazaars, handmade workshops, non-heritage enterprises are on the rise, becoming the most intuitive characterization of the Commoditization of Dong embroidery, which is an important field for the display of local ethnic culture. Many embroiderers and local businessmen have come out of the Dong mountains in Sanjiang due to the operation of Dong embroidery, Wei Qinghua, Wu Shuanglin and other inheritors have entered the city to engage in the Dong embroidery-related industries, and some outsiders have also flocked to Sanjiang to devote themselves to the industry of Dong embroidery, business development, and play the role of leading the way to prosperity in the battle against poverty, driving tens of thousands of embroiderers out of poverty and increasing their incomes, and ushering in a new recovery of the Dong embroidery (Pan, 2022, p. 1-2). And Dong embroidery in the production and processing and uses and other aspects of the change, gradually from the self-sufficient ecological way gradually to commodity production, market supply of industrialized development road, widely used in modern clothing, tourism commodities, household goods and other areas (Hu&Zhang&Chen, 2020, p. 350). And in order to study the Commoditization of Dong embroidery, it is necessary to study its production and operation mode and interest groups.

A) Production and Management mode of Commoditization of Sanjiang Dong Embroidery

The production mode of Commoditization of Sanjiang Dong embroidery is dominated by family and individual household production and operation mode, embroidery workshop and studio production and operation mode, and enterprise company production and operation mode, which serve different market segments;

1) Family and Individual Household Production Mode

For a long time, Sanjiang Dong's "male farming and female weaving" division of labor has made Dong women become the main force of Dong embroidery, and their families have become the original place of embroidery production, and

"wear their own embroidery, embroider their own wear, and take the rest to the market" has become the common production state of Dong women. The production state of Dong women is common. With the economic benefits brought by the Commoditization of Dong embroidery in the process of cultural tourism, many Dong women who know how to embroider have picked up the needles and threads to make embroidery products for sale, and a lot of folk embroidery retailers have appeared in many places in Sanjiang, who either take the family as the place of production and management, and carry out the production of embroidery in accordance with their own wishes and time, and take the products to the bazaar to set up stalls for retail sale or set up stalls for sale in tourist attractions when they finish embroidering in order to get subsidies for their families, so that embroidery becomes a supplement to the family economy. Embroidery has become a supplement to the family economy (Figure64). Either they open individual stores for Dong embroidery handicrafts and Dong dresses in the townships, directly treating embroidery as a way of earning a living, running their own individual stores for retailing, or undertaking private customization of Dong embroidery and its dresses (Figure65).



Figure 64 Families and individual households produce and operate Dong embroidery
The left photo shows stalls selling Dong embroidery-related handicrafts at the tourist attractions of Sanjiang Chengyang Bazaar, this type of seller is often an individual elderly person, mainly targeting tourists to sell; the right photo shows stalls selling Dong embroidery at the street market in Tongle Township, Sanjiang, and the right photo shows stalls selling Dong embroidery in Tongle Township, this type of seller is more miscellaneous, there are also private retailers, and there are also studio workshop owners.

Source: Left photo: Zhu Linqun photoed at Chengyang Bazaar, February 15, 2023;
Right photo: Zhu Linqun photoed at Tongle Township, May 8, 2022



Figure 65 Individual store of Dong embroidery and its costumes
 Individual retail store of Dong embroidery handicrafts and Dong costume commodities opened on Tonglexiang street, also undertake private customization business of Dong embroidery and its costumes
 Source: Zhu Linqun Photoed at Tongle Township Street, August 8, 2022

2) Embroidery Workshop and Studio Production and Operation Mode

Embroidery workshops and studios are often founded by some non-genetic inheritors, such as Qinji Embroidery Sho in Sanjiang County, Shi Zhen Dong Embroidery Workshop in Sanjiang County, Sanjiang Xiumei Handmade Embroidery Specialized Cooperative, and Wei Fenxian's Studio, etc. This kind of business model often employs some embroiderers, which is an effective solution to the problem of employment of some Dong women who choose to have a side business on the spot, to subsidize the family and to alleviate the economic pressure. These places commonly employ women from the countryside, i.e., they entrust the processing to local embroidery masters, deliver the embroidered pieces on time and pay them according to piecework. It is common for rural women to engage in embroidery on a part-time basis while taking care of their families, and "carrying children, embroidering flowers, earning money, and supporting their families" is a close-up of their lives. The production mode of receiving orders is relatively free time, completion of the deadline, in line with the rural women's time allocation and the rhythm of agricultural work. However, Yang sweet curator told the Researcher, now the Dong embroidery embroiderer is not as good as before, Dong embroidery is too slow to make money, the local left-behind women choose to pick tea and other higher-income industries to do part-time work. It seems that Dong embroidery has become the last choice for people who are forced to make a living, and the employment orientation of the middle-aged and elderly disadvantaged groups. In addition, the studios or embroidery workshops founded by the inheritors often undertake business such as research and education and training for embroiderers (Figure66).



Figure 66 Wei Fengxian studio

The left picture is the appearance of Wei Fengxian studio, the upper right picture is Wei Fengxian in the studio to the teachers and students of Donghua University, Guangxi University, the lower right picture is Wei Fengxian in the embroidery to give training, the inheritance founded by the work of the Dong embroidery, that is, to undertake the task of Commoditization, and also to undertake the function of research and training

Source: Left photo: Zhu Linqun photoed August 8, 2022; Right photo: Provided by Wu Shuanglin, August 26, 2021

3) Production and Operation Mode of the Enterprise Company

In the era of globalization in the 21st century, Dong embroidery is dependent on the cultural tourism market in the national and local government policies and cultural support, through cultural heritage management, the traditional reinvention of Dong embroidery, Dong embroidery is gradually formed on the fingertips of the industrialization of the road of development. Sanjiang Dong Autonomous County has witnessed the emergence of a number of folk Dong embroidery craft companies, such as Sanjiang Chuanfu Dong Embroidery Co. These Dong embroidery companies are mainly engaged in the design, production and sales of traditional Dong embroidery costumes, Dong embroidery handicrafts, as well as Dong embroidery cultural and creative products, and the enterprise company type often becomes the main protagonist of mass production. Some large companies set up embroidery factories in cities, and organize women who can embroider in the countryside to come to the city to sit in the embroidery class, or women who have moved to the city and are waiting to be employed can work in the factories, and settle their wages according to the piecework or hourly wage, which is one way to ensure

the production of hand embroidery. Another way is to set up workshops in towns or villages with sufficient human resources for embroidery, select workshop leaders, and then transport part of the raw materials for production from the company's headquarters, so that women in the villages can collect the order patterns and embroidery materials from the nearest workshop, process them at home, and deliver the products on schedule, which is the main mode of production adopted by many companies nowadays. These companies on the one hand through the traditional re-invention of Dong embroidery to broaden the field of application, on the other hand, through the combination of offline and online sales channels, to develop a new consumer groups of Dong embroidery, by tourists and other consumers of praise and favor, the initial formation of the industrial scale, to the local community of Sanjiang to bring good economic and social benefits.

In addition to large-scale handmade production, Dong embroidery machine-based production also forms one of the main ways of enterprise production, with a large part of the total number of individual businessmen and enterprises in Sanjiang being machine embroidery production. With the arrival of the information age, making the demand for practical embroidery products less and less, wearing increasingly modernized, Dong embroidery traditional dress rose to ceremonial consumption and performance display. Hand embroidery is flexible, full of soul and ideas, but time-consuming and costly. Machine embroidery is always a template, but efficient mass production, low price, penetration pricing strategy to quickly capture the market, becoming a mass consumer product. Expensive hand-embroidered apparel has become a prohibitive consumer desire for most families, and the emergence of machine embroidery and other products has its own value in meeting the apparel needs of the average family. Handmade embroidery is moving towards the high end, while machine embroidery is moving towards the mass market, and the two are not contradictory to each other (Pan, 2022, p.29-36). Therefore, a lot of Dong embroidered clothes or embroidered pieces on the market in Sanjiang are machine embroidered products. The Researcher interviewed a Yang surname Dong embroidery and clothing individual shopkeeper on Tongle Street and was informed that most of the embroidered clothes made by him are machine embroidered embroidered pieces, which are imported from the county town of Sanjiang, and that there are only a very few customized Dong embroidered clothes that are hand-embroidered pieces, and that there is a big difference in price between the two. The price difference is huge.

Dong embroidery business sales also exists in a variety of forms, both direct wholesale and retail, but also relying on all kinds of investment activities, exhibitions and sales, network online and live and other sales modes, sales methods are very flexible. Like the Dong embroidery inheritor Wei Lijiao teacher in the name of the Dong sister Xiaoli in the online sales of its studio works.

B) Relevant Interest Groups of Sanjiang Dong Embroidery

Commoditization

1) Masters of arts and crafts and non-genetic inheritance groups are often the main representatives of the commoditization of Dong embroidery, the top figures of Dong embroidery skills, the main figures in the reconstruction of Dong embroidery community identity, and bear the heavy responsibility of inheriting Dong embroidery culture and revitalizing Dong embroidery crafts. The success of every arts and crafts master and inheritor is not by chance, but is the result of a combination of opportunity

and hard work. Often are since childhood efforts to learn skills, and then after a competition of embroidery skills to stand out, they either run their own stores, studios or enterprises on the Dong embroidery re-invention and commoditization, or in schools, museums, art galleries and other places to disseminate the Dong embroidery culture tours, or in the field of training of the embroiderer and research activities. In addition to leading the embroiderers to create profits and revitalize the economy, the inheritors also need to complete the corresponding inheritance tasks. They often have a record book in their hands to record the information related to the inheritance training, so that they can respond to the annual assessment of the non-genetic inheritance.

2) Design and operation of embroidery and dissemination of the role of a complex and diverse, need to have a variety of skills and knowledge. It is a new type of professional role under the commoditization of modern Dong embroidery, often able to undertake both embroidery design and production and production process control, as well as procurement, supply chain, cost control and financial management, marketing and sales, and customer service. They are capable of promoting Dong embroidery on modern networks and specialize in social media and Dong embroidery web content dissemination. As a design-operate-embroidery and communicator, they also need to understand the legal and intellectual property issues related to the embroidery business, including trademarks, patents, and copyrights, and be able to track industry trends, constantly learn new embroidery techniques and design concepts, innovate products and improve services and seek opportunities to expand product lines or enter new markets. Currently there are relatively few people in this category, mostly people with higher education, like my key threader Wu Shuanglin and Dong embroidery inheritor Qin Guizhen can be categorized in this category. Designing and running an embroidery business requires multidisciplinary knowledge and skills, as well as creativity and a persistent work ethic. Strong connections are made with the embroidery community and potential customers, and efforts are made to promote the Dong embroidery brand and Dong embroidery culture through marketing and communications.

3) Embroiderers are the main force in the industrialization of Dong embroidery commoditization and inheritance. As a craft product, a large number of professional technicians are inevitably needed to carry out commercialized and professional production, and most rural women of the Dong ethnic group have mastered the embroidery craft, so driven by the economic interests, these female groups who have mastered the embroidery skills will inevitably take part in the social division of labor system, and become one of the main subjects indispensable to the development of the Dong embroidery industry. Embroiderer is a pronoun given by the society to the group of people who master certain embroidery skills or specialize in the production of Dong embroidery (Pan, 2022, p. 57). Wu Shuanglin told the Researcher that the embroiderers of Sanjiang Dong tend to be less educated people, occupying a higher proportion, 95% of them are around 45 years old and above. The process of the embroiderers from self-sufficiency to participation in the commoditization of Dong embroidery is actually the history of the development of Dong embroidery capitalization. The commoditization of Dong embroidery not only brings them visible and tangible economic rewards, but also expands their living

space, broadens their horizons, and improves the initiative of economic domination, and their social identity is changing.

4) Dong Embroidery and Dong Embroidery Costume Performers are people who display Dong embroidery and wear Dong embroidery costumes in various festivals and performances. Some of these people are local Dong women who put on their costumes when participating in activities organized by the local government or the villages themselves, and become Dong custom performers and objects of attention for tourists. Other women are also engaged in the profession of performing, but both local and other women have come to identify with Dong embroidery and its costumes in the process of performing. The performance itself has become a form of commoditization.

5) Dong embroidery related products merchants: online or offline merchants who operate Dong embroidery related products, including inheritors, embroiderers, locals and external merchants who enter the Dong embroidery industry. This is the most direct beneficiary of the commoditization of Dong embroidery and the promoter of the capitalization of Dong embroidery, but not necessarily all of those who have mastered the traditional handicraft skills. As the commoditization of Dong embroidery deepens, the economic benefits brought by Dong embroidery are obvious to all, and men, young people, and people from other ethnic groups have joined the Dong embroidery industry. In the Sanjiang Dong area, Dong embroidery vendors have gone through a process of "individual street stalls" to "Dong embroidery stores". In Sanjiang Dong area, the Dong embroidery traders have also experienced the adjustment of business mode from "individual street stalls" to "Dong embroidery shops" and "starting enterprises". Corresponding to the emergence of sitting business, store retailers, traveling merchants, businessmen, such as businessman title. Among them, the sitting merchant is the merchant who does not rush to the market to set up stalls, where there is a market, where there is the shadow of the sitting merchant. Traveling merchants are merchants who sell Dong embroidery in various areas of the country and even abroad at irregular and irregular intervals. They are the important force on the road of commoditization of Dong embroidery, the propagator and inheritor of Dong embroidery culture, and the main source of design and operation embroidery and propagator. Wu Shuanglin, for example, has sold or displayed Dong embroidery products in various regions of China at irregular intervals, or traveled far and wide to deliver to collectors of costumes, art designers, and museums and research institutes that she knows (Yang, 2002, p. 52).

Dong commoditization has brought some economic gains to people, attracting different groups of people to participate in it and playing different facilitating roles. Over time, invariably they have joined the Dong embroidery inheritance and protection team, managing the development of Dong embroidery at the folk level, and spreading the traditional culture of Dong embroidery while seeking benefits.

A) Impact of Commoditization of Dong Embroidery on Local Society

In the development process of China's ethnic minorities, with the deepening of cultural tourism and the commoditization of Dong embroidery, the communication between the Dong ethnic group and the outside world has become more and more profound, and Dong embroidery, as an intangible cultural heritage, has gradually entered the public's field of vision in China and even in the world. In

Bourdieu's view, cultural capital is a social form centered on the rules of human interaction, and the interaction with different people in the outside world opens up the management horizons and thinking concepts of folk Dong embroidery practitioners. The outside world's business experience and management models are integrated into the commoditization of Dong embroidery for cultural and economic feedback. Especially after the Dong embroidery became intangible cultural heritage, the involvement of political power and the participation of social organizations and other official cultural heritage management has made the Dong embroidery rapidly build up a very different Dong embroidery development mode from the original stage in the road of commoditization, and subconsciously reshape the ethnic identity of the Dong embroidery, as well as build up new social relations and thinking concepts.

1) Changes in Social Relationship Network

The commoditization of Dong embroidery is not only an economic linkage, but also a linkage and reconstruction of social relationship network. For a long time, under the management of the patriarchal system of Dong people, such as complementary pulling and joint payment, the community relations, such as blood kinship and geography, have occupied a rather important position in the social relations. In the process of commoditization, the network of social relations has shifted from geographic and blood kinship to the emotional maintenance of karma. This shift is not a departure from geopolitical and blood kinship, but rather an embedding of geopolitical, blood kinship and karmic social relations into the market mechanism. At first, Dong embroidery merchants often rely on blood relatives and geo-relationships such as the same village and hometown to supply embroidery pieces, and through the name of "hometown", they get the grafting of ethnic identities, and the "boss in the city" and "acquaintance in the countryside" are dependent on each other, which makes them mutually dependent on each other. The "boss in the city" and "acquaintance in the countryside" are dependent on each other, establishing a cooperation system with the meaning of acquaintance relationship (Tan, 2012, p.71). Blood relatives and geography have become the winning strategy of their "good business"; they exchange market information with their business partners and run their business together, which is also a kind of business partnership, from relatives and friends to business partners. To business partners, this is also a kind of Dong embroidery business mutual reward behavior. The commoditization of Dong embroidery gradually expands the social relationship from blood and geography at home by friends and relatives to the social network of friends and partners, and the business circle of Dong embroidery merchants in the state of karma is expanding and accumulating more social connections.

2) The Breakthrough of Gender Roles

Masculinity or femininity-related behaviors are largely determined by socio-cultural stereotypes, and gender roles are a social and cultural construct rather than a biological given (Ye, 2017, p. 87). As mentioned earlier, under the influence of the traditional rice culture's "male farming and female weaving" principle of gender division of labor, the main body of Dong embroidery production has always been Dong women, and men are not involved, and in the traditional society, men will be regarded as "unlikeable" if they thread a needle. In traditional society, if a man threads a needle, he will be regarded as "unseemly" and lose his masculinity, and will even be criticized. However this gender division of labor does not continue

unchanged, but changes with cultural, economic and social needs (Ye, 2017, p. 87). With the development of Dong embroidery commoditization, the increasingly open Dong embroidery market makes the traditional ideas of male cultivation and female weaving as well as male non-embroidery began to fade, driven by economic interests and "non-heritage" protection work, the production of Dong embroidery is no longer a woman's main responsibility, and the sense of solidarity and collaboration, and the sense of poverty alleviation and enrichment have made it possible for men to join in the Dong embroidery work. The sense of solidarity and cooperation, and the sense of poverty alleviation have made the men's group also join the commoditization of Dong embroidery, breaking the absolute boundaries of the division of labor between the two sexes. Many women have increased their economic autonomy, not only earning financial remuneration, but also becoming a way to maintain their family identity and gain dignity, thus gaining more voice and autonomy in the commercial production activities of Dong embroidery. Part of the auxiliary labor force, which used to be in a subordinate position, has become the main labor force. The gender roles of men and women in Dong society have been broken through, and men have begun to share the daily work of the family, participate in the production and purchase of Dong embroidery and put into the industrial operation of Dong embroidery, injecting fresh strength into its development and inheritance. Wu Shuanglin, who not only cuts paper and embroiders flowers, but also makes Dong costumes and has set up his own business, told the Researcher that the government also intends to mold him into an embroiderer, forming a new professional image for Dong embroidery (Figure 67). While women devote themselves to its production and sales, Dong embroidery business has become a full-time job for some Dong women, and many women, especially non-hereditary inheritors like Wei Qinghua and Yang Sweet, have made significant achievements in this line of work, dedicating themselves to poverty alleviation in the new era.



Figure 67 Key informant Wu Shuanglin

Left, Wu Shuanglin teaches children how to do Dong embroidery in a Dong village on a moonlit night, right, Wu Shuanglin live broadcasts the Dong embroidery craft culture with other inheritors, and male Dong embroidery practitioners embodying a breakthrough in social gender roles.

Source: Provided by Wu Shuanglin, May 22, 2021

3) Reconstruction of Ethnic Identity

When culture can be constructed as capital, cultural self-consciousness also represents the soft power of the local economy, and cultural self-confidence requires a certain economic situation as support, while the commoditization of Dong embroidery, driven by the government's cultural tourism and other external motivations, attracts many Dong people and even young forces from other ethnic groups to join in the inheritance, protection and development of Dong embroidery, and they consciously, by means of short videos, live broadcasts, and other new media, have been They develop and create, and constantly integrate new ideological concepts, aesthetic interests, contemporary elements and creativity into the Dong embroidery industry, promoting the high-quality development of the Dong embroidery industry, which has changed their own economic situation, but also reawakened the cultural self-consciousness and self-confidence of the Dong people, and further constructed the ethnic identity of the Dong embroidery. Practitioners of Dong embroidery of this ethnic group is one of the cultural messengers for the inheritance and development of Dong embroidery, shouldering the social responsibility, following the productive protection concept of "protection in production, production in protection", they carefully design and innovate the products of Dong embroidery to realize the re-invention of the tradition of Dong embroidery and display the charm of the traditional Dong embroidery to the world through the commoditization of the market, building self-identity. They are also trying to build self-identity through the commoditization of the market. In order to pursue greater economic benefits, other ethnic groups of businessmen often have to go beyond the geographical and ethnic limitations, and interact with different ethnic groups, different social classes, different geographic groups, different occupational groups, and different ethnic groups in business, interweaving a social network that covers the whole county and even extends to foreign countries, promoting the understanding of different ethnic groups, and increasing the chances of face-to-face interactions. Thus increase from the identity of the ethnic "outsiders" into the business of the ethnic "insiders", this interaction and integration is not only the benefits of the benefits, but people in the psychological identity of the national and regional culture, is a kind of other identity. The Dong embroidery-themed craft market also attracts people from other ethnic groups, who join in the production and operation of Dong embroidery, or include their own crafts in the market, gradually forming a multicultural local market, where different ethnic cultures are intertwined (Pan, 2022, p. 86-92).

In conclusion, Dong embroidery, as a cultural carrier and a form of cultural expression, its commoditization process gives its historical existence a new cultural expression and social meaning. The process of commoditization of Dong embroidery is essentially a practice of social and cultural management demonstrated by different groups of people in different time and space under the development process of China's ethnic minorities, which also contains the local wisdom of the Dong people. Promoting its market-oriented behaviors such as diversified forms of production, wide range of uses, and diversified consumer groups, people's lives are newly intertwined as a result of buying and selling of ethnic handicrafts around Dong embroidery as a representative.

To sum up, in the field of Dong embroidery intangible cultural heritage management, civil society forces give full play to the local wisdom of the Dong

people in Sanjiang, and practice the positive role of safeguarding and managing intangible cultural heritage through the reinvention of Dong embroidery traditions, commoditization and other operable dimensions. Of course, civil society forces are relatively decentralized, not enough convergence and unity, and will encounter many problems in the actual management process, which requires government forces to manage the cultural heritage of Dong embroidery.

4.3 Government Level and Cultural Heritage Management of Sanjiang Dong Embroidery

In recent years, the market economy consciousness and elements further penetrate into the ethnic minority areas in southwest China, the potential economic value of Dong embroidery is valued and tapped by its cultural holders (Long, 2020, p. 126), the marketing operation mode of "government guidance, social participation, civil hosting" and the practice of "culture on the stage, economic opera" have become popular. The practice of "culture on the stage, economy on the stage" has become popular. "A political-economic system is composed of a complex set of systems with special links to each other", and in the process of the increasing prominence of culture, the protection of intangible culture has also been brought into the vision of the state and society. In the field of intangible cultural heritage management and protection, the state takes the lead as the dominant force, embedding national symbols into the society in order to guide the unification of civil society and the voice of the state. As an intangible cultural heritage, the governments of Liuzhou City, Sanjiang County, and townships (townships) have put the protection of Dong embroidery on their important agendas.

4.3.1 Heritabilization Management of Sanjiang Dong Embroidery

The traditional craft culture of Sanjiang Dong embroidery was formed in the course of the long historical development of ethnic minorities, and it is the collective memory and spiritual support of traditional Dong women to record and create the history and culture of the Dong people, and it is also the symbol of ethnic identity, and an important carrier of ethnic identity. However, with the development of China's ethnic minorities into the era of modernization and economic globalization, Dong embroidery culture, like other traditional arts and crafts, is inevitably experiencing new crises, such as the continuous aging of the inheritors, the lack of new heirs, the emergence of "homogeneous" Dong embroidery products, and the crisis of Dong embroidery's ethnic identity, etc. The management of contemporary intangible cultural heritage is an important way to solve the problem. Contemporary management of intangible cultural heritage provides the possibility of solving the ethnic identity crisis and reconstructing the ethnic identity of Dong embroidery, as well as displaying it in a new way - cultural tourism and commoditization. At the same time, cultural heritage management provides new cases and materials for the research and development of ethnic identity (Feng, 2018, p. 1).

Bob McKercher's (2006) considers cultural heritage management as the systematic protection of cultural heritage to maintain its cultural values for the enjoyment of contemporary and future human beings (Li & Liu, 2021, p. 136). believes that "cultural heritage" first evolved from the traditional concept of cultural relics, and with the development of the concept connotation, the scope of cultural heritage

management has expanded from the traditional tangible cultural relics (tangible cultural heritage) to the traditional skills, spiritual and cultural life (intangible cultural heritage), and the object of management has expanded from the cultural relics individually to the cultural heritage groups and the surrounding environment as a whole. In 2005, the State Council of the People's Republic of China issued the Circular on Strengthening the Protection of Cultural Heritage, which stipulates that "cultural heritage includes tangible cultural heritage and intangible cultural heritage. Intangible cultural heritage refers to all kinds of traditional cultural expressions in intangible form that are closely related to the lives of the masses and have been inherited from generation to generation, including oral traditions, traditional performing arts, folklore activities and rituals and festivals, traditional folk knowledge and practices about nature and the universe, traditional handicraft skills, etc., as well as the cultural space related to the above traditional cultural expressions (Li&Liu , 2021, p. 140). The cultural heritage management of Dong embroidery has to start from the heritagization of Dong embroidery.

A) The Process of Heritagization of Sanjiang Dong Embroidery

At the end of the 20th century and the beginning of the 21st century, intangible cultural heritage and its research field gradually became a hotspot of cultural research. Internationally, the concept of "intangible cultural property" appeared for the first time in the Cultural Properties Protection Law enacted by Japan in 1950, which became the source of the concept of "intangible cultural heritage"; and the concept of "oral and intangible heritage of mankind" was officially recognized as a heritage concept in 1998. In 1998, the concept of "oral and intangible heritage of humanity" as a heritage concept was officially introduced into the UNESCO documentation; in 2003, the UNESCO Convention on the Intangible Cultural Heritage formally used the term "intangible cultural heritage", defined it as mentioned above, and considered that The intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups as they adapt to their surroundings and to natural and historical interactions, in order to provide them with a sense of identity and continuity and thus to enhance respect for cultural diversity and human creativity". Sanjiang Dong embroidery, as a traditional handicraft skill, is precisely within the scope of intangible cultural heritage as defined by the International Convention. It was created by Dong women who adapted to the natural and social environment around the Dong and utilized local wisdom, and has been passed down from generation to generation through the history of the Dong people, and has become one of the symbols of the ethnic identity of the Dong people along with Dong costumes, which enhances the cultural diversity and has its own capital to become intangible cultural heritage.

In China, the concept of heritagization in cultural heritage management began to take shape in the 1990s with the development of the tourism industry and the rise of the concepts of cultural tourism and cultural and creative industries, which led to a gradual focus on intangible cultural heritage and the development of a mainstream of international heritage management. 1997 saw the promulgation of the Regulations for the Protection of Traditional Arts and Crafts, a piece of legislation that can be described as the "signal" before the country entered the era of formal protection of intangible cultural heritage. In 1997, China introduced the Regulations on the Protection of Traditional Arts and Crafts, which can be called a "signal" before

China officially entered the era of intangible cultural heritage protection. With the influx of tourists and the different cultural exchanges with tourists in their gaze, Dong embroidery has developed a new way of cultural heritage management and started to take a new path of heritagization. on March 26th, 2005, the State Council of China promulgated the Interim Measures for the Declaration and Evaluation of Representative Works of Intangible Cultural Heritage at the National Level, which defines "intangible cultural heritage" in the Chinese context: "intangible cultural heritage" is defined as the "cultural heritage of a country", and the "cultural heritage of a country" is defined as the "cultural heritage of a nation". It defines "intangible cultural heritage" in the Chinese context: "Intangible cultural heritage refers to the traditional cultural expressions (such as folk activities, performing arts, traditional knowledge and skills, as well as instruments, objects and handicrafts related there to) and cultural spaces that have been handed down from generation to generation by the people of all ethnic groups and that are closely related to the lives of the masses." Its specific content includes six aspects: "1. oral traditions, including language as a cultural carrier; 2. traditional performing arts; 3. folk activities, rituals and festivals; 4. knowledge and practices about nature and the universe; 5. traditional handicrafts; and 6. cultural space related to the above expressions." Sanjiang Dong embroidery also belongs to the traditional handicrafts in the classification of China's intangible cultural heritage. It is precisely in the Chinese practice of managing intangible cultural heritage that governments at all levels and all sectors of civil society have paid unprecedented attention to traditional handicrafts such as Dong embroidery, and people have begun to search for these traditional handicrafts that have been lost or are about to be forgotten. The Sanjiang Dong family has transformed the practical and aesthetic wisdom of Dong embroidery, which has survived in the daily life of the people, into cultural capital, and has deeply explored and re-evaluated its contemporary value. The art of Dong embroidery, which is the identity of the Dong ethnic group and embodies the uniqueness of the Dong national culture, has never been so universally emphasized and valued as it is today.

Any kind of cultural heritage has to go through a process of identification and recognition to confirm its value and importance as cultural heritage, and Sanjiang Dong embroidery is no exception. Relevant organizations, cultural, historical and artistic experts and communities conduct research, study and evaluation to understand the history, techniques and inheritance of Sanjiang Dong embroidery and assess its status in cultural heritage protection, confirming its uniqueness, inheritance and importance. After expert appraisal and relevant procedures, Guangxi Sanjiang Dong Embroidery was put on the municipal intangible cultural heritage list of Liuzhou City in 2006, and on the second batch of autonomous region's intangible cultural heritage list of Guangxi Zhuang Autonomous Region in 2008.

After the list of non-heritage is established, the identification and training of heritage and the protection and development of heritage become the top priority. In order to ensure the protection and development of the heritage of Sanjiang Dong embroidery, relevant governmental agencies and communities have formulated protection and heritage plans. These plans include measures such as formulating protection policies and regulations, recognizing and training inheritors, establishing a list of inheritors, and setting up inheritance bases and workshops. Inheritors are the important bearers of the inheritance of Sanjiang Dong embroidery. After application

and other related procedures, experienced and qualified embroiderers are recognized as inheritors, and the process of heritagization of Sanjiang Dong embroidery focuses on the protection and innovative development of traditional skills. On the one hand, the inheritors are committed to inheriting and protecting the traditional embroidery techniques, patterns and styles, keeping their original flavor. On the other hand, they also focus on innovation, and as the process of heritagization advances, research and innovation become key aspects. Scholars and artists conduct in-depth research on Sanjiang Dong embroidery, digging into its historical background, artistic characteristics and technical skills, and work together with contemporary inheritors to explore the combination of traditional craftsmanship and modern design, integrating modern elements and designs into traditional techniques to create works with innovative and contemporary features. to adapt to modern markets and needs. Inheritors are also required to pass on their skills to the younger generation, and they establish a master-disciple relationship with young apprentices, providing them with systematic training and guidance, as well as ensuring the tradition and purity of the skills, and nurturing the younger generation of inheritors. In order to ensure the inheritance of the skills, relevant organizations and communities also establish heritage bases and carry out various training or exchange programs. In 2010, Sanjiang established a Dong embroidery heritage base to promote the inheritance and development of Dong embroidery in the form of masters and apprentices.

In the process of heritagization of Dong embroidery in Sanjiang, it is crucial for the government and village communities to participate in cultural promotion and market development. Relevant village community Dong embroidery organizations and Dong embroidery craft associations have been established to coordinate and promote the conservation and development of Sanjiang Dong embroidery. In order to make Sanjiang Dong embroidery recognized and disseminated in a wider scope, the government and the village communities show the unique charm of Sanjiang Dong embroidery to the public in the form of activities such as exhibitions, cultural festivals, crafts markets, demonstration activities and free training courses, to enhance the popularity and reputation of the Dong embroidery, to raise the awareness, understanding and concern of the Dong residents about Sanjiang Dong embroidery, and to enhance the sense of pride and recognition of the traditional crafts. At the same time to promote the market and its community support for the Dong embroidery. 2010 embroidery work "Dong wedding dress" was sent to the Shanghai World Expo Park Baosteel Stage intangible cultural heritage display area to display, attracting tens of thousands of Chinese and foreign tourists to appreciate. In October of the same year, at the 7th China-ASEAN Expo held in Nanning, 270 pieces of Dong embroidery works were designated by the organizing committee as national gifts to the delegates. 2011 May 23, the Dong embroidery applied by Jinping County of Guizhou Province was approved as the third batch of national intangible cultural heritages, Although this application is mainly based on "Disc shaft piping embroidery", which is different from the intangible cultural heritage mainly applied by the paper-cut embroidery of Dong embroidery in Sanjiang, the two applications have the same name, both are embroidery for Dong people, both are originated from Dong people, and there are similarities to a large extent, both promote each other's development and ethnic identity to a certain extent. As a ethnic heritage that reflects the cultural uniqueness of the Dong ethnic group, the Dong people of Sanjiang have a

sense of pride in embroidery and even in their own ethnic group. Through embroidery, they convey ethnic and regional characteristics and build national confidence and a sense of belonging (Yang, 2021, p. 70-72).

At the Fifth Plenary Session of the 18th Central Committee of the Communist Party of China held in 2015, it was clearly put forward to "build a system for the transmission of outstanding traditional Chinese culture, strengthen the protection of cultural heritage and revitalize traditional crafts", which elevated the revitalization of traditional crafts to a national strategy, and it is a new opportunity to comprehensively enhance the protection of non-heritage. In November 2016, a tourism crafts design competition was held with the theme of "Culture for Poverty Alleviation". "Culture for poverty alleviation" as the theme of the Dong embroidery tourism crafts design competition, on May 15, 2018, Dong embroidery was selected as the first batch of national traditional craft revitalization catalog. With the support of national and local government policies and culture, relying on the cultural tourism market and meeting the needs of tourists' gaze, the relevant institutions cooperate with the local village communities, establish cooperation mechanisms and cooperatives, support the production and sales of Dong embroidery crafts, carry out the traditional re-invention of Dong embroidery, gradually form the road of Commoditization and industrialization development, push Dong embroidery to the domestic and even the global level, and strive to open up the international market to promote the SANJIANG Dong embroidery. The products of Dong embroidery are exported to Britain, Canada, Southeast Asia and other places, which creates a new road to get rich for the people of Sanjiang, helps to improve the economic income and development of the Dong community, and promotes the sustainability of the Dong embroidery tradition in Sanjiang, Guangxi.

Through the above process, Sanjiang Dong embroidery has gradually realized the process of heritagization from folk traditional handicraft to intangible cultural heritage. This process of heritagization helps to protect and pass on the unique skills and cultural heritage values of Sanjiang Dong embroidery, and also promotes the development of villages, cultural exchanges and economic prosperity of Dong communities, providing support for its development and inheritance in contemporary society .

B) Embodiment of the Value of Dong Embroidery after Heritagization

With the development of cultural heritage management and the recognition of the intangible cultural heritage of Dong embroidery, the protected traditional arts and crafts of Dong embroidery is no longer just a symbol of female virtue and Dong identity, but also participates in the production practice of creating contemporary social wealth, and demonstrates its intrinsic value and real benefits through the actual production process under the specially provided protection conditions, so as to serve the Dong region's social, economic and cultural development (Qiu, 2012, p. 84). When Dong embroidery becomes intangible cultural heritage, its value is reflected in several aspects:

1) The Cultural Value of Dong Embroidery after Heritagization

Dong embroidery after the heritagization not only retains the original important cultural value and plays a positive role in the ethnic cultural identity and inheritance of the Dong society, but also plays an important role in the fields of art, education dissemination and cultural exchange. By adapting to the changes of the

times and innovative development, the non-heritage Dong embroidery can realize cultural inheritance and sustainable development.

First of all, as an important part of Dong culture, the heritagization Dong embroidery inherits the rich traditional handicraft techniques, decorative patterns and cultural concepts of the Dong people, and demonstrates the understanding of the Dong people of the nature, the universe and the society, which is rich in cultural heritage and cultural inheritance value. It is a unique expression of Dong culture, reflecting the wisdom, aesthetics and lifestyle of the Dong people. As a cultural heritage, Dong embroidery carries the history of the Dong people, their traditional culture, and transmits the cultural memories passed down from generation to generation. After the heritagization, the inheritance method is expanded. Dong embroidery passes on its skills to the future generations through training, education, master and apprentice guidance of the inheritors and the original family teaching, and prompts the new generation to identify with and pass on the culture of the Dong people. Meanwhile, through the development of Commoditization of cultural heritage management after the non-heritage, the visibility and influence of Dong embroidery have been enhanced, causing more people to pay attention to and care about Dong embroidery, thus promoting the protection and inheritance of Dong embroidery. Moreover, Commoditization can also provide economic support for the inheritance of Dong embroidery to ensure the inheritance and sustainable development of the skill.

Secondly, the heritagization Dong embroidery still plays an important role of ethnic identity and cultural expression among the Dong ethnic groups. As one of the traditional cultures of the Dong ethnic group, the heritagization Dong embroidery is a way for them to display and convey the culture of the Dong ethnic group. The extended use and exhibition display of the heritagization Dong embroidery in costumes, decorations and art works promotes the Dong people's identity and pride in their own ethnic culture, strengthens the cohesion and cultural self-confidence of the Dong ethnic group, and makes them more proud to display their cultural heritage.

Once again, as a traditional folk art form, Dong embroidery has unique artistic and aesthetic value. It combines rich colors, lines and patterns, and expresses unique beauty with delicate and exquisite embroidery techniques and meticulous details, showing the pursuit of beauty and creativity of the Dong people. The pattern design and composition of Dong embroidery pay attention to symmetry, balance and harmony, demonstrating the rich creativity and imagination of Dong women. After the heritagization, Dong embroidery is regarded as a kind of artwork with the value of collection and display. The heritagization Dong embroidery not only protects and inherits the tradition, but also encourages creativity and innovation in it. On the basis of tradition, designers and artists can incorporate modern elements, new materials and technologies, and innovative ideas into their designs and creations, showing new aesthetic styles and artistic expressions, and creating more modern and fashionable Dong embroidery works. Such innovation can not only attract a wider audience, but also help promote the development of Dong embroidery in the field of contemporary art and design.

Finally, the heritage-oriented Dong embroidery also plays an important role in the dissemination of cultural education and cultural exchanges. Non-legacy into the campus, some Dong primary and secondary schools incorporate Dong embroidery into the curriculum to cultivate students' interest in and understanding of

Dong culture; while in some undergraduate and higher vocational colleges and universities in Guangxi, research workstations are set up and non-hereditary bearers of Dong embroidery are hired as external tutors, so that academics and Dong embroidery inheritors work together to carry out research on Dong embroidery, exploring its history, techniques, motifs and cultural connotations, and to provide the protection, inheritance and development of Dong embroidery with theoretical and practical support. As a cultural symbol and carrier, heritagization Dong embroidery also has the potential to promote cultural exchange and diversity. It is not only inherited and displayed locally, but can also be exchanged and cooperated with handicrafts and textile culture in other regions. For example, in the Liuzhou Mass Art Museum and some other cultural halls and museums in China, the history, techniques and cultural connotations of Dong embroidery are introduced to the public several times a year through exhibitions, workshops for inheritors, public training and cultural exchange and educational activities and cooperation programs, so as to raise people's awareness and understanding of the Dong culture, enhance the understanding and interaction between different cultures, and promote the development of cultural diversity. At the same time, through digital technology and the Internet platform, the dissemination of Dong embroidery can break through the geographical limitations and reach a wider audience, promote the international exchange and cooperation of Dong embroidery, introduce Dong embroidery to people all over the world, and promote cultural diversity and cross-cultural dialogue. Such international exchanges not only help to promote the influence and popularity of Dong embroidery, but also provide opportunities for the development of Dong culture on the international stage.

By further understanding the cultural value of Dong embroidery after the heritagization, we can better understand and recognize the importance and potential of Dong embroidery in contemporary society, and provide a more comprehensive and in-depth perspective for its preservation, inheritance and development. At the same time, this will help to realize the prosperity and inheritance of Dong culture and bring lasting cultural well-being to the Dong community and society as a whole.

2) Economic Value of Dong Embroidery after Heritagization

Heritagization of Dong embroidery has an important value in terms of economy. As a handicraft inherited by Dong women, Dong embroidery has expanded its product field after the heritagization, and its works have been favored by consumers for their exquisite embroidery skills, rich patterns and unique cultural connotations, which have a high market demand and commercial potential. With the increased recognition and demand for Dong embroidery, it has prompted the commoditization of Dong embroidery and become an industry at the fingertips, bringing economic benefits to craftsmen and creators in the Dong region, becoming an important economic pillar for local women in the Dong, and an important way of rural revitalization in the Dong region.

As a handicraft with creative and cultural connotations, the commoditization of Dong embroidery after non-heritage can trigger the development of the whole cultural industry chain and enhance the attractiveness of the local area as a cultural tourism destination. The industrial chain involves the production and supply of raw materials such as embroidery threads and cloths required for Dong embroidery, the processing and production of paper-cutting and embroidery, the design and creativity of Dong embroidery works, the construction of packaging and sales

channels, etc. It includes embroiderers and designers, raw material suppliers, processing and manufacturing workers, packaging and logistics personnel and other occupations along the relevant industrial chain, which creates more employment and entrepreneurial opportunities for local residents of the Dong ethnic minority and personnel of the relevant industry chain and economic growth points, helping to improve the income and living standards of local residents, and promoting employment stability and the development of the local economy. In addition, as a unique cultural symbol, the heritagization Dong embroidery attracts a large number of tourists and cultural enthusiasts, and can become one of the important resources for cultural tourism. In the tourist resorts of Sanjiang Dong Autonomous County, many Dong embroidery-related tourism products and service experience areas have been developed one after another, such as Dong embroidery experience activities, Dong embroidery craft demonstrations, Dong embroidery life halls, museums, and Dong embroidery-related cultural festivals. These venues and activities can attract tourists to visit Dong embroidery workshops, understand the production process of Dong embroidery, experience the cultural value of Dong embroidery, learn embroidery skills and buy Dong embroidery related products. At the same time, the development of Dong embroidery-related tourism supporting products and services, such as lodging and cultural exchange activities, can promote the diversification of the local economy, all of which bring an important impetus to the local tourism economy, promote the development of the local business and service industry, and drive the local economic development.

Dong embroidery after heritagization can cooperate and cross-border integration with other art fields and cultural and creative industries to form new business models and products, which in turn creates more commercial economic value. For example, in 2017, Wei Qinghua, a Dong embroidery inheritor at the autonomous region level, cooperated with fashion designers to apply patterns and elements of Dong embroidery to fashion design by incorporating modern elements and innovative designs, realizing cultural innovation of traditional handicrafts and developing Dong embroidery clothing with a sense of fashion to attract more consumers' interest. We cooperate with the interior decoration industry to develop home and textile decorations featuring Dong embroidery; we cooperate with product design to develop distinctive Dong embroidery decorative gift products, and we cooperate with cultural and artistic institutions to organize Dong embroidery exhibitions and cultural exchange activities. This kind of cross-border cooperation and integration not only helps to expand the influence and market share of Dong embroidery, enhance the market competitiveness of Dong embroidery, and open up new commercialized markets, but also injects unique cultural elements into other industries, promotes the innovative development of the local creative industry, and facilitates economic diversification.

In addition, Dong embroidery after non-heritage can become a brand image representing Dong culture, shaping a unique cultural image and brand value, and then enhancing its commercial value. By creating high-quality and high-design Dong embroidery brand products with unique charm, and then using the Internet and social media and other channels to carry out effective marketing and publicity, we can build up a reputation and reputation in the market and attract more consumers' attention and love. At the same time, Dong embroidery can explore the international

market by participating in international exhibitions, cooperation and cultural exchanges, promoting the communication and dissemination of Dong embroidery in the international arena, and spreading the cultural value and artistic charm of Dong embroidery to the world. This helps to enhance the market status and international influence of Dong embroidery, develop a broader international market for the economic value of Dong embroidery, and attract more domestic and foreign partners and consumers.

Finally, the heritagization Dong embroidery is of great significance to the development and sustainability of the Dong region, i.e., it can be an important platform for the development and social participation of the Dong region, as well as an important support for poverty alleviation and community development in the poor areas of the Dong. The protection and inheritance of Dong embroidery needs the participation and support of Dong people to promote the cohesion and self-development ability of the community. The post-legacy Dong embroidery industry provides training and skills transfer through workshops and community projects, encourages Dong residents to participate in the learning and creation of Dong embroidery, and teaches Dong embroidery skills to residents in impoverished areas to help them escape poverty and become rich. This kind of social participation can enhance ethnic cohesion, promote skills transmission and job creation, and promote the economic and cultural development of Dong areas. At the same time, it focuses on balancing the relationship between conservation and development, protecting the raw materials and ecological environment of Dong embroidery, promoting the sustainable development of the industry, and ensuring the sustainability of the Dong embroidery tradition and the overall development of the Dong region.

To sum up, Dong embroidery after the heritagization has a wide and far-reaching value in the economic aspect. In addition to direct economic benefits, it also contributes to the development of Dong embroidery-related cultural industry chain, the creation of employment opportunities, the driving force of tourism economy, the revitalization of rural poverty alleviation and the sustainable development of Dong embroidery, the attractiveness of the destination of cultural tourism, the cooperation and exchange and cross-border integration, as well as the shaping of the cultural brand and the expansion of the international market exchange, and other aspects of value. Through further in-depth discussion of the economic value of Dong embroidery after heritagization, we can better understand and exert the role and potential of Dong embroidery in economic development, provide more ideas and directions for commoditization, market expansion and innovative development of Dong embroidery, and make positive contributions to the sustainable development of the Dong region and the protection and inheritance of Dong embroidery cultural heritage.

3) The Political Value of Dong Embroidery after Heritagization

Dong embroidery after heritagization also has certain significance in terms of political value. As an important part of Dong culture, Dong embroidery not only represents the creativity and wisdom of the Dong people, but also carries political value in terms of cultural identity of the community, social stability, local autonomy, cultural exchanges and foreign image shaping.

Reflecting cultural identity and social stability: after the heritagization of Dong embroidery, the government has emphasized the state's attention to Dong culture by adopting relevant measures and policies to protect and pass on the

intangible cultural heritage of Dong embroidery, which not only embodies the state's respect for and protection of the diverse cultures of ethnic minorities and reflects the state's recognition and support of the cultures of ethnic minorities, but also strengthens the sense of belonging to the culture of the ethnic people of the Dong to their own ethnic group. It also strengthens the Dong people's sense of belonging to their own ethnic culture, identity and national pride, and plays a positive role in the construction of national unity and ethnic cultural identity. At the same time, the non-heritage protection and inheritance of Dong embroidery can contribute to the construction of local social stability and cohesion. By participating in the inheritance and development of Dong embroidery, Dong people increase the opportunities for social interaction and cooperation, promote cohesion and mutual assistance within the Dong ethnic groups, and help maintain social stability and harmonious development.

Cultural autonomy and local self-governance: The preservation and development of Dong embroidery after heritagization can be seen as a manifestation of local self-governance and cultural autonomy in governance. By formulating relevant policies and plans to promote the protection and development of Dong embroidery and the prosperity of local culture, the Dong region can reflect the local government's autonomous power and sense of responsibility in the field of culture. By promoting the development and inheritance of Dong embroidery, the Dong region expresses its love and maintenance of the Dong local culture, while emphasizing its uniqueness and cultural rights and interests. It is also possible to participate and cooperate with multiple parties such as non-governmental organizations, academics, and community residents. This model of cultural governance with multiple participation promotes democratic participation and a sense of shared responsibility in the Dong society, raises the awareness and importance of cultural heritage among members of the Dong community, and promotes improvements and innovations in social governance. This combination of local self-governance and autonomous cultural governance has played an important role in securing more cultural self-determination and development space for the Dong region, promoting the formulation and implementation of local policies, and realizing better cultural governance and social development.

Cultural exchange and foreign image shaping: Dong embroidery after heritagization can be used as an important medium of cultural exchange to promote dialogue and understanding between different cultures. By formulating relevant cultural policies, the government will carry out public cultural diplomacy activities for cultural heritage like Dong embroidery, transforming it into a bridge for international cultural exchanges and cross-border cooperation, increasing domestic and international understanding and knowledge of Dong culture, enhancing the cultural status and influence of the Dong region both at home and abroad, and facilitating the shaping of the image of the Dong ethnic group and the development of cultural exchanges. Through cultural exchanges and cooperation with other regions and countries, the cultural charms and traditional values of the Dong people are demonstrated, thus shaping their image and reputation in the international arena, building a framework of harmonious interaction for the international community, promoting cross-cultural understanding and friendship, and helping to shape the external image of the Dong region, opening up a broader field for the country's foreign policy and cultural exchanges.

In conclusion, Dong embroidery after heritagization has political value in terms of ethnic cultural identity and social stability, cultural autonomy and local self-governance, and cultural exchange and foreign image shaping. The in-depth exploration of these aspects can reveal the important influence and significance of Dong embroidery as intangible cultural heritage on the political field.

To sum up, Dong embroidery embodies rich cultural, economic and political values through cultural heritage management after heritagization. Cultural heritage management of Dong embroidery intends to protect, pass on and develop the Dong embroidery heritage, which can further explore the potential and development direction of Dong embroidery in the cultural, economic and political and other social fields, further explore and utilize its value, and provide more specific and feasible strategies and suggestions for the protection, passing on and innovation of Dong embroidery heritage. This will help to realize the long-term sustainable development of Dong embroidery, while promoting the prosperity and inheritance of Dong culture.

4.3.2 Cultural Policies and Related Measures Management of Sanjiang Dong Embroidery

A) Laws, Regulations, Policies and Financial Support Measures to Ensure the Management of Dong Embroidery Cultural Heritage

Laws, regulations, policy documents and financial support are the powerful guarantee for the management of Dong embroidery cultural heritage. The promulgation of these laws, regulations and policy documents makes the management of cultural heritage of Sanjiang Dong embroidery legally enforceable from the policy aspect, while the financial support guarantees the implementation of the management of Dong embroidery cultural heritage from the economic aspect.

Since the protection of intangible cultural heritage has become an international hotspot, China's national government, provincial governments and local governments have corresponding laws and regulations or policies to manage and protect tangible and intangible cultural heritage. Sanjiang Dong embroidery, as an important intangible cultural heritage, has also been highly valued and protected by the national government and cultural departments as well as local governments.

First of all, in terms of policy, the national government has formulated a series of laws, regulations and rules to clarify the legal responsibilities and management organizations for the protection of cultural heritage in order to ensure the protection and transmission of cultural heritage. Since UNESCO officially adopted the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, the Chinese government and relevant departments have formulated a series of policy documents to empower traditional handicrafts and other national heritage with policy culture. In early 2003, the Chinese Ministry of Culture and Ministry of Finance, together with the State People's Committee and the China Federation of Literary and Artistic Associations, jointly initiated the implementation of the Protection Project of Ethnic and Folk Cultures of China. In August 2004, the tenth session of the In August 2004, the 11th meeting of the Standing Committee of the 10th National People's Congress passed a decision on the ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, and China acceded to the Convention for the Safeguarding of the Intangible Cultural Heritage. In March 2005, the General Office of the State Council promulgated the Opinions on Strengthening the Safeguarding of China's Intangible Cultural Heritage, which put forward

guidelines for the establishment of a system and mechanism for the safeguarding of the intangible cultural heritage with Chinese characteristics. In the same year, China put forward the Opinions on the Use of Traditional Festivals to Carry Forward the Excellent Traditions of National Culture, which put forward the policy of using traditional festivals to promote the inheritance and protection of national culture, and also laid the policy foundation for Dong embroidery and its costumes to play an important role in the traditional festivals of the Dong people in Sanjiang. In order to standardize the protection of intangible cultural heritage in China, the State Council of the People's Republic of China issued the "Circular on Strengthening the Protection of Cultural Heritage" in December 2005, which set up a four-level protection system of "National + Provincial + Municipal + County", and required all localities and relevant departments to carry out the "Protection-oriented, Rescue-first, Rationalization and Rationalization" principle. The Circular establishes a four-level protection system of "national + provincial + municipal + county", requiring all localities and relevant departments to carry out the principle of "protection as the mainstay, rescue as the first priority, rational utilization, and inheritance and development", and to do a good job of protecting, managing and rationally utilizing intangible cultural heritage. In accordance with the "national + provincial + city + county" four-level protection system planned and established by the Ministry of Culture, each province, municipality directly under the central government, and autonomous region has also established its own list of intangible cultural heritage protection. In August 2006, China's intangible cultural heritage protection center was formally established (Feng, 2018, p. 1); 2011 The 19th meeting of the Standing Committee of the National People's Congress passed the Law of the People's Republic of China on the Protection of Intangible Cultural Heritage, which indicates that the central government has elevated the guidelines and policies for the protection of China's intangible cultural heritage to the national will, and the protection of intangible cultural heritage has been incorporated into the national strategy, marking the cause of the protection of China's intangible cultural heritage entering into a new phase of protection in accordance with the law, and legally clarifying the responsibilities of government departments at all levels to protect ICH, and institutionally guarantees the long-term implementation and effective operation of China's ICH protection policy (Yu, 2015, p. 2). In the same year, Dong embroidery was included in the third batch of national intangible cultural heritage list.

The intangible cultural heritage protection movement and the national traditional crafts revitalization strategy since entering the 21st century have brought opportunities for the development of Dong embroidery. From 2012 to 2018, the Ministry of Culture and Tourism and other relevant departments successively issued the "Guiding Opinions on Strengthening the Productive Protection of Intangible Cultural Heritage" (2012), the "Revitalization Plan for China's Traditional Crafts" (2017), the "Notice on the Release of the First Batch of the Catalog for the Revitalization of National Traditional Crafts" (2018), Notice on Vigorously Revitalizing Traditional Crafts in Poverty-stricken Areas to Help Accurate Poverty Alleviation (2018), Notice on Supporting the Establishment of Employment Workshops for Poverty Alleviation of Intangible Cultural Heritage (2018), and a series of other documents, which have clarified the importance of the revitalization of traditional crafts and its main tasks, and provided the promotion of the protection,

inheritance, dissemination and development of traditional crafts with policy support and guarantee. In 2018, it was listed in the first batch of national traditional craft revitalization catalog (Yao & Tian, 2021, p. 92). On August 12, 2021, the General Office of the Central Committee of the Communist Party of China (CPC) and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, which puts forward the following: "Strengthen the protection and inheritance of the excellent traditional handicrafts of all nationalities, and promote the protection of traditional fine arts, traditional arts and crafts, as well as other traditional handicrafts in the modern life in a widely used in modern life. Increase professional support for the protection of intangible cultural heritage in poverty-stricken areas, and further promote intangible cultural heritage to help revitalize the countryside. ... Promote the employment and income of local poverty-stricken people."

At the autonomous region level, the Guangxi Zhuang Autonomous Region government has adopted a series of measures and regulations on cultural heritage protection. Below are some examples of laws, policies and measures related to cultural heritage protection enacted by the Guangxi government:

Regulations on the Protection of Cultural Relics of the Guangxi Zhuang Autonomous Region: This is a local regulation for the protection of cultural relics in Guangxi, which was promulgated and implemented in 1992. The regulations provide for the protection of cultural relics, archaeological excavations, management of cultural relics protection units, and zoning of cultural relics protection areas.

Regulations on the Protection of Intangible Cultural Heritage of the Guangxi Zhuang Autonomous Region: This regulation was promulgated and implemented in 2011 to protect the intangible cultural heritage of Guangxi. It provides for the investigation, protection, inheritance and management of intangible cultural heritage.

In April 2005, Guangxi promulgated the Regulations on the Protection of Traditional Culture of the Nationalities and Folks of the Guangxi Zhuang Autonomous Region, the fourth province and region in the country to do so. The promulgation and implementation of this regulation has played a positive role in protecting and carrying forward the excellent traditional ethnic culture and promoting the construction of socialist spiritual civilization in Guangxi. With the promulgation and implementation of China's Intangible Cultural Heritage Law in 2011, the Standing Committee of the People's Congress of the Autonomous Region organized in-depth investigation and research, study and inspection, widely solicited opinions, commissioned the legislative argumentation, etc., and formed the "Regulations on the Protection of Intangible Cultural Heritage of the Guangxi Zhuang Autonomous Region (Draft)" with several drafts. On the basis of full discussion, revision and improvement, it was adopted on November 30, 2016, and came into force on January 1, 2017, by the Twenty-sixth Meeting of the Standing Committee of the Twelfth People's Congress of the Autonomous Region. Since January 1, 2017, the Regulations on the Protection of Intangible Cultural Heritage of the Guangxi Zhuang Autonomous Region have been formally implemented.

In order to implement the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" issued by the General Office of the Central Committee of the Communist Party of China and the General Office of the State

Council, and to comprehensively promote the protection of intangible cultural heritage in Guangxi, combined with the actual situation of the region, the following implementation opinions are hereby put forward. 2022 April General Office of the Party Committee of the autonomous region General Office of the People's Government of the autonomous region issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage in Guangxi". The Implementing Opinions implement the working principle of "protection-oriented, rescue first, rational utilization, inheritance and development", deeply implement the intangible cultural heritage inheritance and development project, improve the intangible cultural heritage protection and inheritance system, and enhance the level of intangible cultural heritage protection and inheritance. By 2025, representative items of intangible cultural heritage will be effectively protected, the working system will be scientific and standardized, the operation will be effective, the sense of participation, accessibility and recognition of intangible cultural heritage by the people of all ethnic groups will be significantly enhanced, and the intangible cultural heritage will be further brought into play to consolidate and expand the achievements of poverty alleviation, promote industrial revitalization and rural revitalization, and build a strong cultural and tourism area. By 2035, the intangible cultural heritage will be comprehensively and effectively protected, the vitality of inheritance will be significantly enhanced, the working system will be more perfect, the inheritance system will be more sound, the concept of protection will be further penetrated into the hearts of the people, and the role of the intangible cultural heritage will be highlighted in promoting the sustainable economic and social development of Guangxi, basically constructing a magnificent Guangxi of socialism with Chinese characteristics for the new era, and basically realizing the modernization of socialism in tandem with the whole country. Improve the intangible cultural heritage protection and inheritance system, improve the level of intangible cultural heritage protection and inheritance, increase the dissemination and popularization of intangible cultural heritage, and safeguard measures.

Specific policies and financial support for the implementation of the implementation of the local government level, the local government of Sanjiang with its keen market insight, found that the Dong embroidery and other intangible cultural heritage resource attributes implied a huge social and economic value, as the development of the local economy, the realization of poverty alleviation, non-legacy poverty alleviation of the cultural reliance on the former "lower class" traditional handicrafts were quickly upgraded to the height of economic strategy. "Traditional handicrafts have been rapidly elevated to the height of economic strategy. The local government of Sanjiang took advantage of the situation and set up a cultural heritage protection organization, formulated relevant policies and regulations, and took a series of measures to strengthen the cultural heritage management of Sanjiang Dong embroidery. The government of the autonomous county attaches great importance to the organization and excavation of Dong embroidery and other non-heritage traditional culture. The government has carried out inspections and surveys on Sanjiang Dong embroidery through professional organizations, and conducted in-depth studies and records on the history, inheritance and innovation of Dong embroidery techniques, so as to ensure the authenticity and completeness of the cultural heritage of Dong embroidery. Positive measures have also been taken to

promote the sustainable development of non-heritage including Dong embroidery skills and its industry, to further protect the traditional culture of our nationalities and to preserve cultural diversity.

First, it vigorously supports the Dong embroidery industry. The government of the autonomous county has strengthened the management and support of the Dong embroidery industry. The government promotes the development of the Dong embroidery industry through financial support, technical guidance, market promotion and other measures to improve the income and living standards of the local Dong people. These measures include incorporating the development of the Dong embroidery industry into the government's socio-economic development plan; adopting the production and management model of "women's micro-credit policy", "company/association+farmers"; launching the "Party+women construction", "company+women construction", "company+farmers construction", and "party+women construction", "company + base", "inheritance + poverty alleviation", etc. to build a platform for embroiderers to start their own business or practice, and to create production and development conditions for Dong embroidery enterprises. At the same time, the government encourages and guides the innovation of Dong embroidery products and helps marketing, expanding the sales channels of the products through vigorous publicity and product promotion. These measures have greatly promoted the construction and development of Dong embroidery workshops and Dong embroidery enterprises. At present, the Dong embroidery industry is gradually taking shape, and has become an important hand in driving the employment of women in the neighborhood and helping to fight against poverty. It also provides a solid economic foundation for the inheritance and protection of Dong embroidery cultural heritage. It also provides impetus for the self-identification of Dong embroidery.

Secondly, it carries out the inheritance training and education of Dong embroidery skills. The autonomous county government actively promotes the inheritance and development of Dong embroidery cultural heritage. This includes the establishment of a mechanism for training and teaching of inheritors to ensure the inheritance of Sanjiang Dong embroidery skills. Actively playing the role of representative inheritors of Dong embroidery at all levels, the government encourages and supports local Dong embroidery craftsmen and young people to participate in the inheritance and development of Dong embroidery through various means, such as training courses, competitions and exhibitions. Embroidery training activities are organized every year, which improves the embroidery skills of embroiderers and enhances the construction of the team of inheritors. At the same time, the culture of Dong embroidery is incorporated into secondary school education to promote inheritance through education. In order to motivate the embroiderers to inherit and protect the Dong embroidery, the state has set up an inheritor protection system, evaluating the inheritors of Dong embroidery of intangible cultural heritage at all levels according to the national standards, and granting the inheritors the corresponding level titles and financial support, so as to enhance people's enthusiasm and consciousness in protecting the intangible heritage. The rating of the inheritors of intangible cultural heritage of Miao and Dong embroidery includes the inheritors and the inheritors' proficiency in handcraft skills, as well as handcraft works, etc., and the criteria for rating are measured by the inheritors' years of inheritance, the level of

skills, and the quality of inheritance, etc. The state gives a grade to the competent embroiderers. The state embroidery to the competent title, in order to encourage the inheritance of the inheritor, do a good job of the inheritor, so that the traditional skills of Dong embroidery can be inherited.

The inheritors of Dong embroidery in Sanjiang County are widely distributed, and women in most of the Dong villages have mastered or participated in Dong embroidery skills to different degrees, among which the Dong villages in Tongle Township are more typical, and the survey found that there are also many women who insist on carrying out embroidery activities in townships such as Meilin, Fulu, Liangkou, Laobao, Yangxi, Bajiang, Dudong, Linxi, and Guyi, and the number of those who are engaged in and participate in Dong embroidery has reached nearly 10,000 people. After Dong embroidery was included in the intangible cultural heritage program of Guangxi Zhuang Autonomous Region in 2008, by 2021, Guangxi has constructed a list and system of representative inheritors at the district, municipal and county levels, and Sanjiang County has 19 representative inheritors of Dong embroidery at the county level or above at present, among which there are 4 people at the autonomous region level, 10 at the municipal level, and 5 at the county level, all of whom are of the Dong ethnic group. From the geographical distribution of the inheritors, there are 10 people from Tongle Township, 3 people from Meilin Township, 2 people from Yangxi Township, 2 people from Fulu Township, 1 person from Liangkou Township, 1 person from Laobao Township, and Tongle Township accounts for as high as 52% of the total number of the inheritors; from the distribution of their age, there is 1 person born in the 50s, 8 people born in the 60s, 5 people born in the 70s, 3 people born in the 80s and 2 people born in the 90s, among which the inheritors of the 60s account for 42%, and the average age is 48 years old. In terms of the education level of the inheritors, there is 1 person with bachelor's degree, 2 persons with college education, 1 person with high school education, 8 persons with junior high school education and 7 persons with elementary school education, and 78% of the inheritors have education level below junior high school education (Huang & Liu, 2022, p. 95-97). The government encourages existing inheritors to pass on traditional skills to the younger generation through training and education, and encourages them to become inheritors. The inheritors should receive comprehensive skill training and understand the history, techniques, patterns and cultural connotations of Sanjiang Dong embroidery, and be able to pass it on and develop it. It can be known that there are policies to support the inheritance and development of Dong embroidery, and different levels of Dong embroidery inheritors will receive appropriate funding as encouragement.

Thirdly, the infrastructure of Dong embroidery is improved. This includes the completion of the Dong Cultural Museum, the establishment of Dong embroidery training centers and exhibition halls; the promotion of other heritage training, product research and development, display and exhibition, and other Dong embroidery intangible cultural heritage protection and utilization of facilities projects, through the creation of a comprehensive base for Dong embroidery, to provide an important platform for the research and development of Dong embroidery products.

Fourthly, it attaches importance to external publicity, communication and learning. This includes actively organizing Dong embroidery inheritors to participate in exchanges and display exhibition activities at home and abroad; at the same time,

with the help of media platforms such as CCTV, local satellite TVs and the Internet, we promote the culture of Dong embroidery and its representative inheritors, so as to expand the social recognition and reputation of Dong embroidery (Yao&Tian, 2021, p. 92). At the same time, the government also promotes Sanjiang Dong embroidery cultural heritage to the national and international community to enhance its influence and cultural value.

The formulation and implementation of a series of policies and regulations at the national, autonomous region, city and county area levels have provided guidance and guarantee for the management and protection of Dong embroidery's intangible cultural heritage, and have promoted the process of managing and protecting China's intangible cultural heritage.

B) Cultural Heritage Management of Dong Embroidery through the Construction of Management Institutions, Facilities and Exhibitions

As a market-oriented non-heritage product, the cultural heritage management of Dong embroidery at the government level can also be reflected in the construction of institutions, facilities, exhibitions and other systems, which are summarized in two categories: first, the construction of management institutions, associations and organizations, and second, the construction of cultural infrastructure systems.

1) Construction of cultural infrastructure system: China has a number of institutions and associations related to cultural heritage management, which are dedicated to the protection, management and inheritance of China's rich cultural heritage. At the national level they are roughly comprised of the State Administration of Cultural Heritage, the China Cultural Heritage Protection Foundation, the China Museum Association, the China Cultural Heritage Society, the China World Heritage Committee, etc., and the China Association for the Protection of Intangible Cultural Heritage. Usually, local governments at all levels in China have corresponding cultural heritage management departments, which are responsible for managing and protecting local cultural heritage. For example, the Culture, Sports and Tourism Bureau of Sanjiang Dong Autonomous County is mainly responsible for the management of cultural heritage in Sanjiang Dong Autonomous County, including the protection of cultural relics, cultural heritage inheritance and tourism promotion.

In addition to Dong embroidery, in May 2020, the Dong Embroidery Association of Sanjiang Dong Autonomous County was established (Figure 68), with more than 100 embroiderers joining the association, guiding more women to take up flexible employment at home in the mode of "association+ company +base+ embroidery+ order" and contributing to the Dong township's decisive victory in the war of poverty alleviation, which is a milestone event in the history of Sanjiang Dong embroidery. This is a milestone event in the history of Sanjiang Dong embroidery. The establishment of "Dong Embroidery Association" in Sanjiang Dong Autonomous County is a major decision made by the county party committee and the county people's government focusing on the rural revitalization of the countryside, in line with the development of the times, and is also the embodiment of the management of the cultural heritage of the Dong embroidery, which will further help the Dong women to master the skills, realize home employment, promote the Dong rural poverty alleviation, and contribute to the revitalization of the Dong rural areas (Liang &Wu &Wei , 2020, p. 42-46).



Figure 68 The establishment of the Dong Embroidery Association in Sanjiang. The embodiment of the management of the cultural heritage of Dong embroidery, the establishment of the association will help the development of the heritage of Dong embroidery.

Source: Provided by Wu Shuanglin, September 20, 2021

2) The construction of the cultural infrastructure system, including non-heritage museums, folklore exhibition halls, craft and art museums, folklore culture plazas, etc., which are important places to collect, collect, and display Dong cultural materials, as well as institutions, venues, and spaces to provide the public with knowledge, education, and the display and dissemination of Dong culture. In the construction of cultural infrastructure physical landscape, we can start from spatial narrative, theme narrative and element narrative, use digital technology and multimedia technology to realize the combination of static narrative and dynamic narrative, the combination of ornamental and immersive experience, and the conversion of single transmission into interactive narrative, and link up the close relationship between the spirit and the material, the object and the culture, and the non-heritage and the audience through a variety of experiential methods. For example, in the narrative design of non-heritage museums, it is possible to "combine architectural space, collections and auxiliary scenarios to form a combined landscape, and through the display of products and related objects, cultural relics or event symbols, construct the audience's perception of national history, social life and collective memory, and form an interesting exhibition experience and emotional consensus, so as to enable the audience to obtain detailed cultural knowledge and understand the cultural ecology and social significance of non-heritage arts and crafts". This will enable the audience to gain detailed cultural knowledge and understand the cultural ecology of the non-heritage arts and their social connotation. The role of these cultural infrastructure systems is mainly reflected in the functions of museum displays and crafts exhibitions and fairs.

Museum displays: Museum display at the national level is also one of the ways to disseminate Dong embroidery culture in Sanjiang County.

The Sanjiang Dong Museum is the only Dong museum in China (Figure 69), displaying all aspects of Dong culture, including Dong embroidery displays.

Crafts Exhibitions and Fairs: The government is also actively building a platform for non-legacy and increasing the promotion of non-legacy. Under the joint organization of the county government and other relevant departments, the Dong Doye Festival has been having embroidery NRL-related exhibitions and sales fairs since 2003, boosting the economic development of ethnic areas and building a platform for the inheritance, exchange, cooperation, development, and innovation of ethnic folk crafts. By participating in competitions and exhibitions, embroiderers gain social honor, thus obtaining spiritual incentives and honorary rewards from the outside world, which has an inestimable role in the inheritance and development of Dong embroidery.



Figure 69 Sanjiang Dong Museum

As the only Dong museum, is one of the embodiments of cultural heritage management at the government level. the picture on the left shows the museum display while the right photo shows the Dong embroidered backpack hearts and belly bibs on display.

Source: Zhu Linqun photoed June 25, 2021

Breaking through the closed ethnic circle and eliminating the psychological barriers and emotional chasm of interaction with foreign ethnic groups, inter-ethnic interactions have become increasingly broad and close. Since the reform and opening up, all ethnic groups have continuously held trade and cultural activities such as characteristic commodity fairs, cultural festivals and the development of tourism in ethnic areas, which have greatly promoted inter-ethnic exchanges and mutual understanding, and the sense of openness has been increased unprecedentedly, and this change of conception should be regarded as a change of historical significance in the history of ethnic development in Guangxi. It is the inevitable result of reform and opening up, especially the development of market economy, and at the same time, it will surely play a role in all aspects of the economic and political life of all ethnic groups, and promote the economic and social development of all ethnic groups in Guangxi (Huang, 2002, p. 327).

The exhibition of Dong embroidery crafts is a way for the Dong embroidery culture to go out, and the Dong embroidery work "Dong Wedding Dress" of Sanjiang County was exhibited in Shanghai World Expo, which made countless tourists appreciate the beauty of Dong embroidery. In Guangxi, Dong embroidery has also been displayed many times, and it shone in the 60th anniversary of the founding of the autonomous region in the exhibition of cultural and artistic works, a series of handicrafts presented together with the interpretation of the Dong embroidery culture, so that the viewers have a deeper understanding of the Dong embroidery culture.

Exhibitions, fairs and expositions are a new type of sales method. Through the exhibition site, merchants are able to publicize and promote their products to people from different regions, learn about consumer needs in time, and gain the opportunity to negotiate and cooperate with customers. Every year, the exhibitions involving Dong embroidery are as small as state and provincial level, and as big as famous domestic and international exhibitions. For most of the individual households, the high booth fee is daunting to them, in their eyes, the exhibition is a cultured or embroidery skills of people can go, go out of the embroiderer in the local Dong embroidery production skills are the best. They can only participate in similar Doye Festival, Dong New Year Festival, Non-Heritage Activity Week and other exhibitions in the county. On the exhibition site, each master embroiderer's booth is full of various kinds of exquisite embroidery pieces. These local collective festivals are good opportunities for many folk craftsmen to promote themselves and make money, not only to display and sell embroidery products, but also to gain social attention and affirmation through on-site operation. The form of Dong embroidery exhibition and sale has appeared since the early stage of reform and opening up, often in the name of government-led teams, gathering excellent Dong embroidery craftsmen in the region, and then leading them to enter a variety of art exhibitions and museums to sell embroidery, as a distinctive symbol of national culture.

The community's "life as a whole is permeated by a constant process of giving and taking, with material gifts and returns associated with every ceremony, every traditional rule and custom, and the giving and receiving of wealth being the main means by which society is organized, kinship relationships are maintained, and legal relationships are manifested". As mentioned earlier, Dong embroidery practiced the social interaction of gift-giving, the psychological tendency of Dong people to attempt to establish social relations and seek a sense of self-security through gift-

giving (Malinowski, Trans. Liang&Li, 2002, p. 148-153). From skill to gift, from decorating clothes to expressing healthy and emotionalized symbols, embroidery has transcended its own materiality, outweighing money and wealth, and taking on a more social and cultural nature, and this intergenerational morality and obligation to give gifts is agreed upon. Moreover, gift-giving is not temporary and perishable, but is equivalent to intergenerational commemorative objects, which are the bearers of the kinship system and spirit. In modern times, this kind of gift-giving has also become one of the means of diplomacy at the national government level. In 2010, during the 7th China-ASEAN Expo held in Nanning, Wei Qinghua's family brought 270 pieces of Dong embroidery to the Expo, which were designated by the organizing committee as a national gift for the delegates. The fact that Dong embroidery can be presented as a national gift is undoubtedly an affirmation of Dong embroidery culture and leaves an important mark in the history of the spread of Dong embroidery culture.

As a matter of fact, the above two major types of institutional facility series, whether it is their institutional responsibilities, facility places, spaces or specific matters contained within their spaces, are themselves a constructed cultural heritage management presence, through which the landscape of buildings, spaces, images, symbols, and environments conveys to the viewer the story of the Dong's own identity, history, and culture. The advantages of these cultural spaces can be fully utilized to enhance their function of cultural interpretation, and through repeated narratives and influences, collective conscious and unconscious emotional cognition can be formed, thus strengthening ethnic identity (Yao&Tian, 2021, p. 96).

4.3.3 Cultural Heritage Management of Sanjiang Dong Embroidery in Cultural Tourism

Cultural tourism is a form of tourism that emphasizes tourists' interest in and experience of the culture, history, art and traditions of a destination. This form of tourism is usually not just for leisure or entertainment, but focuses more on cultural and educational aspects of the experience. This type of cultural tourism is recognized at the government level as well as by tourists. While governments use cultural tourism to promote economic development and local traditions and cultures, cultural tourism offers tourists a unique opportunity to gain a deeper understanding of cultural diversity and historical backgrounds around the world. And heritage tourism, as a common item in cultural tourism, is a form of economic use of heritage, a place of commodification and socialization of activities. Ashworth et al. summarize the triangular relationship between heritage, identity and tourism: (1) heritage helps to rebuild local identity (socialization); (2) heritage supports tourism (commodification); and (3) heritage tourism contributes to an individual's appreciation and identification with a place.

A) Eco-cultural Tourism helps Dong Embroidery Cultural Heritage Management

Eco-cultural tourism emphasizes the conservation, sustainability and cultural experience of natural and cultural heritage. This form of tourism, which aims to provide meaningful travel experiences while promoting cultural preservation and environmental sustainability, can effectively contribute to the management and protection of Dong embroidery cultural heritage. Dong embroidery embodies the unique ecological wisdom of the Dong culture, and sustainability is reflected in the selection and use of materials.

The natural environment of the Dong is beautiful, and the folk culture construction of various villages is integrated with culture and ecology each, like Gao Ding Village, Chengyang Bazhai, etc. This is the case. Eco-cultural tourism emphasizes the protection of the natural environment, including wildlife, ecosystems and natural landscapes. Tourists are encouraged to adopt environmentally friendly measures to reduce the consumption of natural resources. It is a sustainable tourism practice that emphasizes respect for the environment and culture. It just happens to coincide with the ecological wisdom of Dong embroidery, which is essential for the sustainable use of natural resources, such as dye plants and fiber materials, on which the cultural heritage of Dong embroidery depends. It also helps to minimize negative impacts and ensure the long-term preservation of Dong embroidery cultural heritage.

A beautiful ecological environment can attract specific eco-cultural tourism enthusiasts to enter and visit Dong villages, where Dong embroidery and its costumes are integrated into the natural environment, where the beauty of the embroidery echoes with the beauty of nature, attracting tourists to gaze at it, and then indirectly learn about the history and cultural background of Dong embroidery. For example, in Sanjiang Buyang Mountain Tea Picking Ecological Culture, tea picking women dressed in Dong embroidery costumes pick tea leaves in the beautiful tea plantation. (In addition, during tourism activities, Dong embroidery craftsmen can show their working process to tourists and teach their skills. Through this cultural education and demonstration, tourists can have a deeper understanding of the significance and skills of Dong embroidery. It achieves the function of raising the awareness of cultural heritage and passing on and spreading the culture of Dong embroidery.

In addition to the natural environment, eco-cultural tourism also emphasizes the experience of cultural heritage, providing tourists with a unique and participatory experience. Tourists have the opportunity to visit historical sites, traditional communities, handicraft production and local customs. Through rational planning and management, the sustainable development of tourism can be ensured, while the cultural heritage of Dong embroidery can be protected and passed on, realizing a win-win situation of sustainable development of culture and ecology. Dong embroidery handicrafts, as an experienceable production method, can be seen in all tourist places in Sanjiang. Eco-cultural tourism provides a platform for experiencing Dong embroidery skills, and Chengyang Bazhai has specially set up a Dong embroidery cultural experience hall, which integrates cultural experience into ecology, so that tourists can understand, learn and appreciate the unique skills of Dong embroidery. Sustainability: This form of tourism focuses on sustainability, including social, economic and environmental aspects. It aims to ensure that the long-term impact of tourism on destinations and communities is positive.

The arrival of tourists can contribute to the livelihoods of Dong embroidery practitioners by providing them with opportunities to sell and display their products, thus preserving and passing on this cultural heritage. It can also provide economic benefits to local residents, improving their livelihoods, alleviating poverty problems, and encouraging them to better protect and preserve their villages and cultural heritage.

In summary, eco-cultural tourism provides important support for the management and protection of Dong embroidery cultural heritage. It not only

contributes to the transmission and dissemination of Dong embroidery culture, but also improves economic returns, protects the natural and cultural environment, and promotes cultural exchange. However, in order to ensure the sustainability of eco-cultural tourism, there is a need to balance the relationship between tourist flow and cultural preservation, and to develop appropriate policies and measures.

B) Folklore festival and cultural tourism to build Dong embroidery cultural heritage management

Folklore festival and cultural tourism is a special tourism experience designed to participate in and celebrate the traditional festivals and cultural activities of a destination. This form of tourism emphasizes cultural celebrations, religious festivals, folkloric activities and special occasions that allow tourists to gain a deeper understanding of the culture, history and traditions of the destination.

Dong embroidery serves as a hidden symbolic capital, and traditional ethnic festivals are an important vehicle for presenting this status. Dong costume performance is a key part of ethnic festivals and a consumption point to attract tourists to visit the city. In order to highlight the local characteristics, Sanjiang County government secretly competes in the parade route, the number of parade and parade costumes, expecting to attract potential investors to explore the market of embroidery culture industry through the novelty of the ethnic culture, government personnel actively mobilize the participation of village women and talented old people, stipulating the formation of a limited number of squads in each village, and making a number of incentives. 2022 70th Anniversary of the Dong Autonomous County in December 2022 During the parade, Sanjiang formed a party Dong embroidery party to display Dong embroidery. Qin Guizhen said that since the list of embroiderers for the 70th anniversary party came out, the embroiderers have been working overtime to rush to make the Dong embroidery dresses in the hope that they can be shown to everyone at the 70th anniversary of the county celebration. Qin Guizhen said, "We are very happy that this team of embroiderers is valued! We will put our cultural confidence on display at the 70th County Celebration. I hope there will be more and more opportunities for embroiderers to show Sanjiang non-legacy on a broader stage in the future." In Sanjiang County Celebration, the embroidery of Dong ethnic group made a stunning appearance as one of the parade squares (Figure 70). Under the lens focus of photographers, women in Dong dresses become an important cover to publicize the local image and start ethnic activities. In local grand festivals such as the Dong Doye Festival, the Year of the Dong, and the Dong Pohui, you can see the Dong embroidery parade or dance, which invariably strengthens the commercial value of Dong embroidery and realizes the self-construction of the main body.

พหุ ม ประ โท ชี เว



Figure 70 Squad of embroidery representatives at Sanjiang County Celebration
A squad of Dong embroidery representatives at the Sanjiang County Celebration made a stunning appearance, with the squad on the upper left of the photo, and Wei Lijiao, a Dong embroidery inheritor, on the right, performing embroidery on a Dong embroidery caravan

Source: Provided by Wu Shuanglin, December 20, 2022

The government's participation is mainly reflected in the re-naming of traditional ethnic festivals, the differentiation of festival ceremonies, and the strict regulation of festival procedures, which has turned spontaneous folk festivals into "public" festivals that break the territoriality of the festivals. For example, the official name of the Doye Festival of the Dong people is "China-Liuzhou-Sanjiang Dong Doye Festival". The Doye Festival is an annual festival of Dong characteristics celebrated by the Sanjiang Dong Autonomous County. During this period of time, various scenic spots in Sanjiang County organize folk activities with ethnic characteristics. At the Doye Festival, Dong embroidery set up its own booth for tourists to appreciate and buy (Figure 71), and lifelike butterfly Dong embroidery jewelry was most popular and once off the market. At the same time, Sanjiang Doye Festival held a hundred people Dong embroidery tournament was a great success, the Dong embroidery culture can be spread to all visitors. The government's involvement has made Dong embroidery, silver jewelry and other non-heritage handicrafts to be re-examined, and the exhibition and performance of embroidered costumes have become the main part of the festival, and an important part of the display of the symbolic capital value.



Figure 71 Dong embroidery exhibition and sales booths at the Doye Festival It reflects the cooperation of the civil forces
Source: Zhu Linqun Photoed October 27, 2022

In addition, through the organization and holding of cultural heritage day theme activities, "March 3" series of cultural activities, the Mid-Autumn Festival Cultural Beneficial Activities and other large-scale cultural activities of the region's intangible cultural heritage to focus on the display, exhibition, show the charm of the intangible cultural heritage to the general public to enhance the awareness of the protection of the intangible cultural heritage of the public.

The Dong embroidery cultural dissemination activities on June 11, China's "Culture and Heritage Day" have been a platform for the display of Dong embroidery artwork in recent years. The festival aims to enhance people's cultural identity and to discover the beauty of culture. The fact that the Guangxi Liuzhou Traditional Crafts (Embroidery) Skills Competition was held on this day implies that the organizers attached great importance to the Dong embroidery culture and affirmed the Dong embroidery culture. About 200 embroiderers competed with each other in the competition to complete their embroidery works. For the Dong embroidery culture, both the Dong embroidery skill competition and the Dong embroidery crafts design competition have spread the Dong embroidery culture to a certain extent.

In this festival, the Sanjiang Dong Autonomous County in Guangxi has organized relevant non-heritage cultural dissemination activities every year, in which the Dong embroidery skills were shown to the public. Like the Dong Embroidery Dress Design Competition 2022(Figure 72). In addition, in the "Guangxi Cultural Heritage Day" organized by the Guangxi Museum of Ethnic Minorities in the theme of activities gathered representatives of ethnic minority women from all over the region, they jointly demonstrated the Dong embroidery backstrap embroidery techniques, as well as a number of exquisite ethnic minority embroidery products on display, showing the rich and colorful embroidery culture of the Dong ethnic minority. rich and colorful. There were also Dong embroidery related stalls in the Liuzhou Mass Art Museum .



Figure 72 Culture and Heritage Day in Sanjiang Dong Autonomous County On which non-heritage programs are held all over the country. The Dong costume making contest reflects Sanjiang's promotion of Dong embroidery and its costumes during the festival, which fully reflects the importance and recognition of Dong embroidery and costumes by the government and the Dong people.

Source: Zhu Linqun photoed June 11, 2022

Sanjiang, as a town of a hundred festivals, has a lot of traditional festivals and customs of its own in addition to the above several later invented festivals, and the government also attaches great importance to these festivals, in which the Dong embroidery and its costumes often shine generously as a must-have for the festivals, which in turn builds up the ethnic identity of the Dong embroidery.

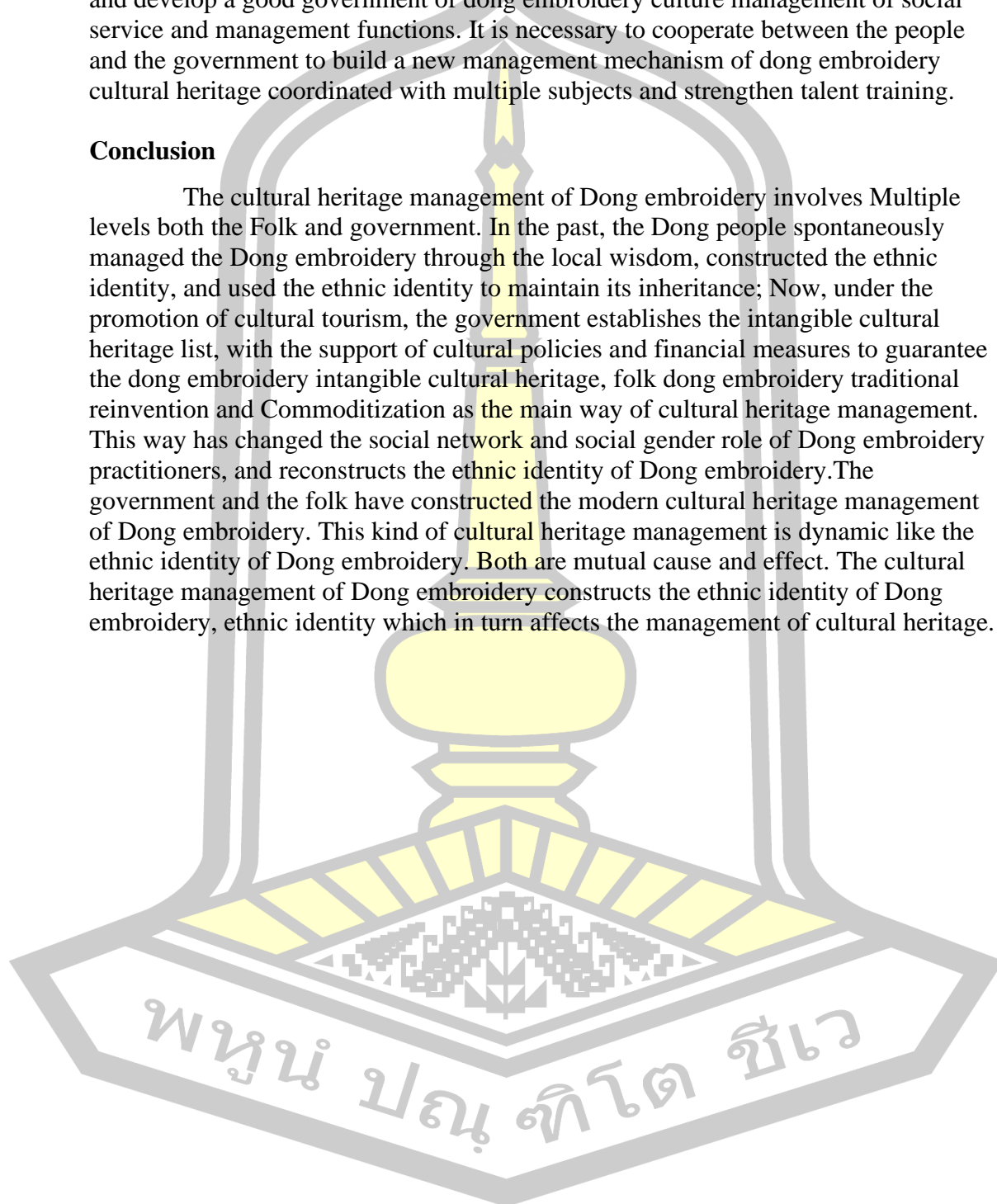
In conclusion, folk festival cultural tourism can provide important support and resources for the management and protection of Dong embroidery cultural heritage. By integrating Dong embroidery culture into folk festival cultural tourism, this traditional art can be combined with tourism to provide support for the management and protection of cultural heritage, as well as to enhance the cultural experience and awareness of tourists. This integrated approach contributes to the heritage and preservation of Dong embroidery culture, promotes the economic development of local communities, and provides tourists with an interesting and educational travel experience. However, to ensure the sustainability of such cultural tourism, a balance between cultural preservation and tourism development needs to be struck and appropriate policies and measures developed.

But there are many problems of Dong embroidery cultural heritage management, on the one hand, the folk level of cultural heritage management is relatively chaotic, a lot of power intervention is given priority to with economic interests, in the process of management of dong embroidery too much attention to the benefits of the original authenticity and the protection of cultural tradition, under the market competition to build social relations moral ethics completely from the traditional dong embroidery moral ethics, the folk level management from the perspective of dong embroidery heritage inheritance and development, under the guidance of policy steady improvement. On the other hand, the government level of the lack of targeted policies, dong embroidery policy support for dong embroidery, insufficient funds, management mechanism is not perfect, the problem such as lack of management talents, the need to local government departments at the national level,

under the guidance of the scientific development concept and correct achievements view, scientific planning, reasonable construction of dong embroidery management organization, strengthen the construction of targeted policy, the management system, and develop a good government of dong embroidery culture management of social service and management functions. It is necessary to cooperate between the people and the government to build a new management mechanism of dong embroidery cultural heritage coordinated with multiple subjects and strengthen talent training.

Conclusion

The cultural heritage management of Dong embroidery involves Multiple levels both the Folk and government. In the past, the Dong people spontaneously managed the Dong embroidery through the local wisdom, constructed the ethnic identity, and used the ethnic identity to maintain its inheritance; Now, under the promotion of cultural tourism, the government establishes the intangible cultural heritage list, with the support of cultural policies and financial measures to guarantee the dong embroidery intangible cultural heritage, folk dong embroidery traditional reinvention and Commoditization as the main way of cultural heritage management. This way has changed the social network and social gender role of Dong embroidery practitioners, and reconstructs the ethnic identity of Dong embroidery. The government and the folk have constructed the modern cultural heritage management of Dong embroidery. This kind of cultural heritage management is dynamic like the ethnic identity of Dong embroidery. Both are mutual cause and effect. The cultural heritage management of Dong embroidery constructs the ethnic identity of Dong embroidery, ethnic identity which in turn affects the management of cultural heritage.



Chapter V

Doye Festival : Theater of Sanjiang Dong Embroidery

introduction

This chapter takes the case of Sanjiang Dong Doye Festival in Liuzhou, China, to analyze the construction of ethnic identity and cultural heritage management of Dong embroidery in ethnic festivals. The chapter is divided into three parts. The first part is the historical development and evolution of the Sanjiang Dong Doye Festival, which introduces the origin and development of the Sanjiang Dong Doye Festival. The second part is an analysis of the ethnic identity of Dong embroidery in Sanjiang Dong Doye Festival, introducing the construction of ethnic identity of Dong embroidery in the festival. The third part is the cultural heritage management of Sanjiang Dong Doye Festival. The content of this chapter echoes the previous one.

5.1 Historical Development and Evolution of Sanjiang Dong Doye Festival

According to Zhu Qicai, "Customs are the most basic informal system, which influences economic growth with a cultural power" (Zhu, 2012, p. 9). "Doye" is an indispensable custom in the life of Dong people, which is an important tool for conveying feelings and expressions and communicating in the Dong tradition, and its emergence is inseparable from the natural environment of Sanjiang Dong and the production and life of Dong people, and its existence and development have witnessed the vicissitudes of the history of Sanjiang Dong. When the development of China's ethnic minorities entered the wave of marketization and globalization, many traditional cultures and traditional crafts began to decline, and their inheritance suffered a shock. In order to promote the good inheritance and development of traditional culture, through cultural heritage management, the government and the people of the Sanjiang Dong area in Liuzhou have joined forces to create the Sanjiang Dong Doye Festival in Liuzhou, which, through the festival and tourism, incorporates many of the traditional art and cultural forms of the Dong people that are facing the risk of being lost, including Dong embroidery has been incorporated into the cultural system of the Dong Doye Festival, and has achieved win-win results in terms of cultural heritage and economic benefits. There is a close relationship between Sanjiang Dong embroidery and its costumes and the Sanjiang Dong Doye Festival. During major festivals, the children of the Dong people will wear festive Dong embroidery dresses and dance the Doye Dance, which interacts with the residents of the Dong people in Sanjiang as well as the tourists to form an important part of a cultural celebration, and dancing the Doye Dance in Dong embroidery dresses has also become a symbolic symbol of culture to unite the national spirit. It is not only a manifestation of cultural heritage management, but also a festival in which Dong embroidery further builds the self-identity of the ethnic group and the other identity of the audience and tourists.

5.1.1 Origin of Dong Doye Festival

The formation of every ethnic festival or every ethnic custom has a profound historical origin, just as every ethnic festival is often accompanied by costumes, the Sanjiang Dong Doye Festival is no exception, and the Dong embroidery

costumes are blooming in the Sanjiang Dong Doye Festival as the costumes of the Dong ethnic group.

Sanjiang Dong Doye Festival comes from the Dong Doye culture, "Doye" is Dong phonetic translation, also known as "stepping on the song hall", "Doye" has the meaning of dancing, jumping, "ye" is singing, from the Dong tune with ye lining words, in the lyrics there are many "Ya Luo Ye! Yaluohi!" Doye got his name from that. "Doye" has the meaning of dancing with songs, which is the meaning of people holding hands and dancing collectively. The people who take part in the dance form a circle holding hands in the wide open space, singing and dancing with the rhythm of the leader. The Doye has become one of the most popular songs in Sanjiang Dong Autonomous County (Figure 73). Doye has become a cultural activity in which all Dong people in Sanjiang County participate, and the exquisite Dong embroidery costumes have also become a beautiful landscape in Doye dance, occupying an important position in their daily life (Wang, 2017, p. 212).



Figure 73 Doye dancing dressed in embroidered costumes
Doye, Dong people, regardless of gender, dressed in embroidered costumes holding hands and dancing collectively Doye, is an event where all people dance, and Dong embroidered costumes become one of the beautiful landscapes.

Source: Zhu Linqun photoed October 27, 2021

The origin of Doye is also different, most scholars believe that the origin of the farming culture Dong daily life in a variety of field labor and production process, as mentioned earlier, Sanjiang Dong ancestors lived in the mountains surrounded by water, dense jungle in the mountainous areas, winding roads, far from the political and economic centers, cruel natural conditions, backward social productive forces can only be engaged in the hard farming labor, collective hunting, fishing, farming, building houses, spinning, weaving, and so on. In the backward conditions of productivity, everything needs to be done by people themselves, so in front of the nature, the Dong people are always looking for the reliance of life and solace of the soul, and gradually realize the importance of collective strength, and in

the long process of labor and production, the use of the language to produce this tune, which began to be just a leader and the crowd, that is, a simple 'woo-hey! Yeah - hey Zah! 'over and over again, The purpose of this tune is to harmonize the strength of those involved in the work, and the shouting of slogans and unified movements in primitive production activities can improve labor efficiency. Therefore, in the ravines, the songs, together with the frogs, cicadas, running water and wind, become the heavenly music that refreshes people's hearts (Yu&Liao&Huang, 2013, p. 34). And labor movements are gradually transformed into dances. As a result, Doye songs and dances came into being. In the process of long-term historical development and the influence of national culture, the Dong people have become a people who can sing and dance well, and the songs and dances have been passed down from generation to generation in the life of the Dong people, which has never declined to this day, and thus there is this saying of "rice nourishes the body, song nourishes the heart" (Fang, 2019, p. 52). And in the labor of this song and dance in the initial dress is the Dong labor clothing, simple and convenient for labor, so the Dong embroidery is basically less common.

Some scholars also believe that the origin of Doye is closely related to Dong celebrations, rituals, beliefs and other celebrations, and there are many different aspects to this argument. From the perspective of celebration Doye is an important celebration held by the Dong people to celebrate the harvest of crops. From the perspective of sacrifice and belief the Doye Festival is a festive celebration of the Dong people to honor their ancestors and the gods of the land, and is a way for the Dong people to pay tribute to the ancient heroine of Saju with folk songs and dances. (Figure 74). People use dress-up music and dance to thank their ancestors and gods for their blessings and pray for a good crop and peace in the coming year. All in all, this saying emphasizes the importance of farming and a good harvest, and also reflects the Dong people's belief in and reverence for their ancestors and the land, and it is a grand festival for them to sacrifice to the gods and spirits, praying for the prosperity of people and animals and a good harvest of grains, and it is one of the traditional forms of folk songs and dances of the Dong people of China, along with the Dong Daqi Song, which is another Dong folk song and dance originated from the ancient Dong family's religious ceremonial singing and dancing activities (<http://www.sjx.gov.cn/>, 2021.9.18.).





Figure 74 Sanjiang Meilin Township's Sa year festival
Where Dong people gather around the Sa altar to hold ceremonies, and dancing Doye in Dong embroidery costumes is a common activity
Source: Provided by Wu Shuanglin, October 16, 2021

In addition to the functions of celebration and ritual, this kind of festival has also become a form of entertainment for the Dong people to revel or to vent their emotions, in which the Dong embroidered costumes have become an important tool for decorating the festival, which is no longer the plain clothes worn by the Dong people for their labor, but the elaborate dresses. Carnival is the side of a national character, living in the mountainous areas of the Dong people less subject to the constraints of feudal rites and rituals, wearing Dong embroidery dress dancing Doye has become the most common Dong entertainment carnival and festival celebrations. "The dull and uninteresting daily life follows the sequence of ready-made time from the past to the present and then to the future in an orderly manner, with no obvious difference between yesterday, today and tomorrow. People are caught up in their daily labor, insensitive to the sense of time, seldom paying attention to the temporality of life's trivialities, and even forgetting the existence of time." The Dong people have been silently guarding a few minutes of fields and acres of land for generations, reclaiming and laboring under the stars and moonlight, living a mediocre life, and it is clear that people need to add some color to their undulating lives. Collective visits and festivals between villages are undoubtedly uplifting for them, because collective visits and festivals are celebrated, and it is only during these visits and festivals that they let go of their heavy workloads and have a moment of joy. In order to welcome visitors or celebrate festivals, the most primitive way for the Dong people to celebrate is to have a collective song and dance, Doye, to decorate the festivals with songs and

dances, to brighten up the life, and to use Dong embroidery costumes to distinguish themselves from the visitors, or to show their most beautiful side(Figure 75). The Dong people are full of yearning and expectation for a new life in their collective indulgence in singing and dancing. In this way, Doye and Dong embroidery costumes have been integrated into the life, ideals and hopes of the Dong people, and accompanied the change and development of the Dong ethnic groups(Yu&Liao&Huang, 2013, p. 34-35).



Figure 75 Participating in the Doye Dance in full costume
Dong girls are arranging the dresses they are wearing. The color of the costumes and the decoration of Dong embroidery patterns may vary from village to village, but the performing teams all participate in full costume.
Source: Zhu Linqun Photoed October 27, 2021

Naturally, Doye has also become one of the main programs for collective visits as guests between villages, as well as for the sacrifice of Sa, and for blessing or congratulating the completion of buildings such as drum towers and wind and rain bridges(Fang Ch G, 2019, p.52). During major festivals, the children of the Dong family also wear festive embroidered dresses, hold hands in a circle and dance the Doye dance to the beat, "The circle represents the unity of the Dong nation and is a symbolic symbol to unite the hearts of the people. The circle represents the unity of the Dong people and is a symbol of the unity of the people. Labor and life gave the Dong people the basis for creating 'Doye', the original art given to them by nature." This way of singing and dancing brings people closer to each other, strengthens communication and understanding within the ethnic group, unites Dong people tightly, helps and supports each other, and finds a strong sense of social belonging (Fang, 2019, p. 50-51). Guangxi Dong Doye Festival is gradually formed and inherited and developed in this context, which shows the real characteristics of the collective way of life, manifests the value of originating from nature, higher than

nature and returning to nature, and has a certain value of the national cultural inheritance(Yang&Yang, 2019, p. 28-38).

And the Dong embroidery costumes of Dong Doye Festival are not only a kind of decoration, but also carry the culture, history and traditional values of the Dong people. They are presented in full costume at the Doye Festival, not only to add color to the celebration, but also used to convey the identity and sense of belonging of the Dong community. The combination of the Doye Festival and Dong embroidery costumes reflects the richness of the Dong culture and its deep traditions, and is part of the culture and identity of the community. Of course, Dong embroidery costumes are not only worn during the Doye Festival, but also play an important role in other important social and religious activities, passing on the cultural values and historical traditions of the Dong people. From the literature and conversations with scholars such as Jin Zhi, Mr. Yang, a staff member of the Sanjiang Cultural and Tourism Bureau, and Yang Tian, a local non-genetic inheritor, the Researchers believe that the Doye originated among the Dong people's labors, developed in celebrations such as rituals and beliefs, and ultimately took shape in the government's management of cultural heritage.

5.1.2 The Development and Evolution of the Dong Doye Festival

"Doye" plays an important role in the life of Dong people. As one of the traditional songs and dances of the Dong people, Doye has always been an important tool for conveying emotions and communication, and it occupies an important position in the daily production life of the Dong people in Sanjiang. It occupies an important position in the daily production and life of Sanjiang Dong. It adds a splendid color to the inheritance and development of Dong culture, provides a place and opportunity for the presentation of Dong embroidery and its costumes, and as a form of art with national characteristics, it adds a unique charm to Chinese culture. The real charm of "Doye" comes from the authenticity cultivated by the collective way of life, nurtured and grown in the villages, on the paths, in the mountain passes, and by the flowing water, originating from and returning to nature, and closely integrated with labor, conveying the heartfelt voices of the working people. Only with the development of China's ethnic minorities into a highly developed society today, economic development, scientific and technological advances, the development of communication technology, mechanization, industrialization, modernization, urbanization has been dependent on the agricultural society of the traditional festivals of all life folklore and traditional crafts and culture erosion, Doye festival culture in the modernization wave and the Dong embroidery and other traditional handicrafts and culture, as the same, suffered from the impact and devouring. One of the industrial characteristics of globalization is to replace weakness with strength and diversity with uniformity; modernization is to a large extent marked by industrial civilization, which is often characterized by techno-material supremacy at the expense of traditional ethics and morals, ecological environment and natural resources. They all have the possibility and danger of devouring, rejecting and denying traditional culture and cultural diversity(Yu&Liao&Huang, 2013, p. 35). In such a context, it is difficult for the "Doye" culture to continue to survive in the traditional way, just like the Dong embroidery, which needs to be changed. Such a change requires the cooperation between the local wisdom of the Dong people and the government.

With the rise of cultural tourism and cultural heritage management, the role of cultural tourism, especially ethnic festival tourism, in the economic development of ethnic minority destinations has begun to emerge. The government of Sanjiang County also recognizes the role of developing tourism in the economic, social and cultural development of Sanjiang Dong Autonomous County. In order to promote the good inheritance and development of traditional culture, to let more people know the traditional Dong culture, to know Doye, to understand Doye and to participate in Doye, to give full play to the function of Doye in the production and life of Dong, and to promote cultural tourism and economic development, the Sanjiang Dong Autonomous County government and the local people, under the guidance of the policy of the management of the modern cultural heritage and in conformity with the trend of the era of development, preserved the traditional Dong culture and strengthened the tourism of festivals on the basis of the traditional Dong culture, which is the most important part of the Dong culture in China. On the basis of preserving the traditional Dong culture, strengthening the importance of festival tourism and development, advancing with the times, and taking advantage of Sanjiang's reputation as "the hometown of a hundred festivals", the government of Sanjiang Dong Autonomous County and the local people, incorporating various traditional art and cultural forms of the Dong into the Dong Doye Festival cultural system, have developed it into a local festival unique to the local ethnic group ---- Sanjiang Dong Doye Festival(Nie, 2019, p. 85).

Intangible cultural heritages such as the Great Song of the Dong, Dong embroidery and its costumes are also included. This multifaceted integration not only promotes the dissemination and promotion of Dong embroidery and its costumes as well as other traditional cultures, but also plays a good role in promoting the inheritance and development of the culture of the Dong Doye Festival. The Doye Festival has also transformed from a primitive way of celebrating in villages to a national festival of having fun with the people.

Dong Doye Festival is an ethnic minority festival which is produced through the economy and tourism on the basis of following the tradition of Dong Doye culture, and it is a stage for Dong culture to perform various performances and displays, following the general characteristics of festival tourism (Fang, 2019, p. 46). In 2003, coinciding with the adoption of the International Convention for the Safeguarding of the Intangible Cultural Heritage by UNESCO, the committee and government of Sanjiang Dong Autonomous County hosted the first Dong Doye Culture and Tourism Festival, which was initially named the "Sanjiang Doye Chengyangqiao Tourism and Culture Festival," a name that capitalized on the fact that Sanjiang's tourism development was relatively mature. The name is based on the famous Chengyang Wind and Rain Bridge, a national cultural relic protection unit, located in the Chengyang Bazai Scenic Area of Sanjiang, where the tourism development of Sanjiang is more mature, and the name is named to better express the "Doye" culture of the Dong ethnic group. The name was given to better express the "Doye" culture of the Dong people. This name was used until the 7th festival in 2009. In 2010, the eighth, the name of the festival became "China Sanjiang Dong Doye Cultural Tourism Festival", from the name, more highlighted the scale and level of the festival, but also more prominent Dong Doye culture theme, and later commonly known as "Sanjiang Dong Doye Festival "The name of the festival emphasizes the

scale and level of the festival and the theme of Dong Doye culture. Sanjiang Dong Doye Festival is a product of the combination of traditional Chinese Dong culture and modern tourism, and is a large-scale cultural and tourism event. Its successful organization, on the one hand, provides a stage for various traditional cultures of the Dong to be displayed to the outside world, and promotes the protection and development of local traditional culture, and on the other hand, it can play its function of tourism attraction and promote the sustainable development of local economy, society and culture (Fang, 2019, p. 53).

Sanjiang Dong Doye Festival is usually held from October to early November every year. During the festival, Dong people will wear embroidered costumes for the festival, sing Doye songs, dance Doye dances, and carry out activities such as "Yueya" between villages, which are all common contents of traditional Doye activities. In addition, compared with the previous "Doye", Sanjiang Dong Doye Festival has injected more participatory and interactive activities in line with the modern society: such as snatching firecrackers, playing pumpkin fights, fishing, patty-cake pounding, and 100 family banquets, etc, as well as the most ornamental large-scale Lusheng Dance, collective yarn spinning, and the large-scale Dong wedding customs of the live performance "sitting sister" singing and dance drama(Figure 76). Dong embroidery and costume design and production and other ethnic handicrafts production exhibition competition etc., which fully reflects that Doye Festival is a minority festival open to the public, celebratory, relaxing and pleasant, and also fully demonstrates the traditional craft culture of the Dong people, such as Dong embroidery and its clothing. It has been transformed from a part of the original Dong festival into a brand-new and content-rich national festival of the Dong, injecting fresh blood into the traditional culture of the Dong and integrating it with the original culture, fully demonstrating the beautiful ethnic customs and unique cultural charms of Sanjiang, and it is a bright flower in the process of the inheritance and development of the culture of the Dong, full of vitality and vigor. Through the organization of Doye Festival, Dong people can display the excellent culture of their own ethnic group to the outside world in the festival, and while displaying it, they can also protect and pass it on, enhance the national cultural identity and then improve the cohesion of the nation.





Figure 76 Sanjiang Yueya Dong village seat sister performance
Performance of the marriage folklore link, seat sister performance of the integration of the Dong various traditional customs and traditional crafts, Dong embroidery and its costumes is a feast for the eyes.

Source: Zhu Linqun photoed June 27, 2021

Sanjiang Dong DoYe Festival comprehensively demonstrates the magical and beautiful landscape scenery, the long-standing Dong culture and the unique charm of ethnic customs in the border area of Guizhou, Hunan and Guizhou, forming a benign interaction between ethnic culture and tourism, and spreading ethnic culture through tourism, and demonstrating the image of the Dong region which is characterized by national unity, openness, prosperity, vitality and broad development prospects, and generating a great impetus to the development of Sanjiang's ethnic culture and tourism industry. It has become a booster for the sustained and rapid economic growth of Sanjiang County as well as the region of Guizhou, Hunan and Guizhou, and a "golden signboard" for the promotion of tourism. In recent years, Sanjiang Dong Doye Festival has developed into one of the most successful, influential and representative ethnic traditional festival brands in the border area of Guangxi, Xiang, qian and even in the whole country, and has been highly evaluated by tourists and people from all walks of life. It has won the "Best Theme Award" and "Special Award for Ethnic Minority Festivals" of China Festival Academy Award, and "China's Top Ten Brand Festivals" of China Festival Development Forum, "China's Top Ten Most Ethnic Festivals", "Guangxi's Top Ten Tourism Festival Brands" and other five awards. At present, Sanjiang Dong Doye Festival has become quite large-scale, and is moving towards the direction of internationalization.

Sanjiang Dong Doye Festival itself as an important part of the Dong culture, but also the Dong embroidery and its costumes and other Dong traditional culture and art dissemination of an important carrier, in the context of the

development of cultural festivals and tourism, its heritage of culture, tourism and economic promotion function is increasingly by the general attention of the local community. Sanjiang Dong Doye Festival has become an important form of economic development and promotion of traditional cultural heritage and dissemination in Sanjiang area by taking it as a cultural tourism attraction and displaying various kinds of Dong traditional cultures, so that it has turned from the first ethnic self-participation and self-carnival to a new festival with active participation of outsiders and tourists. As a tourism festival developed on the basis of traditional festivals, Sanjiang Doye Festival has been successfully held for 21 times since the first one was held in 2003. Each of these festivals is themed on different Dong traditional cultures, and activities are carried out around the theme with the unchanged collective Dong embroidery dresses to dance Doye Dance, and the Dong embroidery and its dresses naturally become one of the unchanged main subjects.

5.2 Analysis of Ethnic Identity of Dong Embroidery in Sanjiang Dong Doye Festival

All festivals have their social purposes, either to show their ethnic memory, value, aesthetic interest, and to pass on traditional culture; or to show ethnic self-respect, self-confidence and unity, and to build ethnic identity; or to produce, believe, celebrate, and to seek benefits etc(Luo, 2017, p.108). The Sanjiang Dong Doye Festival is no exception. As an accumulation of Dong traditional cultural forms shown by the traditional Dong Doye culture in the modern cultural heritage management and cultural tourism arena, the festival makes full use of the advantages of ethnic cultural resources on the one hand, and continues to develop more attractive ethnic cultural characteristics of the tourism to attract more tourists and promote consumption, which will have a positive impact on the development of the Dong ethnic culture in Sanjiang County and even in the Guizhou, Hunan, Guizhou and Hunan provinces. On the one hand, it makes full use of the advantages of ethnic cultural resources to develop more attractive ethnic cultural tourism, attract more tourists and promote consumption, which in turn will have a great impact on the economic and social development of Sanjiang County as well as Guangxi, Hunan and Guizhou ethnic minority areas and the development of tourism industry. On the other hand, the visual art and auditory art show the colorful national characteristics of the Dong people in the historical process of minority development, such as the state of existence, attitude towards life, beliefs and emotional cognitive support, forms of communication, ethnic identity, and so on, which implies the process of creating Dong traditional culture in the life of Dong people in clothing, food, housing and transportation, reflecting the rich cultural characteristics of the Dong people from different perspectives, which is highly appreciated by tourists and people from all walks of life. The festival itself and the traditional crafts of Dong embroidery and Dong costumes are one of the important intangible cultural heritages that inherit the civilization of the Dong people, carry the emotions of the people and constitute the identity of the ethnic groups, and they are also an effective way to build the confidence and identity of the ethnic groups in the reconstruction of cultural transformation.

The festival itself contains the nature of cultural performances, with the characteristics of performance. The cultural performances in Dong Doye Festival are

both for the sake of themselves and outsiders, which builds a space for Sanjiang Dong embroidery and costumes and other national crafts and other national cultures to concentrate on displaying their performances, and provides a stage for performances. At present, cultural tourism is in great popularity, out of the demand for heterogeneous cultural experience, minority cultures with heterogeneous characteristics, such as Dong embroidery and its costumes, have also become the object of tourists' gaze and experience in the process of tourism. In the process of gazing and experiencing, the use of Dong embroidery and costumes for cultural performances and embroidery experience have become important contents of the Doye Festival. Dong embroidery and costumes and the Dong Doye Festival influence each other, reciprocate and help each other, i.e., obtaining the self-identification of their own groups and the affirmation of tourists, and then further being inherited and developed in the identification of the others.

5.2.1 Self-identification Analysis of Dong Embroidery in Sanjiang Dong Doye Festival

The self-identity of Dong embroidery is the belonging cognition and emotional attachment of the members of the Sanjiang Dong ethnic group to the Sanjiang Dong embroidery in the process of communication and interaction with other ethnic groups, and it is the identity and cultural pride of the Dong people generated by the Dong embroidery, including its carriers. Dong embroidery is not only a handicraft skill for the Dong people, but also a cultural symbol and an expression of self-identity. It helps to preserve and promote the cultural traditions of the Dong people, and at the same time promotes cohesion and identity within the Dong community.

As important cultural symbols, ethnic festivals are the carriers of collective memory, common spiritual support, personality expression and embodiment of ethnic identity; they are the stage where ethnic religion, folklore, food, traditional crafts, costumes, songs, dances and entertainment culture are centrally displayed. Dong traditional costumes have been the carrier of Dong embroidery since its birth and have been inherited since then. The dress itself is very important for the formation of the common psychological quality of the culture of the ethnic groups, and the maintenance of the common cultural psychology is a basic element for the construction and maintenance of the boundary of the ethnic groups. We can say that the dress of Dong embroidery is an indispensable visual and material image condition to participate in the formation of the Dong ethnic groups, and it is also one of the main carriers of the cultural performances in the festivals. The cultural inheritance and reconstruction activities of the Dong Doye Festival cannot be separated from the shaping, understanding and utilization of visual symbols such as the Dong embroidered costumes, and the medium and field are needed for "seeing" and "being seen" in the festival cultural performances, and the performers and the themes of the performances are the meaning makers of cultural interpretation and construction. In the Sanjiang Doye Festival, which started to be built in 2003, the collective Doye Dance is performed by villagers in embroidered costumes selected from each village, and the Dong people present the best visual effects through the Dong embroidered costumes and the cultural programs to the local people, tourists and consumers, which builds up the confidence and confidence of the people of the Dong. It builds up the

confidence and pride of the Dong people, and establishes ethnic identity in the performance and interaction with tourists(Figure 77).



Figure 77 Villagers from various villages dance with Dong embroidery costume. The dresses collect the colors of Xuanqing, black and white, to show the traditional culture of the Dong people to the outside world and build self-identity.

Source: Zhu Linqun photoed October 27, 2021

Minority festivals are the festivals and celebrations formed, developed and passed down by minorities in the process of long-term historical development according to their own history, culture and other factors. As a time and space for minorities to carry out self-carnival, costumes are bound to occupy an important position in minority societies, which not only enhance the ethnic cohesion of various minorities, but also add color to the concentration of the exhibition of other traditional cultures of minorities. In the past, during festivals, no matter how good or bad the family was, the Dong people would prepare handmade Dong embroidered dresses and silver jewelry for their children to express their identification with the culture of their ethnic groups by dressing externally. Nowadays, although there have been changes in many aspects, such as some handmade costumes have become purchased ones, and some hand-embroidered ones have become machine-embroidered ones, wearing Dong embroidery costumes in grand festivals to emphasize the identity of the ethnic groups remains unchanged. When the Researcher attended the Dong Doye Festival in Sanjiang Plaza, she happened to meet a young mother with her daughter to watch the festival(Figure 78). The young mother told the Researcher, "Now we Dong people to participate in the Doye festival performance must wear Dong embroidery dress, watching the general we are trying to wear, especially Dong embroidery a lot of tops, but I'm not much of a embroider myself, it was too much work embroidering suspenders with my mom when I was pregnant, also have no energy to embroider

clothes, go directly to the store to buy, hand embroidery is too expensive, this machine-embroidered clothing is not expensive, far from looking very good, and can be washed, unlike hand-embroidered costumes, so now every festival, machine-embroidered Dong clothing is very good to sell, but also reflect our Dong image. An ethnic group needs to emphasize its common origins and often reinforces these collective memories with shared rituals on a regular or irregular basis (Ma G Q, 2020, p.133), wearing Dong embroidery dresses and dancing the Doye Dance in this perspective turns into such a performance, the Sanjiang Dong Doye Festival is to participate in performances in various dresses to improve unity and cohesion within the ethnic group (Yang, 2016, p. 6).



Figure 78 Young Dong mothers and their children
Local spectators at the Doye Festival wearing Dong embroidery costumes, which represent their Dong identity.

Source: Zhu Linqun photoed October 27, 2021

In addition to the Doye Dance, the Sanjiang Dong Doye Festival also integrates the Dong minority big song, the Lusheng Dance, as well as the Hundred Families Banquet, a traditional collective intangible cultural heritage event of the Dong people. Dong embroidery costumes, as an important symbol of the Dong culture, are used as a symbol of the Dong culture, and in these traditional events of the Doye Festival, men, women, and children of the Dong people of Sanjiang put on their festive attire and sing the world-class intangible cultural heritage of the Dong minority big song (Figure 79), toasting to tourists, and with tourists Singing and dancing allows visitors to appreciate the ancient and stunning beauty of Dong embroidered costumes, which in itself can inspire national pride and enhance ethnic cohesion. All these different traditional thematic activities are also transformed into a kind of cultural performance and provide symbolic resources for the expression of Dong embroidery and its costumes, while the performers of Dong embroidery and Dong embroidery costumes, other practitioners of Dong embroidery, local residents,

managers and so on who participate in these cultural performances can obtain a stronger and deeper confirmation of the self in daily life. This establishes an opportunity for individuals to improve their self-awareness and strengthen their social identity.



Figure 79 Dong ethnic singing teams dressed in Dong embroidery costumes Competed in the 16th China (Liuzhou Sanjiang) Dong Doye Festival held in Sanjiang, to show the "heavenly music". Dong minority big song is a multi-part, conductor-less, a cappella-less, natural choral form of folk singing in the Dong region, which was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009, and the wearing of Dong embroidery is conducive to the self-identification of the ethnic groups

Source: <https://www.ihchina.cn>[search on Mar 11,2023]

If the other activities of the Dong embroidery costumes are only incidental to the display, in the Doyle Festival there are also Dong embroidery and its costumes as the main cultural exhibitions, the most intuitive is the embroidery competition(Figure 80), Dong clothing design and production competition, brocade spinning competition and other Dong embroidery and costume-related exhibitions, these exhibitions do not intuitively show the Dong embroidery related to the program of the visual neatness, colorful and rich content, etc. to attract the viewers, and with the Dong embroidery related to the program, the colorful and rich content. These exhibitions and performances all attract viewers by visually showing the visual program of Dong embroidery, rich colors and rich contents, and are oriented to publicity, expanding the influence of Dong embroidery and its costumes, and leading to the gradual reconstruction and performance of other Dong cultural contents during the festival. As a concentrated exhibition of the essence of Dong traditional culture, Dong Doye Festival is an important window and way for people to recognize Dong culture. Through these competitions, people in the Dong villages have greatly enhanced their pride, self-confidence and self-identification, and spontaneously inherited the Dong culture and passed on the traditional skills, so that Sanjiang Dong

embroidery and its costumes have been further inherited and developed. By utilizing the economic value and utilization value of traditional Dong embroidery and its costumes, and with the development of tourism of national festivals and celebrations, the in-situ protection and dynamic protection of Dong embroidery and costumes have achieved good results.



Figure 80 Embroiderers of the Dong ethnic conduct an embroidery competition At Doye Square in Sanjiang Dong Autonomous County on Nov. 12, 2016. Two hundred women of the Dong ethnic conduct an embroidery competition to give visitors a close-up experience of the Dong embroidery culture at the 13th China Dong Doye Festival in Sanjiang Dong Autonomous County, Guangxi province.
Source: <https://www.gov.cn/> [search on July 19,2022]

The Doye Festival in Sanjiang County has not only intuitively led to the development of embroidery and costume exhibition and dissemination, but also prompted the Dong embroidery and its costumes to generate more economic benefits, and further gained self-identification from the embroiderers and the local people. The current connotation and significance of ethnic groups need more than ever internal integration, Commoditization and marketization in the economic life of festivals, and the collective identity of ethnic groups can bring economic benefits, which in turn promotes the maturity and deepening of ethnic identity, which is a more optimistic way of transforming the culture of ethnic groups into economic benefits. In addition to prompting local residents to buy Dong embroidery costumes to participate in the festival, the Doye Festival also has a regular exhibition and sale of non-heritage products, and every year there are Dong embroidery exhibition and sale booths (Figure 81). The influx of a large number of tourists of Dong embroidery has promoted the prosperity of the local goods and services market, boosted local domestic demand and consumption, and has had a significant positive impact on the local economy, has become a driving force to promote economic development and

prosperity of the local economy. The consumption of Dong embroidery in Doye Festival has been substantially better than the consumption and use itself. Collective consumption and display, unconsciously forming a kind of national unique sentiment and unconscious memory, people show the beauty of Dong embroidery and its costumes through the festival to express their inner identity. Cultural performances and sales in minority festivals have become an effective way to protect, develop and pass on minority cultures. This is also the case with the Sanjiang Dong Doye Festival, where the Dong embroidery and its costumes have strengthened the ethnic cohesion of the Dong people, and have also been further inherited and developed.



Figure 81 Visitors buying Dong embroidery products at the exhibition Sales booth of Qinghua Embroidery Room in the Dong Embroidery Experience Hall, which has relatively few visitors due to the epidemic

Source: Linqun Zhu photoed October 27, 2021

The Doye Festival provides time and space for Sanjiang Dong embroidery and its costumes to be demonstrated performatively to others. The festival tourism makes the Dong embroidery and costumes become the object of other people's gaze, and the Dong embroidery costumes are not only an effective form of enlivening the festival atmosphere, but also an effective way of self-affirmation and self-promotion of the Dong embroidery and costumes. With the arrival of tourists, the traditional Dong embroidery craft and its costume culture are transformed from the daily production and living space of the Dong people into a performative space through the different ways of displaying in the Doye Festival. At this time, the Dong embroidery

and its costumes are transformed into the performative Dong embroidery and costumes, which are being shown to others in a performative way, which will construct their self-identity and reshape the image of the Dong embroidery and its costumes in the eyes of the other people.

Under such circumstances, local residents and tourists coming to this place will have a self-perception of Dong embroidery and costumes in general, and then develop a local attachment. Therefore, it can be said that under the festival time and space, the relationship between festival cultural performances and Dong embroidery costumes is an interactive relationship, and the Other and the We are also interactive relationships, which are interconnected and integrated with each other. In the interaction between the Other and the We, the cultural performances are performing Dong embroidery and its costumes, and the Dong embroidery and its costumes are demonstrated, produced, and presented through the form of performance, which will lead to the formation of the ethnic group's self-identification, and furthermore, to the The traditional culture is well protected and produced.

5.2.2 Other Identity Analysis of Dong Embroidery in Sanjiang Dong Doye Festival

The organization of Sanjiang Dong Doye Festival makes Dong embroidery not only have the significance of self-identification within the Dong ethnic group, but also have the influence of other-identification in the external society. During the Doye Festival, a variety of cultural performances and activities related to Dong embroidery and Dong embroidery costumes are presented in the space of Sanjiang. The cultural practices embodied in the cultural performances and activities become the objects of visitors' gaze. Urry (2002) points out in his *Tourist Gaze 3.0* that the tourist gaze is essentially a performance, and that in addition to the visual experience, tourists use all kinds of organs to experience local culture. On the one hand, vision gives uniqueness to tourist practices and performances; on the other hand, the tourist's body presents and performs itself in the process of directly experiencing the other and the sensory landscape (Urry, 2002, p. 225-230).

Driven by ethnic festival tourism, Sanjiang Dong Doye Festival has been transformed into a cultural celebration that attracts external tourists and scholars, and the place where the Dong Doye Festival is held has become a tourist destination. Dong embroidery and its costumes, as a part of it, present a unique visual effect in its material culture that attracts people from other regions and cultural backgrounds within its country and internationally. During the Doye Festival, in order to deepen the impression of tourists and scholars on the traditional culture and natural ecological environment of the Dong people in Sanjiang, as well as to shape the ethnic image of the Dong people as a hospitable people who can sing and dance well, different programs and activities are set up in places with unique ecological or folklore cultures in Sanjiang, such as the Researcher's visit to the Sanjiang Dong Doye Festival in 2021, which was staggered in Chengyang Bazhai, Danzhou and Linxi, etc. Different programs were set up at different times, such as the Dong Song Contest in Chengyang Bazhai, the Dong Hundred Families Banquet, and the Dong Loves Chengyang Show, etc., which are often held in Chengyang Bazhai (Figure 82), all of which are particularly attractive for tourists to view and participate in, and to realize the interaction between tourists and local performers to deepen the tourists' travel experience. The writer met Xiao Huang, also a college student from Liuzhou City, she

told the writer she came from northeast China, and went to college in Liuzhou, and it's already the third time to come to Sanjiang to play, because of the epidemic, it's been a long time since I've been out to play, this time it's to run to Doye Festival, October 27th the opening ceremony didn't catch up, then come to catch the Doye Festival sub-session of the Dong Song Contest on November 7th in ChengYang, every time I come to Sanjiang, the scenery here, Every time she comes to Sanjiang, the scenery, customs, embroidery and costumes here can make her memorable. Her classmates also said on the sidelines, "This Dong embroidery is so beautiful, I would like to buy a piece of it and bring it back. It can be seen that the visual cultural performances of Dong embroidery and costumes in the Doye Festival have become the objects of tourists' gaze, attracting their visual attention and gaining the otherness of tourists and scholars because of their exquisite material visual effects and localized performances.



Figure 82 The performance of Dong Loves Chengyang
Showing the audience the Dong embroidery works, attracting tourists' eyes and
constructing the identity of the others

Source: Zhu Linqun photoed at Chengyang Bazhai, November 6, 2021

Dong embroidery and its costumes at the Doye Festival site also provide tourists with diverse spaces for physical performance. In the process of festival cultural tourism, tourists are mobile bodies whose gazed landscape of Dong embroidery costumes is consumed in their mobile gaze, and this consumption process is both a product of tourists' transformation into performers, their dynamic shaping of the self, expression of emotions, and physical cultural practices, and the process of identifying themselves with Dong embroidery's ethnic and cultural otherness. This process involves both static bodily practices and dynamic experiential consumption, in which Dong embroidery constructs the other identity of tourists and further helps locals to establish their self-identity.

The static physical practice of Dong embroidery and its costumes by tourists and scholars is the process of watching and recording, and photography and video recording is the tangible record of the tourist gaze, and taking photos or videos

of Dong embroidery and Dong embroidery costume-related performances is the process of constructing the identity meaning of Dong embroidery and its costumes by tourists. In Sanjiang Dong Doye Festival, due to the cultural performance of Dong embroidery and its costumes with the characteristics of the scene, tourists in the process of static watching performance, attracted by the aesthetic and cultural connotation of Dong embroidery, they can not help but use the camera or video camera will be Dong embroidery related to the scene of the performance recorded as a capital for the future exhibition and festival tourism memory, in the WeChat circle or qq space to display, Dong embroidery and its costumes to spread the beauty of the tourism gazing. The beauty of Dong embroidery and its costumes will be spread out. The virtual community nature of WeChat friend circle or QQ space, sharing information this kind of dissemination behavior itself is a daily behavior with a certain identity basis, the Dong embroidery and its costumes cultural exhibition in the image, video and other large number of visual text sharing and forwarding, on the one hand, shaping and enhancing the Dong ethnic group's cultural self-confidence, on the other hand, it is the other side of the formation of the viewers of the Dong embroidery and its costumes of the other identity. And scholars often use them as data for fieldwork on Dong embroidery and its costumes.

Other visitors will take pictures with actors wearing Dong embroidery costumes or with embroiderers displaying Dong embroidery after the program performance, and some will rent or buy local Dong embroidery costumes to take pictures as souvenirs (Figure 83). Some consumers also buy Dong embroidery products directly, which include both embroidery pieces and cultural and creative products reinvented from Dong embroidery traditions, and this commercial behavior also reflects the recognition of Dong embroidery by others. Tourist Ms. Mao is such a tourist, she told the Researcher that she is a secondary vocational school clothing professional teacher, this time to Sanjiang to participate in the Dong Doye Festival, Dong embroidery and Dong clothing is her focus on the content of the inspection, she always like to change into local clothing every time she visits a minority area or travel, experience the feeling of the local people, but also like to shop embroidery pieces, this time is the same, first to change into Dong embroidery clothing, Dress up as a Dong girl, and then go see if there are any embroidery pictures to be found. In this process, the national costume, on the one hand, promotes consumption, increases the economic income of Dong embroidery costume practitioners, and then enhances their confidence and sense of identity of Dong embroidery costume, on the other hand, tourists have completed the conversion from the subject of gaze to the subject of the performance, from outsiders to insiders, and from the gazer to the gazer, which can not only reproduce the culture of Dong embroidery, but also present the other identity of the Dong embroidery and its costume culture. It can not only reproduce the culture of Dong embroidery, but also present the identification of Dong embroidery and its costume culture with the other.



Figure 83 Store renting ethnic costumes in Chengyang Bazhai, Sanjiang
 The left picture shows a store renting ethnic costumes in Chengyang Bazhai, Sanjiang, and the right picture shows a tourist, Ms. Mao, changing into Dong embroidery costumes for a photo. Dong embroidery and its costumes are rented and photographed to present the other identity of the tourists, and at the same time to construct the self-identity of the practitioners and the local Dong viewers.
 Source: Zhu Linqun photoed in Chengyang Bazhai, Left: February 15, 2023, Right: October 26, 2021

The dynamic experiential consumption of Dong embroidery does not only allow tourists to stay in the visual sensory, but also the cultural practice of the tourists' body. This physical practice, on the one hand, includes the operational experience of the Dong embroidery craft, like the practical operation of the crafts of paper-cutting, cloth-dyeing, cloth-punching, cloth-weaving, embroidery and so on, which is experienced both by the professional scholars and the sightseeing tourists, and this kind of operation builds an interactive relationship between the experiencers, the teachers, and non-experienced sightseeing tourists, allowing the experiencers to have a sense of self-identification with the local people watching them. This kind of experience includes both professional scholars and tourists. This kind of operation builds up an interactive relationship between the experiencers, teachers and non-experienced tourists, which enables the experiencers to have a deeper understanding of the crafts related to the Dong embroidery, and fully appreciate the beauty of the Dong embroidery, the skillfulness of the crafts as well as the difficulty of the crafts, which will further build up a sense of identity towards the Dong embroidery (Figure 84). Tourists Wang said "I have never seen people do Dong embroidery before, I have not embroidered, do not know Dong embroidery need paper-cut to do the bottom, I thought it was a direct stroke and then use the needle line to draw it, this experience just know Dong embroidery process is very complex, these embroidery niang embroidery is very good, I embroider a little uneven, I want to do it more often. It's fun."



Figure 84 Scholars experience Dong embroidery and paper-cutting At the Dong Doye Festival, where the experiencers, stall owners, and other sightseers establish an interactive relationship to build ethnic identity.

Source: Zhu Linqun photoed October 27, v2021

On the other hand, it also includes the performance of other activities of the festival. In the process of many cultural exhibitions of the Doye Festival, there are many group performances in costumes that tourists can directly participate in the performance, such as "Doye dance", tourists can directly participate in the program, hand in hand with the actors, follow the Doye music, wave their hands, and dance the cheerful Doye dance. This kind of performance participation usually involves close contact with the dressed Dong performers, completing the transformation of identity from tourists to performers, from gazers to performers, and from stares to stares. This transformation of identity subjects enables them to freely participate in various performance programs or festival activities, and show their identity as performers to others. And then realize the profound experience and identification of Dong ethnic culture. Whether it is the operation experience of Dong embroidery craft, or the performance practice of other activities in the festival, tourists as others are fully integrated into it, and the physical behavior reflected by it is an individual cultural expression of consumption identification of Dong embroidery and other traditional cultures. Tourists can participate in festivals in which ethnic minorities are revelling through manual experience or activities. To display their own experience externally, so as to achieve cultural and identity identification(Fang, 2017, p. 82-86).

In conclusion, the holding of the Dong Doye Festival in Sanjiang is not only a grand carnival, but also gives more significance to Dong embroidery and other traditional cultures. Through the holding of the Doye Festival, Dong embroidery and its costumes have established the cultural confidence and pride of Dong ethnic groups, attracted the gaze and practice of tourists, and further established Dong embroidery's self-identity and other identity. Together, the ethnic identity of Dong embroidery is built, which is conducive to the inheritance and protection of Dong embroidery and other intangible cultural heritage, and the promotion of the local tourism image.

5.3 Analysis of Cultural Heritage Management of Dong Embroidery in Sanjiang Dong Doye Festival

As mentioned before, ethnic festival cultural tourism is a special experience of cultural tourism, which can provide important support and resources for the management and protection of Dong embroidery cultural heritage. The management of cultural heritage of Dong embroidery by such festival tourism equally involves many levels, including the private sector and the government.

5.3.1 Analysis of Folk-level Cultural Heritage Management of Dong Embroidery in Sanjiang Dong Doye Festival

In Sanjiang Dong Doye Festival, the folk-level cultural heritage management also plays a very important role. All festivals cannot be separated from the participation of local folk residents, especially this kind of Dong national carnival festival, but also cannot be separated from the input of all kinds of folk power, the process of folk power input is the process of management of Dong embroidery and other cultural capital in the Doye Festival.

In the Dong Doye Festival, the folk forces involved in the management of Dong embroidery cultural heritage are diversified, including festival operators, Dong embroidery-related stakeholders, media communicators, etc. The entire festival from the start, rehearsals, performances to the dissemination of the festival, there are more or less involved in their power, mainly in the following aspects:

A) The Careful Organization and Management of the Operator

Sanjiang Dong Doye Festival has always insisted on the cooperation between government and enterprises, and gradually transitioned the planning and organization of the festival from government-led to enterprise cooperation and operation and market regulation. Therefore, the organization and planners of the activities are often led by the municipal and county government departments, the county cultural hall coordinates the planning, and then hire enterprises and other private forces to carry out specific operations, such as Guangxi Fulin Culture Media Co. The presentation of Dong embroidery and its costumes depends on their planning and operation.

Traditional customs and traditional crafts in Sanjiang are scattered and fragmented. How to integrate these dispersed and fragmented traditional cultures to serve the Dong Doye Festival, not only to reflect the entertainment, national uniqueness, to meet the demand of tourists' gaze, but also to be able to focus on the display of the traditional outstanding culture of the nation, and to protect and pass on the traditional culture during the display has become an urgent problem, and the implementation of the problem lies in the organization, planning and operation of the operators. The implementation of this problem lies in the organization, planning and operators.

For Dong embroidery and its costumes, in order to better present Dong embroidery and costume culture on the stage of Doye Festival, on the one hand, it is necessary to collectively present on a large scale in order to enhance the characteristics of Dong embroidery and costumes with diversified visual effects, and in this regard, it is necessary to firstly, organize and operate the decentralized and fragmented programs to be integrated, and to wear diversified Dong embroidery costumes in order to form a certain scale of performances. In the process of festival

preparation, which traditional folklore can be carried out, which traditional culture can be displayed, when, where, how large-scale, what costumes to wear and what form of display, etc., all need to be organized and operated by the government support to make comprehensive considerations and arrangements. So as to get a better presentation and inheritance. The Researcher 2021 field study Doye Festival, one of the enterprise organization operator XiaoYang told the Researcher: The organization and operation activities are organized and arranged by the county cultural center, we generally organize and operate the Doye Festival activities will have three parts of the arrangement, one part is the fixed program, such as the dress splendid attire to Doye dance is the fixed program of the Doye Festival, which is unchanged, we need to consider its scale and location, in recent years, we have planned a thousand dress splendid attire to Doye dance is particularly shocking. The second part is the reserved programs, this part we will be based on the last Doye Festival activities of tourists, residents, media and professionals feedback, choose the feedback is better to keep some. Like last year's non-heritage exhibition and sales, the pomelo festival in Danshou, we have retained. The third part is new programs, this aspect is more flexible and will change a lot, we may put Dong unique folk folk culture, like the Dong Red Glutinous Festival to be held this year in Meichuan Village, Linxi Town, Sanjiang(Figure 85), or some traditional crafts through rearranging, so that they are presented in the festival stage, to pass on and spread the traditional culture of the Dong people.



Figure 85 Dong red glutinous festival in Linxi in Dong Doye Festival Dong women dress up to make and invite guests to taste the red glutinous food, which is an activity not in 2020 Doye Festival, reflecting the flexible change of cultural management.

Source: <https://www.sohu.com/> [search on August 27,2023]

On the other hand, special specialized presentations are needed to expand the influence of Dong embroidery and its carriers, and these specialized presentations

are often a reinvention of traditions related to Dong embroidery. Generally it will be carried out from these perspectives, first of all, the performative tradition reinvention of daily life situation, the organization operator will performative adaptation and creation of Dong embroidery related daily life scene, and stage its spinning, weaving, embroidery and other processes, so that it can be performed on the stage of festivals such as Doye Festival, e.g., Chengyang Dong Village Scenic Area, as a main branch of the Doye Festival, will put patty cake making, spinning, delivering the For example, Chengyang Dong Village Scenic Area, as the main branch venue of Doye Festival, puts the scenes of Dong people's daily life, such as playing patty cake, spinning yarn, sending bride, playing oil tea, and hundred family feast, on the stage of Doye Festival. The Hundred People Spinning in front of the Drum Tower Apron brings the Dong women's daily spinning situations together for exhibition through large-scale and performative creation, reinventing the traditional handicrafts in daily life into stage performances (Figure 86) . That is to say, it can satisfy the tourists' curiosity about the traditional folk culture of the Dong people, and also enrich the content of the festival to achieve the purpose of spreading and protecting the traditional culture.



Figure 86 Hundred People Spinning Performance in Doye Festival Which exhibits daily life scenes on a scale of performances, reflecting the cultural management in the festival.

Source: <http://gxcounty.com/news> [search on March 2021]

Secondly, the traditional reinvention of the tourism performing arts song and dance drama. Under the policy support of Sanjiang County Government, the Dong Country Bird's Nest Cultural Development Company, relying on the Dong young men and women's "singing and sitting in the moonlight" love way, integrating the Dong traditional dress culture, architectural culture, farming culture, yea song culture, sheng and dance culture, festival culture, marriage culture, etc., created the first Chinese Dong cultural event in 2011, which is the first Chinese Dong cultural event in China. In 2011, it created the first large-scale original ecological live

performance of Chinese Dong ethnic singing and dancing drama - "Sitting Sister" (Figure 87), during the Doye Festival is as the main performance program, the traditional culture of the Dong ethnic minority will be condensed into a grand performance, presented in front of the majority of the audience and tourists, and has quickly become the cultural tourism of the three rivers of a performing arts IP.



Figure 87 Sanjiang Sitting Sisters performance A cultural performance integrating traditional Dong culture

Source: Zhu Linqun photoed at Bird's Nest of Dong Village, October 27, 2021

Lastly, it is to plan Dong embroidery-related craft competitions to be integrated into the festival. In the past Doye festivals, there have been Dong embroidery competitions, Dong brocade competitions, and Dong costume competitions one after another, and although these programs are not fixed in the Doye festival, the activities themselves are a manifestation of the management of the cultural heritage of the Dong embroidery and can promote the ethnic identity of the Dong embroidery. In addition, how to organize the actors or the masses for rehearsal also takes a lot of effort from the organizers and planners of specific activities.

B) Self-management of Dong Embroidery Stakeholders.

As mentioned above, the stakeholders of Dong embroidery include people who inherit Dong embroidery, people who design, operate and disseminate embroidery, embroiderers, performers of Dong embroidery and Dong embroidery costumes, and traders of Dong embroidery related products. All of these people themselves identify with Dong embroidery, and this identification prompts them to often participate in the Doye Festival as the main force of the festival, each with their own strength to fully cooperate with and support the organization of the festival, and in their own way to promote the inheritance and protection of Dong embroidery.

In the Doye Festival, in addition to professional performing arts programs such as Sitting Sisters, the performers of each other program are local residents (Figure 88), whose cultural heritage management behaviors in the Doye Festival are basically self-management, which often contain the local wisdom of the Dong people. Wu Shuanglin told the Researcher: to participate in the Doye Festival Doye competition villagers are voluntary, there is no subsidy, Doye Festival before the village team to rehearse their own, because the villagers have limited time, the performance of the program rehearsal often can only be used in the evening's free time, the costumes are basically self-provided, organic embroidery costumes, but also hand-embroidered costumes. Said a villager who is preparing for the competition: we grew up here, since childhood, embroidery, dancing Doye dance, once I heard to represent the village to participate in the Doye song and dance competitions on the direct registration, did not think much about it, we can put our things to show out quite happy. It can be seen here that Dong embroidery performers and Dong embroidery dress performers are the main force of performances in the festival, and they themselves have a strong sense of identification with Dong embroidery and other non-heritage culture. The wisdom of the Dong folk customs of mutual help and solidarity under the traditional Dong Bula and Combination of Kuan system is reflected in their active and selfless participation. This wisdom is also reflected in the communication and interaction with tourists, as shown in the group photos and conversations with tourists.



Figure 88 Waiting for the villagers' contestants participating in the Doye Song and Dance Competition.

Source: Zhu Linqun photoed at Sanjiang Doye Square, October 27, 2021

The main people who manage the Dong embroidery, i.e. Dong costume non-heritage exhibition and sales booths, Dong embroidery and its new and old carriers stores, and Dong costume leasing stores in the Doye Festival are the Dong embroidery non-hereditary inheritance crowd, the crowd of people who design and operate the embroidery and disseminate it, and the crowd of merchants of Dong

embroidery related products. This kind of people is the direct force of Commoditization of Dong embroidery festival, they put the traditional products of Dong embroidery, traditional re-invented products, experience products through the Doye Festival and tourists, audience, consumers, scholars media, etc. to produce interaction, that is, to produce economic benefits, but also to promote the inheritance and development of Dong embroidery. Of course, in this interactive process, it is also inseparable from their self-management, inseparable from their management of the quality of products related to Dong embroidery, the management of the dissemination of Dong embroidery cultural connotations and the management of the image of Dong embroidery. These self-management is based on their self-identification of Dong embroidery.

C) Management of Media's Identity Dissemination.

Media communication plays a quite important role in the publicity, protection, inheritance and marketing of Dong embroidery. The media publicize the Doye Festival, Dong embroidery and its dress culture, history and techniques to the outside world through reports, articles, TV programs, documentaries, videos, circles of friends and so on. This kind of dissemination can not only transmit the skills and knowledge of Dong embroidery to the younger generation, but also raise people's awareness and interest in Dong embroidery. It can also promote the innovation and modernization of Dong embroidery, maintain the sustainable development of the Dong embroidery industry, and promote its development and inheritance in contemporary society.

Whether it is the massive coverage of the Doye Festival by the media at the official level or the extreme publicity by the media at the folk level, it all reflects the recognition of the Dong embroidery dissemination management. Recognition leads to positive reporting, and such recognition communication management is based on: information collection and accuracy management, content strategy and editorial management, copyright and intellectual property management, publicity and promotion management, etc. The media should ensure that information about Dong embroidery is captured and reported in a positive way. The media should ensure that accurate information about Dong embroidery is collected, including its history, cultural background and techniques. Use reliable sources of information and take special care especially when reporting key information to avoid misdissemination. Ensure the quality and accuracy of content. When using Dong embroidery images, designs and artworks, also ensure that all aspects of copyright and intellectual property laws are observed and the rights and interests of Dong embroidery artists are respected.

In conclusion, effective communication management in the media can better fulfill its responsibility in disseminating, promoting and protecting the cultural heritage of Dong embroidery, while ensuring that the tradition of Dong embroidery is properly presented and respected.

To sum up, folk power plays an important role in the cultural heritage management of the Sanjiang Dong Doye Festival. It is through the careful organization and event planning and management of the event organizers and operators, the self-management of the Dong embroidery related stakeholders, and the media's recognition and communication management that the folk power plays an important role in the cultural heritage management of the Dong Doye Festival, which

contributes to the preservation and inheritance of the Dong Doye Festival's traditional culture. In short, this kind of participation and management at the folk level is an indispensable part of cultural heritage management.

5.3.2 Analysis of Cultural Heritage Management at the Government Level in Sanjiang Dong Doye Festival

In Sanjiang Dong Doye Festival, cultural heritage management at the government level plays a crucial role, and its management measures help to protect, pass on and promote Dong traditional culture. It can be said that without the management and control of government power policy, funding, direction, planning and operation, there would be no this grand festival of all the people of the Sanjiang Dong ethnic minority revelry, and no integration of non-heritage resources such as Dong embroidery.

Currently, driven by the development of ethnic tourism, cultural tourism and festival tourism, Sanjiang Dong Doye Culture and Tourism Festival in the course of shaping the tourism brand, and constantly improve the specifications of the activities, enhance the festival grade, by the initial Sanjiang County Party Committee in 2003, hosted by the county government, upgraded to the Guangxi Autonomous Region in 2011, Guangxi Tourism Bureau, the People's Government of Liuzhou City, and has always adhered to the cooperation between the government and enterprises, the government-led, corporate operation, the effect is remarkable. Sanjiang Dong Doye Festival has developed into an important tourism festival in Sanjiang, playing a positive role in promoting the economic, social, cultural and tourism development of Sanjiang. These cannot be separated from the cultural heritage management at the government level.

The management of cultural heritage at the governmental level in Sanjiang Dong Doye Festival is mainly reflected in the following aspects:

A) Integration of Cultural Capital: Construction of Festival and Invention of Tradition

Sanjiang Dong Doye Festival is created by Sanjiang County Government on the basis of traditional Doye culture, which is the product of governmental cultural heritage management. The process of its creation from scratch is the process of integrating the cultural capital of Sanjiang, which is in essence the invention of tradition under cultural heritage management. Doye has always been a collective singing and dancing event prevalent in Sanjiang's traditional folk festivals, but there is no Doye Festival per se. It is a festival that was created by the government to reintegrate the various cultural capitals of the Dong ethnic group by creating a festival tourism in the management of cultural heritage, and then constructed by centering on the Doye culture of the folk people, and has been confirmed by the state to have been passed down to the present day. According to Hobsbawm's theory of the invention of tradition, the fixed form of song and dance of the Doye has been transformed into a ritual repeated every year, which has lost the mysticism and solemnity of the traditional rituals and has become a kind of festive song and dance for all people to revel in. This is a reflection of the government's cultural heritage management. Starting from the construction of the festival, the government coordinator and the folk festival planners and organizers have continuously explored the connotations of various traditional cultures of the Dong ethnic group, transformed them into cultural capital and integrated them into the Doye Festival, whose scope has been constantly

expanded, and the Dong embroidery and its costumes have been integrated into the festival in the process, which has strengthened and enriched the cultural connotations of the festival, and also allowed the spread of the Dong embroidery and its costumes. As Mr. Yang, an employee of the Culture and Tourism Bureau, said: In Doye Festival, as long as we put Dong costumes on, tourists can remember our national costumes, we sell Dong embroidery products, consumers know that our Dong embroidery products are so exquisite, we show foreigners our Dong folklore performances, participate in our Dong songs and dances, and eat our Dong delicacies, and they can remember our Dong people.

B) Cultural Policy: a Guarantee for the Integration of Intangible Cultural Heritage and Cultural Tourism

Cultural policy has always been a strong guarantee for cultural protection, and the government has formulated a series of policies from the national level to the local level to protect intangible cultural heritage, and has also formulated a series of policies for the integration of cultural tourism and cultural tourism. The development of Doye Festival can be relied on in the policy documents for the protection of intangible cultural heritage and the development of culture and tourism. In addition, in the "Twelfth Five-Year Plan for Tourism Development in Liuzhou City", the development idea of creating a boutique tourism line of the Dong Doye Festival of China (Liuzhou - Sanjiang) is also proposed, which provides a policy for the development of Sanjiang Dong Ethnic Minority Doye Festival. The development of Sanjiang Dong Doye Festival is supported by the policy.

The non-legacy of traditional culture is a common means of cultural management, and is also the object of non-legacy cultural policy protection. At the time when cultural tourism is prevalent, after the Sanjiang Doye Festival was held, the government gave a large number of policies, funds, and human resources support to the non-legacy of Sanjiang's cultural capital, and a series of cultural capitals that were integrated or about to be integrated succeeded in the heritage bidding process, which included traditional crafts such as Dong embroidery, Dong brocade, and their dresses, and traditional songs and dances such as the Dong minority big song, traditional songs and dances Dong minority big song and Dong Doye. With the government's efforts, on September 9, 2016, the Dong Doye declared by Sanjiang Dong Autonomous County was approved by the Department of Culture and Tourism of the Guangxi Zhuang Autonomous Region to be included in the list of the sixth batch of autonomous regional-level representative items of intangible cultural heritage of the Guangxi Zhuang Autonomous Region; on May 24, 2021, the Doye was approved by the State Council of the People's Republic of China to be included in the fifth batch of national-level non Representative Items List of Intangible Cultural Heritage. After the cultural capital is non-heritage, it is more compatible with cultural tourism.

C) Planning and Coordination: Development and Dissemination of the Festival

Since the beginning of the construction of Doye Festival, Sanjiang County Government has attached great importance to the festival, focusing on the planning and coordination of the festival, playing a leading role in the scientific planning of festival development concepts, and focusing on doing a good job in the planning and preparation of the festival. In order to Dong Doye Festival constantly upgraded and upgraded, the previous Doye Festival preparations, are specially set up preparatory

working group, under the comprehensive coordination, publicity, project organization, security, urban image management, tourism services industry to enhance, food safety supervision, logistics, conference services and other working groups, to ensure that all the work during the festival to put into practice.

Whether Doye Festival can obtain good benefits and superior vitality, whether Dong embroidery and other non-heritage in the festival to protect and develop, its effectiveness will ultimately have to be handed over to the market to test. In order to ensure that the development of Doye Festival activities start smoothly and on the track of scientific development, "Doye Festival" has always insisted on the cooperation between government and enterprises, and gradually the planning and organization of the festival from the government-led to the government planning and coordination, business operations, social participation, project management, market regulation, industrial linkage to promote the participation of many aspects, joint development approach. In recent years, in addition to Dong embroidery and costumes, "Doye Festival" has successfully launched Sanjiang tea taste and appreciation, Sanjiang stone treasure hunt and exhibition, farmers' paintings, Dong architecture, model toys and other emerging content, and actively explore the allocation and integration of resources, and to seek the development of the festival industry and other industries to promote the development of the linkage and integration of the road." During the period of "Doye Festival", the whole county of Sanjiang showed a united, stable, prosperous and harmonious social outlook and spirit, which enhanced the cultural self-confidence and pride of the ethnic minority people in Sanjiang area, and also strengthened the inheritance of Dong ethnic culture and the cohesion of regional culture.

At the 2021 Sanjiang Dong Doye Festival, Mr. Yang, a staff member of Sanjiang Culture and Tourism Bureau, told the Researcher. " Sanjiang Dong Doye Festival is held once a year, each time the program and even the theme will be innovative, which is the government and the contractor together to discuss the decision, like this year's theme is to Sanjiang tea-based, so in addition to the programs that have been inherent in the program, a lot of performances and promotions have been replaced with the Sanjiang tea-related. In addition to the previous two years because of the impact of the epidemic, every year the Sanjiang Dong Doye Festival is held to attract a lot of tourists, in the festival, our government integrated more intangible cultural heritage in Sanjiang, like the Dong songs, Dong embroidery, Dong costumes, Dong brocade, carpentry construction, etc. so that it is better presented in front of the tourists, so that tourists through these cultural performances of the intangible cultural heritage of a better understanding and awareness of Sanjiang, can deepen the impression of Sanjiang in the minds of tourists, so that tourists spread the word about Sanjiang. It can deepen the impression of Sanjiang in the hearts of tourists and let them spread the culture of Dong people in Sanjiang; and achieve the purpose of passing on and protecting the traditional culture of Sanjiang. All the actors and actresses in our festival are villagers from all over Sanjiang, and the costumes are often prepared by the villagers themselves, unlike some festivals that spend a lot of money on celebrities. We do this effect is very good, through the performance of the villagers will be the local non-heritage traditions and cultural performances to tourists to see, to the outside world to show the image of Sanjiang, but also to stimulate the

consumption of economic growth, a multi-purpose." The involvement of government and private forces in the Doyle Festival is more clearly seen in Mr. Yang's talk.

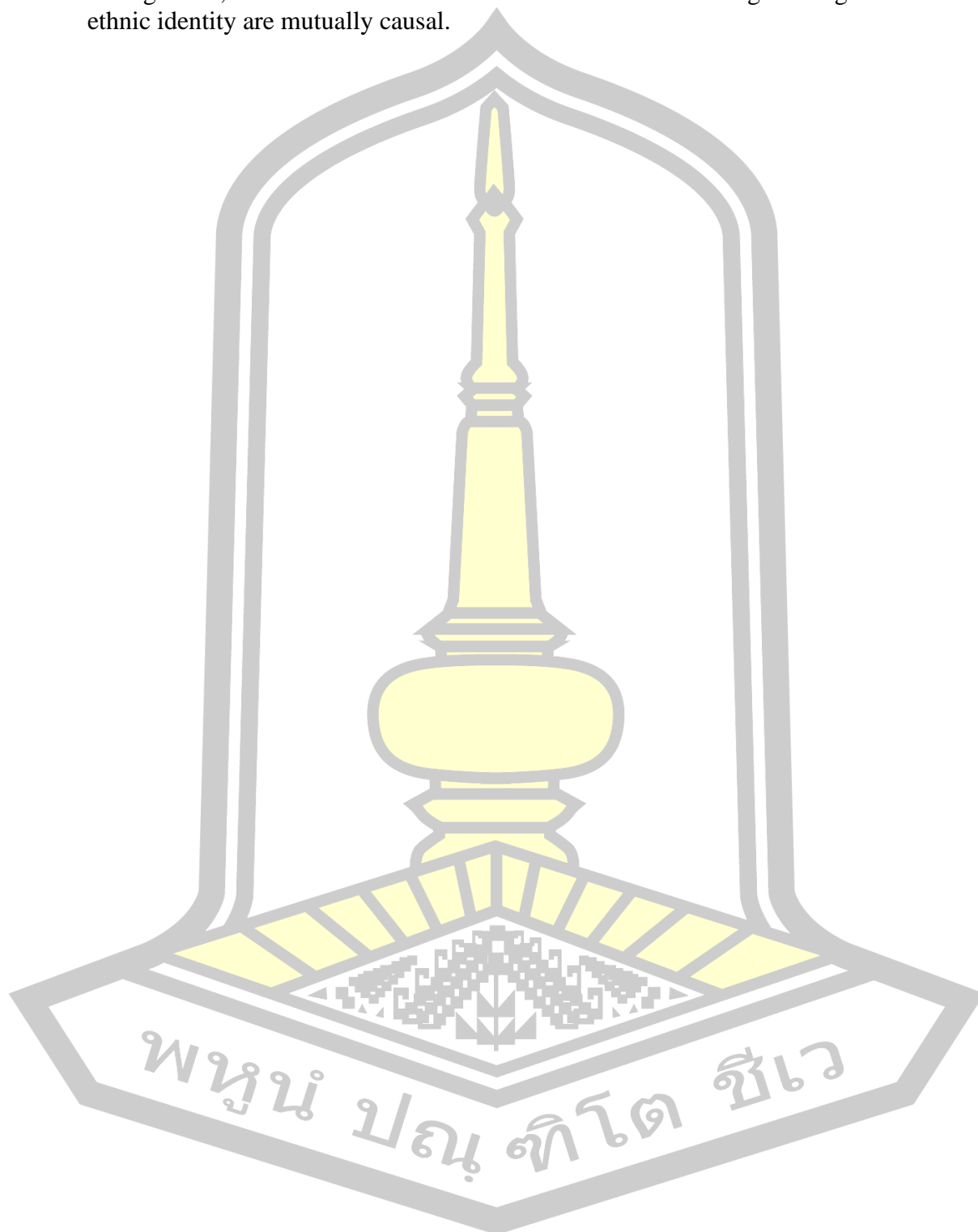
At the same time, the government has also been attaching importance to the publicity and coverage of the whole festival, and has formulated an "all-round, multi-angle, level-by-level" marketing program for the Doye Festival and its related non-heritage projects and activities, and has invited dozens of mainstream media, including China Central Television (CCTV), Xinhua News Agency (Xinhua) and China News Service, to publicize and report the whole Doye Festival through radio, television, newspapers, the Internet and other media channels. Through radio, television, newspapers, networks and other media channels, the whole "Doye Festival" publicity and reporting. For example, in the seventh "Doye Festival", the report on the festival activities on the CCTV news broadcast program, broadcast time up to 13 seconds; the same year, the CCTV "countryside" program in three periods of a total of 90 minutes, the "Doye Festival" of the activities of a long report. Since the Doye Festival was held, the influence of the festival has become bigger and bigger, and all walks of life have praised the festival, from a small festival that the media didn't care about and didn't ask questions about, to the national mainstream media such as the CCTV news broadcast, Xinhua News Agency, and the China News Agency, etc., which have paid attention to the festival, and its media publicity, popularity, and reputation have reached an unprecedented high level (Mo, 2012, p. 161-166). All these cannot be separated from the strong support of the government. These initiatives have greatly enhanced the popularity of "Doye Festival" and also the popularity of Dong embroidery and its carriers, which is conducive to strengthening the ethnic identity of Dong embroidery and the inheritance and development of Dong embroidery culture.

The creation of Sanjiang Dong Doye Festival is the result of the participation of all people with the leading direction of the government and the full play of the civil power. The government has played a key role in the management of Sanjiang Dong Doye Festival and traditional cultural heritage such as Dong embroidery. Its policy and financial support measures help to protect and pass on the Dong culture, as well as to promote the Dong culture so that it can be recognized and spread both at home and abroad. For intangible cultural heritage such as Dong embroidery in the development of tourism for festive heritage such as the Doye Festival, the government should work closely with Dong folk forces to ensure the effective management and protection of cultural heritage such as Dong embroidery.

Conclusion

The Sanjiang Dong Doye Festival was established by Sanjiang County government on the basis of traditional Doye culture. The process from scratch is the government's invention of Doye tradition and the integration of cultural capital such as Dong embroidery in Sanjiang. For Dong embroidery, this kind of cultural heritage management is jointly constructed by the government, the operation of private enterprises, the participation of Dong embroidery practitioners and local residents, and the media communication, which requires the cooperation of the government and the people, and the protection of various aspects of recognition. During the festival, Dong Embroidery and its related stakeholders interact with tourists, enhance Dong embroidery's self-identity and construct the identity of others in the eyes of tourists,

and reconstruct Dong embroidery's ethnic identity through cultural heritage management, which confirms the conclusion that cultural heritage management and ethnic identity are mutually causal.



CHAPTER VI

Summary, Discussion, and suggestion

Research summary

This study is a basic research, using qualitative research methods, the study group includes Dong embroidery practitioners, government and related research operation management personnel, tourists and other personnel. The research text is Dong embroidery in Sanjiang, which is an intangible cultural heritage that combines paper cutting and embroidery techniques. In different stages of historical development, the ethnic identity and cultural heritage management of Dong embroidery played a very important role respectively, which determined the rise and fall of Dong embroidery to a certain extent. The modernization development of Dong embroidery has two academic issues: ethnic identity and cultural heritage management. Therefore, this study focuses on ethnic identity and cultural heritage management as the main concepts, presenting the study results by analyzing research data collected from literature research and field work, and performing descriptive analysis combined with photographs. The findings of this study are summarized as follows:

1.1 To Study the historical development of Dong social culture at Sanjiang

The social, cultural and historical development of Dong ethnic group explores the development and changes of Dong ethnic group and Dong embroidery in different periods and social backgrounds from its origin to modern times, and also sees the process of Dong ethnic group identity construction, decline and reconstruction under cultural heritage management, which affects the development and change of Dong ethnic group embroidery. Sanjiang Dong autonomous county belongs to Liuzhou, Guangxi, its unique natural geographical environment and the cultural and social historical environment combined with the local wisdom created Dong rich material culture and spiritual culture, became the Guangxi cultural heritage, best, national and district level protection list of a national minority autonomous county. In the development process of the ethnic minorities in China, the Dong people combine with the natural environment, live with other nationalities and merge with each other, and the natural environment with dense trees is suitable for the growth of raw materials of Dong embroidery and with the combination of the social and cultural environment of the Dong nationality breeds the ancient and unique ethnic handicraft Dong embroidery with ethnic characteristics. The development of Dong embroidery in Sanjiang has also experienced a long period of change, from the bud to the symbol of ethnic identity, from prosperity to decline and slow recovery, which is closely related to the natural environment, politics, economy, folk customs and ethnic exchanges of the Dong people, and also related to the change of ethnic identity and cultural heritage management with the development of China's ethnic minorities to the present, Dong embroidery is facing both opportunities for development and crisis of inheritance, so the ethnic identity and cultural heritage management of Dong embroidery must attract our attention.

1.2 To analytical study Dong costume and embroidery from the perspective of ethnic identity

Dong embroidery takes the founder of Dong embroidery and the material culture of Dong embroidery as the internal cause, with the natural ecological environment, social structure and system, and customs as the external reasons. Together with the carrier clothing, in the process of social communication and interaction with the other nationalities, form the cognition and affection of the ownership of the Dong ethnic groups. Its differences, belonging cognition and emotional attachment form the self-identity of the ethnic groups of Sanjiang Dong embroidery. The self-identity of this ethnic group is strengthened by the other ethnic identity, and changes with the social interaction field and the social psychology of the ethnic group, which has a great impact on the social life of the Dong people. It can be said that the ethnic identity of Dong embroidery plays an important role in the survival of Dong embroidery in the development process of ethnic minorities in China. However, this kind of ethnic identity is not innate, nor is it permanent. It changes with the changes of policies and internal and external environment, and it needs to be constructed and maintained by cultural management.

1.3 To study the cultural heritage management of San Jiang Dong embroidery

The cultural heritage management of Dong embroidery involves Multiple levels both the Folk and government. In the past, the Dong people spontaneously managed the Dong embroidery through the local wisdom, constructed the ethnic identity, and used the ethnic identity to maintain its inheritance; Now, under the promotion of cultural tourism, the government establishes the intangible cultural heritage list, with the support of cultural policies and financial measures to guarantee the dong embroidery intangible cultural heritage, folk dong embroidery traditional reinvention and Commoditization as the main way of cultural heritage management. This way has changed the social network and social gender role of Dong embroidery practitioners, and reconstructs the ethnic identity of Dong embroidery. The government and the folk have constructed the modern cultural heritage management of Dong embroidery. This kind of cultural heritage management is dynamic like the ethnic identity of Dong embroidery. Both are mutual cause and effect. The cultural heritage management of Dong embroidery constructs the ethnic identity of Dong embroidery, ethnic identity which in turn affects the management of cultural heritage.

1.4 To study the Dong Doye Festival in Sanjiang, China as the unit of analysis

The Sanjiang Dong Doye Festival was created by the Sanjiang County government on the basis of the traditional Doye culture, and its process from scratch is the invention of Doye tradition by the government, and the integration process of Sanjiang Dong embroidery and other cultural capital, which is in essence cultural heritage management. For Dong embroidery, this kind of cultural heritage management is led by the government, operated by private enterprises, participated by Dong embroidery practitioners and local residents, spread by the media, which requires the cooperation of the government and the folk, and also need many aspects of recognition to guarantee. In the festival, Dong embroidery and its related stakeholders interact with tourists, enhance the self-identity of Dong embroidery and construct the identity of others in the gaze of tourists, and reconstruct the ethnic identity of Dong embroidery through cultural heritage management, which confirms

the conclusion that cultural heritage management and ethnic identity are causal to each other.

Research Discussion

Work from this research. I can discuss new knowledge on some major issues from the research results:

Scholars' researches on Dong embroidery are generally limited to some aspects of Dong embroidery, such as pattern craft, inheritance protection and application, etc. The research focus and direction of Dong embroidery are also mainly focused on Dong embroidery aesthetics, analysis of the form and connotation of patterns, Dong embroidery production craft and inheritance protection. There are few studies on Dong embroidery with modern concepts, let alone from the perspective of ethnic identity and cultural heritage management. Therefore, a broader academic perspective is needed to study Dong embroidery. On the basis of previous studies, this paper discusses and studies Dong embroidery from the perspectives of ethnic identity and cultural heritage management, which is of great significance to broaden the research field of Dong embroidery.

Chen Jiemei (2011) believes that in the traditional Dong society, Dong embroidery is a sign for local people to evaluate whether women are qualified or not, and a reflection of female wisdom. Through the historical development research and descriptive analysis of Dong embroidery in Sanjiang, this paper finds that Dong embroidery in Sanjiang is the product of social and cultural life of the local Dong people, the expression of local wisdom, the symbol of local women's identity, and the precious cultural heritage of Dong ethnic identity. Its development and decline are closely related to ethnic identity. Through traditional re-invention, Dong embroidery has gradually formed a cultural commodity industry on the fingertips, further building Dong's national confidence and ethnic identity. Chen Jiemei's conclusion and the conclusion of this paper are the products of the social and cultural life of the local Dong people, the expression of local wisdom, the symbol of local women's identity, and the valuable cultural heritage of Dong ethnic identity. This paper further elevated the reflection of female wisdom to the expression of local wisdom, and extended it to ethnic identity. It is believed that the development of Dong embroidery is closely related to ethnic identity.

In this study, both internal and external factors of Dong embroidery are important factors for the generation of Dong embroidery ethnic identity, people and objects are the fundamental factors for the generation of Dong embroidery ethnic identity, and embroidery Niang created the material culture of Dong embroidery in Sanjiang. The material culture is the source and driving force for Dong embroidery and its carrier clothing to become the symbol of ethnic identity, while the external natural ecological environment, traditional social structure system and traditional festival life customs help the generation and development of Dong embroidery ethnic identity through Dong embroidery material culture.

In the long social process, under the joint action of internal and external factors, Sanjiang Dong embroidery created by Dong embroidery woman of Dong nationality, together with its carrier clothing, forms the cognition and emotional attachment to the difference of other ethnic groups and the belonging of Dong ethnic group in the process of inter-ethnic social communication and interaction based on

cultural heterogeneity, Their belonging cognition and emotional attachment form Sanjiang Dong's ethnic self-identity, which is strengthened by other ethnic identity and changes with the changes of social interaction field and ethnic social psychology, which has a significant impact on the social life of Dong people. It can be said that the ethnic identity of Dong embroidery has played an important role in the development of ethnic minorities in China. But this kind of ethnic identity is neither innate nor permanent, it changes with the changes of policies and internal and external environment, and needs the joint management of government and civil forces to construct and maintain.

In the development of modern Dong embroidery, the inheritance of machine embroidery and hand embroidery has formed a contradiction, but machine embroidery does not affect the ethnic identity of Dong embroidery, and its mass use contributes to the ethnic identity of Dong embroidery to a certain extent. The traditional re-invention and Commoditization of Dong embroidery under the influence of local wisdom is the way to manage Dong embroidery at the folk level, which changes the social network and social gender roles of Dong embroidery practitioners, realizes the breakthrough of Dong embroidery from female solo dance to male participation, and further promotes the ethnic identity of Dong embroidery. It can be findings: Modernity promotes the ethnic identity of Dong embroidery

Scholars on cultural heritage management mainly focus on the study of cultural heritage management system or mode, the study of cultural heritage protection and development in cultural heritage management, and the case study of cultural heritage management, etc. There are very few studies on the cultural heritage management of traditional crafts, and there is no research literature on the cultural heritage management of Dong embroidery. Bob Machier (2006) believes that cultural heritage management is a systematic protection to maintain the cultural value of cultural heritage to meet the needs of contemporary and future human enjoyment, he mainly discusses cultural heritage management from the perspective of combining tourism with cultural heritage management. The cultural heritage management of Dong embroidery in this paper is a complex and comprehensive task, involving multiple levels such as the people and the government.

At the folk level, at different stages of historical development, Dong people carry out cultural management of traditional Dong embroidery through the local ecological wisdom, practical wisdom and aesthetic wisdom of Dong people, and build ethnic identity. The ethnic identity of Dong embroidery in turn ensures the cultural inheritance of Dong embroidery when the policy is extremely unfavorable. The traditional re-invention and Commoditization of Dong embroidery under the influence of local wisdom is a way to manage Dong embroidery at the folk level, which changes the social network and social gender roles of Dong embroidery practitioners, and further promotes the ethnic identity of Dong embroidery.

At the government level, the government manages Dong embroidery cultural heritage in the aspects of the establishment of the intangible cultural heritage list, legal protection, financial support, administrative institutions and facilities exhibitions, and cultural tourism. It is the mutual dialogue and run-in between the two forces of the government and civil society that has constructed the intangible cultural heritage management in line with the wishes of both sides, ensured the protection and

inheritance of Dong embroidery culture, and realized the interaction of the intangible cultural heritage management and protection field.

In this study, under the background of the development process of China's ethnic minorities, Dong embroidery manages its cultural heritage through multiple forces at the national and folk levels, not only maintaining its cultural value, but further expanding its new economic and political value, and evolving a new way of inheritance to rebuild the Dong ethnic confidence and ethnic cultural identity. Through comprehensive protection, inheritance and dissemination work, Dong embroidery culture will be preserved and continue to flourish, which helps maintain cultural diversity, enriches the treasure house of Chinese cultural heritage, and makes an important contribution to the community and world cultural heritage.

The cultural heritage management and ethnic identity of Dong embroidery are both dynamic development, and the two are causal to each other. The cultural heritage management of Dong embroidery builds ethnic identity of Dong embroidery, and ethnic identity in turn affects the cultural heritage management. It can be findings: Interaction between Dong Embroidery cultural heritage management and ethnic identity

Therefore, when studying the development of Dong embroidery, the concepts of ethnic identity and cultural heritage management are very important.

Research suggestions

1. The Suggestion for Academic Circle

First of all, as an intangible cultural heritage, Sanjiang Dong embroidery has great academic research value because of its long history, rich cultural content and distinctive characteristics. At present, more scholars have discussed the patterns, process characteristics, and cultural connotation of Dong embroidery, and there has been a lot of accumulation. However, the crisis of protection and inheritance of Dong embroidery in Sanjiang still exists today. With the development of ethnic minorities entering the context of modernization, the breadth and depth of the research can be further improved and strengthened.

Secondly, the study of this paper is to explore the ethnic identity and cultural heritage management of Sanjiang Dong embroidery in the context of the development process of China's ethnic minorities, which provides a new research vision for the study of Sanjiang Dong embroidery, makes up for the vacancy in related fields of Dong embroidery, and further enriches the connotation of ethnic identity and cultural heritage management concepts. In today's China, many folk art forms are also experiencing the same thing as Sanjiang embroidery. Therefore, this paper can also provide a model for the study of other traditional craft intangible cultural heritage such as embroidery, whether from the research perspective or from the research method, hoping to inspire subsequent researchers.

2. The Suggestions to Dong society

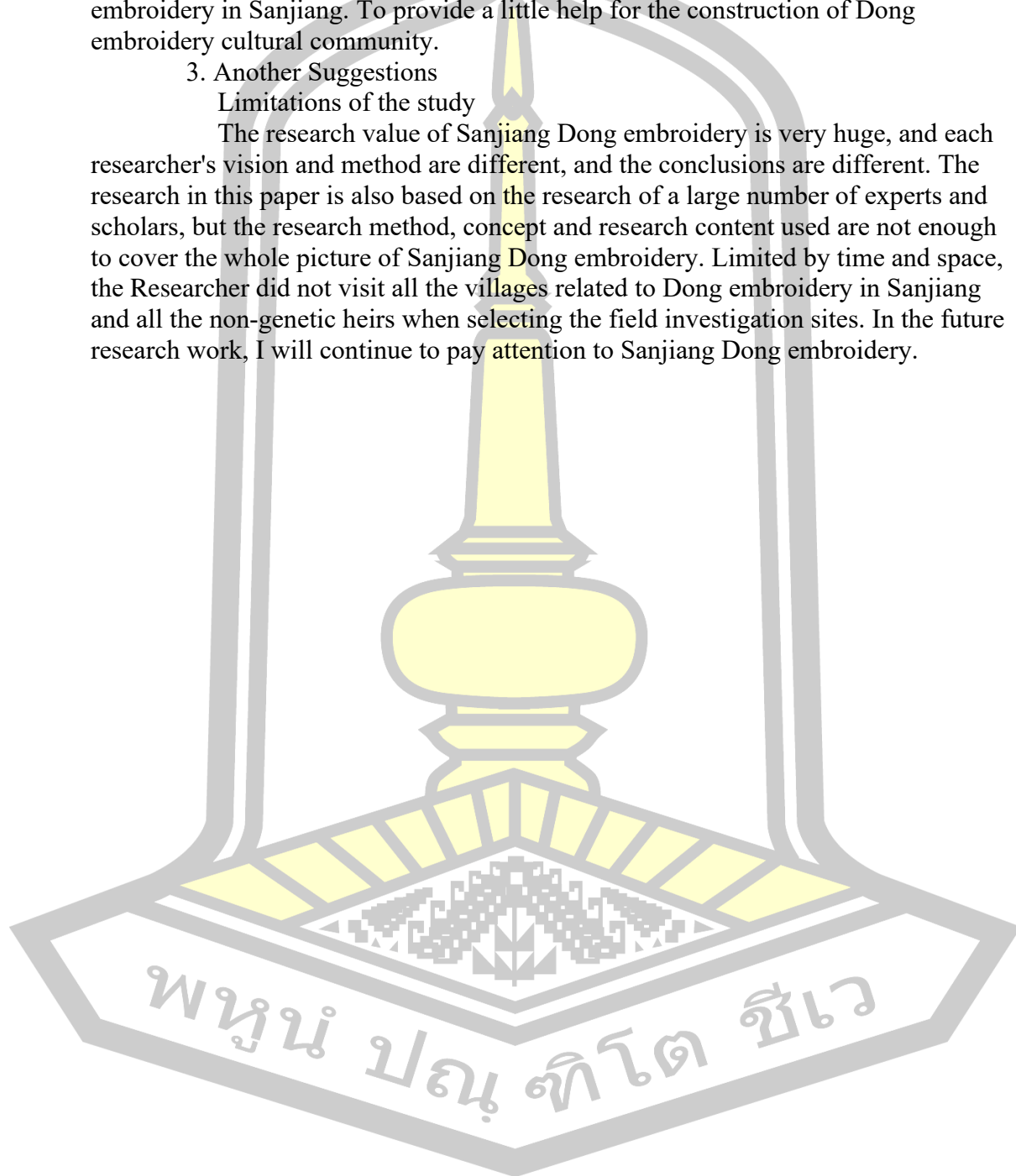
From the perspective of local government departments, the research of this paper can provide theoretical reference for them in the publicity and promotion of Dong embroidery in Sanjiang, the formulation of cultural industry and cultural heritage management policies, the protection of intangible heritage and the industrialization of ethnic tourism products; For the Dong people in Sanjiang, Dong

embroidery and its costumes have always been a cultural symbol of them. The study of this paper can continue to add to the research popularity of Dong embroidery in Sanjiang, so that more researchers can participate in and pay attention to it, and bring greater influence to the Dong villages. Meanwhile, it is also hoped that the research content can make a little contribution to the protection and inheritance of Dong embroidery in Sanjiang. To provide a little help for the construction of Dong embroidery cultural community.

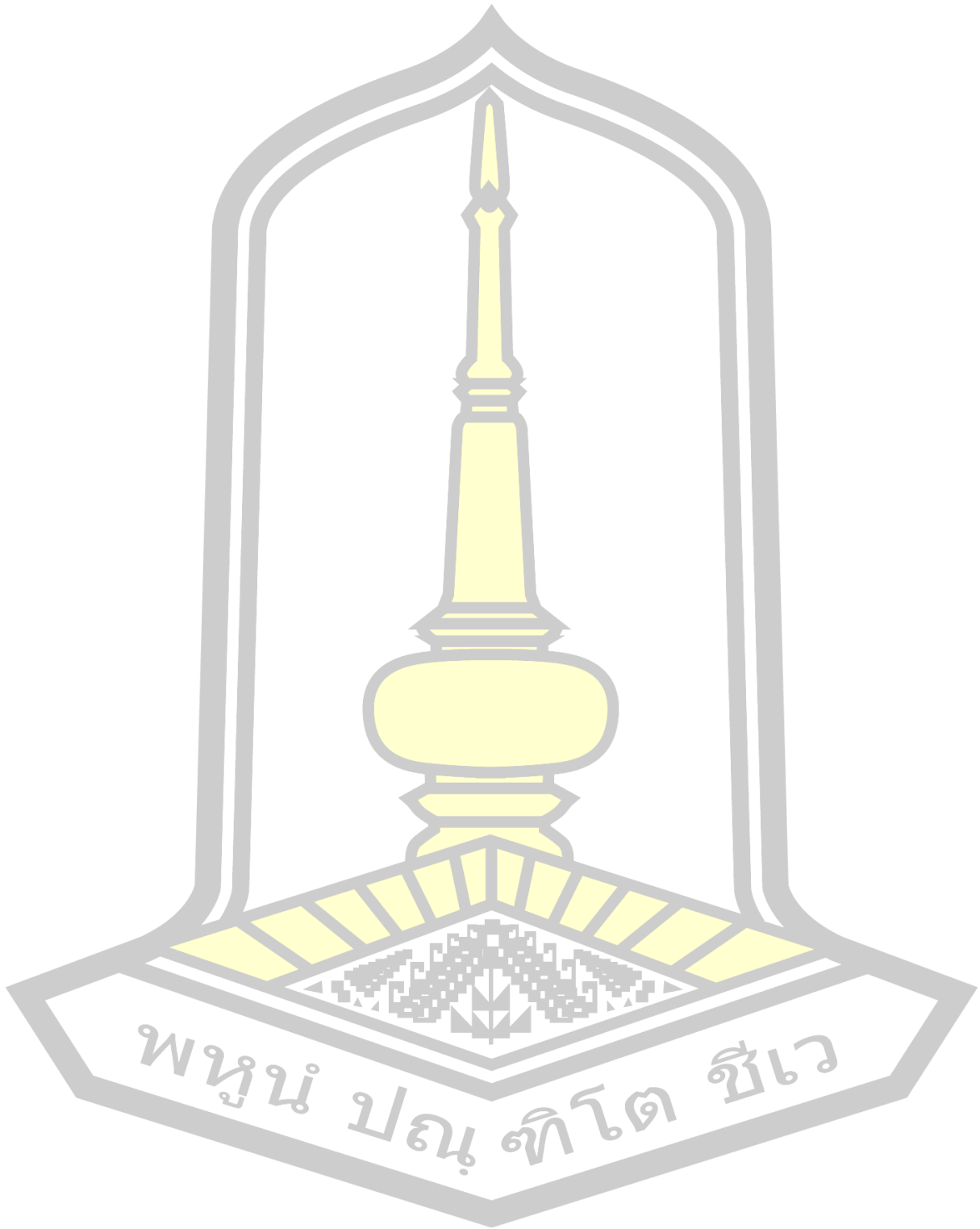
3. Another Suggestions

Limitations of the study

The research value of Sanjiang Dong embroidery is very huge, and each researcher's vision and method are different, and the conclusions are different. The research in this paper is also based on the research of a large number of experts and scholars, but the research method, concept and research content used are not enough to cover the whole picture of Sanjiang Dong embroidery. Limited by time and space, the Researcher did not visit all the villages related to Dong embroidery in Sanjiang and all the non-genetic heirs when selecting the field investigation sites. In the future research work, I will continue to pay attention to Sanjiang Dong embroidery.



REFERENCES



REFERENCES

- Annals Compilation Committee of Sanjiang Dong Autonomous County. (1992). *Annals of Sanjiang Dong Autonomous County*, Central Nationalities Publishing House. p.1.
- Anthony, D. Smith. Translation by Ye, Jiang. (2011). *Nationalism—theory, ideology, and history* (M). Shanghai: Shanghai Century Publishing Group, p. 20.
- Appadurai, A.(1986).*Introduction: Commodities and The Politics of Value.The social life of things:commodities in cultural perspective*(M).Cambridge:Cambridge University Press. p.64.
- Ashworth, G.J.(1994).*From history to heritage-from heritage to identity:in search of concepts and models*(M).London:Routledge.
- Barth, F.(1969).*Ethnic Group and Boundaries: The Social organization of Culture Difference*, Boston , MA: LittleBrown.
- Benedict & Anderson. Trans. Wu, H. (2003).*An imaginary Community: The Origin and Spread of Nationalism* (M). Shanghai: Shanghai People's Publishing House.p.6.
- Brian, S.(1988).*Weavers and Dealers:The Authenticity of An Oriental Carpet. The Social Life of Things :Commodity in Cultural Perspectives* (M). Cambridge: Cambridge University Press.
- Brief history of Dong writing group, revised history of Dong nationality. (2008). *A brief history of the Dong nationality*. Beijing: Minzu Publishing House, p. 2-3,45,170.
- Bob, M.&Hilary, D. C. Translation by Zhu, L. P.(2006).*Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management*. Nan kai University Press. p.3-6,51.
- Cai, X.&Jing, zh.(2021).*Investigation and research on the pattern of golden spot spider in Dong Embroidery*. Textile Reports, p.110-113
- Carlam, J.&Reginald, J.(1998).*Racial identity, African Self-consciousness and Career in Decision Making in African American College Women*. Journal of Multicultural Counseling and Development, vol.26(No.1), p.28.
- Che,W.B.(1988). *Anthology of Freudian Principles* [M]. Shenyang: Liaoning People's Publishing House. p. 375.
- Che,W.B.(2004). *Freud anthology: The Ego and the Id* (M). Shijiazhuang: Hebei People's Publishing House, p. 147.
- Chen, J.M.(2008). *An Artistic Anthropological Interpretation of Sanjiang Dong Folk Embroidery*.(Master's thesis),Available from Cnki Database. p.1,23-25, 40-41.
- Chen, J. M.(2010a). *A Functional analysis of Embroidery paper-cut patterns of Dong people in Tongle Township, Sanjiang County*, Heritage. p.160-161.
- Chen, J. M. (2010b). *Embroidery production of Dong people in Northern Guangxi: A Case study of Tongle Township, Dong Autonomous County, Sanjiang, Guangxi*. Chinese Journal. p.124-126.
- Chen, J. M. (2010c). *Embroidery Making of Dong People in Northern Guangxi -- A Case Study of Tongle Township, Sanjiang Dong Autonomous County, Guangxi"*, Journal of Liuzhou Teachers college.28-31.

- Chen, L. Q. (2019). *The historical evolution of Guangxi embroidery*. social sciences. p.145-149.
- Clifford Geertz.(1963).*The Integrative Revolution : Primordial Sentiments and Civil Politics in the New States , in Old Societies and New States : The Quest for Modernity in Asia and Africa*, New York : Free Press,pp.105-157.
- Clifford Geertz. trans Han Liyi.(2008). *Cultural Interpretation* (M). Nanjing: Yilin Press,p.259,286.
- Compiling Group for a Brief History of Dong. (2008). *A brief history of Dong*. beijing: Nationalities Publishing press. p.13,125
- Dai, W.S. (2003). *The Kaogongji Graphical speech*. Shandong Pictorial Publishing House, p. 20.
- Deng, H.W.(2012). *Study on Dong embroidery patterns in Congjiang*. Master and doctoral thesis of Hunan University of Technology, p. 10-12
- Deng, M.W. &Wu,H.(1995). *Kingdom without King --Dong style study*. Beijing: China Social Sciences Press, p. 66.
- Ding, Y. (2020). *Research on the Design of Clothing Products of dong Embroidery Series of" Jiang Zi Qing LAN "Brand*. (Master's thesis). Available from Cnki Database
- Dong Research Association. (1991). *Dong Studies Association*. Guizhou Nationalities Publishing House, p. 38-56.
- Editorial Committee of Chinese Minority Social History Collection. (2009). *Social history survey of dong nationality in Guangxi*. Beijing: Minzu Publishing House, p. 52-57.
- Edward, S.(1957). *Primordial , Personal , Sacred and Civil Ties : Some Particular Observations on the Relationships of Sociological Research and Theory*. The British Journal of Sociology , p.130-145 .
- Fang, C.G.(2017). *An Interactive study on "Host - Guest" performance of ethnic festival tourism from the perspective of performance: A case study of the Dong Doye Festival in Sanjiang, Guangxi*. Guangxi Ethnic Studies, p.46,50-52,78-86.
- Feng, T.(2018). *Performance of Folk sports culture and ethnic identity in the context of heritage: A case study of "Tianchuan Shenghui" in Liancheng Getian Village*. (PhD Thesis), Xiamen University, p.1.
- Feng, Z.Y.&Zhu, J.M.&Liu,Sh.B.&Pan,,N.Y.&Long,Y.H..&Li, X.H. (1999). *Study on Dong culture*. Guizhou People's Publishing House, p.1,10,11,12, 13,128
- Fredrik Bath. Trans. Li, L.Q.(2014). *Ethnic Groups and Boundaries:Social Organization under Cultural Differences*, The Commercial Press, p.11-16.
- Fu, A .H.(1995).*Dong nationality embroidery art*.(J). Folklore studies. p.61
- Gao, J. (2021). *A Comparative Study of Chinese and Western Cultural Heritage Management from a Cultural Perspective*.(ph.D.Thesis)Available from Cnki Database
- Gao, Y.(2007). *Historical Memory and Ethnic Identity*. Ethnic Studies in Qinghai.p.8-11.
- Gu, L. M.(2015). *An Analysis of Dong's Embroidery Art in West Hunan*(J). The art sea. p.154-155

- Guangxi Zhuang Autonomous Region Local Records Compilation Committee. (1992). *General Annals of Guangxi and Folklore*, Guangxi People's Press, 1992, p. 427-430
- Hang, j. (2017). *The Wisdom and thought of Chinese traditional craft*. Revised version of the ideas of the craft. Shandong Pictorial Publishing House, p. 98-99.
- Hao, G. Q. & Liu, J. Y. (2019). *Online embroiderer: A study on the Living inheritance of Rural Intangible cultural Heritage*. Journal of Guangxi University for Nationalities (Philosophy and Social Sciences edition). p.112-119
- Hao, S.Y. (2002). "Identity groups" and ethnic groups in the social fission of the United States and other Western countries (J). *The world nation*, p. 8
- He, X. & Yan, Ch. P. (2020). A Study on Naxi Ethnic Identity and Artistic Boundary Construction--A Case study of Naxi Leba Dance. *Guizhou Ethnic Studies*. p.63-68
- Hou, F.N. & Wu, S.L. (2020). Inheritance and innovation of paper-cut embroidery of Dong nationality in Sanjiang, Guangxi. *Coastal Enterprise and Technology*. p.63-65.
- Hu, J. & Jian, X.Y. (2001). Banbu test—talking about batik [J] · *Guizhou Culture and History* · PP : 41- 45.
- Hu, J. F. & Zhang, J. & Chen, S. (2020). Living inheritance of embroidery intangible cultural heritage under the sharing economy. *Journal of Apparel Science*, p.350.
- Huang, C. S. (2002). The history and present situation of ethnic relations in Guangxi. *National Press*, p.6-7,176-181,312-313,327-328.
- Huang, J. B. (2017) .on the Application of Dong Nationality Embroidery in Modern Home Decoration Design, *Popular Literature and Art* . p.118
- Huang, S. Y. & Liu, S. J. (2020). Ethnic memory and identity: Interpretation of Hongyao costume craft and its cultural symbolism, silk, p.94-100
- Huang, T.Y. & Liu, H.B. (2022). Investigation on the status quo of the Dong ethnic embroidery inheritance group in Sanjiang Dong Autonomous County. *Literature and Art Observation*, p.95-97.
- Igor Kopytoff. (1986) *The Cultural Biography of Things: Commoditization as Pocess. The social life of things: commodities in cultural perspective* (M). Cambridge: Cambridge University Press.
- Jiang, Y. H. (1998). *Liberalism, nationalism and national identity* (M). Taipei: Yangzhi Culture Co., LTD., p. 13-15.
- Jin, Z. & Chen, X. G. (2019). *Pattern Types and Aesthetic Characteristics of Sanjiang Dong Embroidery*, *Light Textile Industry and Technology*. p.29-31.
- Kang, K. (2014). *Pattern types and aesthetic characteristics of Dong embroidery*. Big Stage, p.227-228.
- Kao Gong Ji, About 770 ~ 221 BC.
- Keith Jenkins. Trans. Jiang, Z. k. (2000). *Postmodern Historiography: From Carle and Ireton to Lawson and White* (M). Maitian Publishing House, p.197.
- Lan, L. Y. (2003). *on ethnic group and ethnic identity theory*, journal of Guangxi University for Nationalities (Philosophy and social sciences edition). no.3, p.26-31.

- Lei, H.(2002). *Reunderstanding the concept of ethnic group*. Guangxi Ethnic Studies, p. 3,8-11.
- Li, C.& Wu, Y. C. (Ed.). (2013). *Integration of ethnic Regional Autonomy in Guangxi: Sanjiang Dong Autonomous County*. Guangxi Nationalities Publishing House, p.17,83-85,102.
- Li, C. L.(2012).*Strategic and sustainable management of cultural heritage: Tourism Development, Regional Identity construction and Cultural and economic Development*. Ecological Economy.4 (251), p.157-161.
- Li, F. Q. &Liu, C. (2021). *Research on the Development and Management Mode construction of Chinese Cultural Heritage Management*. Journal of Northwest University (Philosophy and Social Science Edition). 51 (4), p.136-143.
- Li, J. L.(2006).Ethnic Identity and its Present Situation. Qinghai Ethnic Studies. pp.51-53
- Li, K. Y. (1988). *The great contribution of Baiyue people to the mulberry ramie and puercotton planting industry*.Agriculture for ethnic minorities. p.408-414.
- Li, X. F.(2003). *ethnic identity in The Context of Urbanization: A Case study of yi nationality in Yuanyang County, Yunnan Province*. Journal of South-central University for Nationalities (Humanities and Social Sciences edition). p.52-55.
- Li, Y. L. (1999). *Ethnic Identity in Fang chenggang City, Guangxi (J)*. Journal of Guangxi University for Nationalities (Philosophy and Social Sciences Edition), p. 39.
- Li, Y. L. (1999). *Identity and Interaction: Ethnic relations in Fang chenggang*. Nanning: Guangxi Nationalities Publishing House, p. 44.
- Li, Y. Q. &Xiang, Y. X.(2020).*The Ceremony of" Embroidery -- Cultural And Creative Design of Dong Embroidery in Dong Folk Etiquette* .Art Tasting. p.25-26.
- Liang, X. Y.&Wu, M. L. &Wei, Y. Y.(2020). *Art blooming on the fingertips: Dong Embroidery and Dong clothing*. Sanjiang Dong Culture Special Issue - Literature History Spring and Autumn, p. 42-46.
- Liao, J. X.(2009). *Traditional social process and social life of Dong nationality*. Beijing: Nationalities Publishing House,p. 23-24.
- Lin, H. (1982). *Research on the relationship between Dong nationality and Chu and Miao nationality from Chu Jian*. Ethnic Studies in Guizhou. p.1982.
- Lin, J. F. &Wu, P. Q. (2021).*The evolution logic of Family Identity to Chinese national Identity -- Based on the discussion of Pole-huolong Festival in Nanling*. Ethnological Research. p.9
- Liu, S. (2016). *Research on the sustainable development of China's cultural resources -- An analysis of Guizhou's intangible cultural heritage based on the "humanistic" model*. PhD Thesis, Shanghai Jiao Tong University, p.7.
- Liu, Z. F. (1999). *The Folk custom and rice culture of Dong People in China*. People's Publishing House, p. 71.
- Liu, Z. Y. Trans. Xu, Y.(2006). *Craft Culture*. Guangxi Normal University Press, p. 43.
- Liuzhou Local Chronicles Compilation Committee. (2003). *Liuzhou City Annals (M)*. Nanning: Guangxi People's Publishing House, p. 410-411.

- Local Chronicles Compilation Committee of Guangxi Zhuang Autonomous Region.(1992). *Guangxi General Chronicles • Folklore*. Guangxi People's Press Association, p.427-430.
- Long, X.Y.(Ed)(2020). *Nation, Region, and State: Southwest Traditions and Pluralistic paradigms in the Study of Chinese Ethnic History*. Beijing: Academy Press, p.126.
- Long, Y. C. (1991). On the problem of "source" and "flow" of Dong nationality. Edited by the Study Association of Carrying Dong. *Study on Dong Studies*. Guizhou Nationalities Press, p.69,59-60.
- Lu, J. B. (2011). *Ritual, Power and the Construction of Ethnic Identity: A case study of a Jing Ethnic Village in southwest China*. *Guangxi Ethnic Studies*.58-63.
- Lu, L. J.(2016). *Writing Culture: The cultural expression of Dong Embroidery costume patterns in contemporary painting art*. *Journal of Guangxi Normal University: Philosophy and Social Sciences*. p.24-31.
- Luo, C. C.&Lu, W. Q.(2021). *Symbol and Identity: Young people wearing Uniqlo co-branded clothing*. *Art Science and Technology*, p.195-196.
- Luo, L. N. (2004). *An overview of ethnic studies*. *Journal of Southwest University for Nationalities (Philosophy and Social Sciences Edition)*, p. 12.
- Luo, T. H.& Wang, S. X. (Ed). (1989). *Dong People's historical and cultural customs*. Guizhou People's Press p.35,40,43,46.
- Luo, Y. (2017). *Jingpo Ethnic Visual Arts and ethnic Identity*, Doctoral Dissertation, Yunnan University, p. II,1,108,120,170.
- Luo, Y. Q. (2016). *Research on the craft, inheritance and development of Yao embroidery in southern Hunan*. Hunan Normal University, p.32.
- Ma, G. Q.(2020). *Out of the ground: The field of mobile society*. Beijing: Beijing Normal University Press, p.133.
- Ma Juanjuan. (2013). *Study on patterns and color pattern of Dong embroidery*. *Young writer*, p.132.
- Ma, L. (2008). *A study on the application of aesthetic and fashion elements in Dong Dress of Sanjiang*. *Journal of Beijing Institute of Fashion Technology*, 2008, p.35-36.
- Ma, L.L.(2015). *Artistic Characteristics of Dong Nationality Embroidery Patterns*. *Grand Stage*.pp.240-241.
- Malinowski. Trans. Liang, Y. J.&Li, S. M.(2002). *Voyagers in the Western Pacific*. Beijing: Huaxia Publishing House, p.148-153.
- Marx ,Weber.(1961). *"The Ethnic Group"*, *in the theories of society RORIES parsons and shils etal, gleroc ionis* ,The Free Press, p.306.
- Marx&Engels. (1972). *Feuerbach*. *Collected works by Marx and Engels*. People's Publishing House, p.32,250
- Martin, N.M. Trans. Zuliati, S. (2007). *Ethnic sociology (M)*. Beijing: Huaxia Publishing House, p.11.
- Mo, G. H.(2012). *Development of ethnic traditional festivals and construction of regional industrial linkage mechanism: A case study of Dong Doye Festival in Sanjiang, Guangxi*. *Guangxi Ethnic Studies*, p. 161-166
- Nathan, G.&Daniel, P.(1975)*Moynihan.Ethnicity-Theory And Experience*, Harvard University Press, p.2.

- Nie, X. L.(2019). Analysis on the historical evolution and cultural inheritance of the Dong People's Doye Festival. *Prose hundreds*, p.85.
- Ou, C. Q.&Jiang, D. Q. (2002). *Dictionary of Dong Culture*. Hong Kong: Huaxia Culture and Art Publishing House, p. 174-177.
- Pan, Y. F. (2022). *Craft, Flow, and Market: A study on the Commoditization of Miao embroidery in Southeast Guizhou*. Guizhou University, p.1-2,9-10.29-36,57.86-92.
- Qi, Y. L.(2018). The cultural implication and contemporary value of traditional handicraft "Craftsman Spirit". *Journal of Guangxi Economic Management Institute*, p. 36-40.
- Qian, X. M. (2006) The relationship between ethnic identity and national identity from the basic characteristics of identity (J). *Ethnic Studies*, p. 3, 17-18.
- Qiu Y. SH. (2012). Research on commercialization of Traditional Handcraft of Dai Nationality in Xi Shuang Banna. *Art Theory*. pp .84-5
- Qiu, Z. Q.(2002). *What is Sociology?* Beijing: Beijing Press, p.243.
- Sanjiang Dong Autonomous County Annals Compilation Committee. (1992). *Sanjiang Dong Autonomous County Annals*. Central Nationalities Publishing House, p. 1-3,5-7,6-24.
- Sanjiang Dong Autonomous County Ethnic Affairs Commission. (Ed).(1989).*Ethnic Annals of Sanjiang Dong tonomous County*. Nanning: Guangxi People's Publishing House, p. 19-21.
- Sanjiang Dong Autonomous County overview compilation group. (2008). *Overview of Sanjiang Dong Autonomous County*. Ethnic Publishing House, p. 17, 201.
- Shen Zan&Li Yong, recompile. (2012). *Wuxi Man Atlas [M]*. Changsha: Yuelu Press, p. 113.
- Shi, J. G.(1991). Tracing the origin of Dong People's Tonla culture. *Ethnic Studies in Guizhou*. p.58-63.
- Shi, J. Q.&Nong, K. S.(1996). The cultural perspective of Dong people's "Bula". *Journal of Huaihua Teachers College*.
- Shi, J. Z. (1997). *Ethnic social forms and economic and cultural types in Southwest China*. Kunming: Yunnan Education Press, p.180.
- Steven, L.(1998). *Indigenous Aesthetics: Native Art, Media, and Identity*. Austin: University of Texas Press,p.5.
- Su, L.(2006). *Liang Cloth of Dong nationality*. Yunnan University Press, p.13-14,75-76.
- Su, J.J. (2020). *The Commercialization of Intangible Cultural Heritage -- Theoretical Thinking Based on Foreign Studies*. *Chinese Cultural Industry Review* (Volume 28), p. 289-304
- Sun, J. X. (1998). *On ethnic groups and ethnic identity*. *Journal of Sun Yat-sen University (Social Sciences Edition)*, p. 25.
- Sun, J. X. (2003). *The application and problems of festival symbols in the development of ethnic tourism* (J). *Journal of Central South University for Nationalities (Humanities and Social Sciences Edition)*,p.134-137.
- Sun, W. ZH. (2020). *Research on the cultural and artistic characteristics of Dong embroidery*. *The Collection World*, p. 29-32.

- Tan, T. X. (2012). *The Interlocking of kinship, geography and market: A study of the new digital printing industry from the perspective of social economy*. Open Times, p.71.
- The Chinese Baiyue National History Research Society. Editor of Yunnan Provincial Ethnic Affairs Commission. (1989). *A collection of Baiyue History theories*. Yunnan Nationalities Publishing House, p. 140.
- Tongdao Dong Autonomous County overview compilation group. (2008). *Overview of Tongdao Dong Autonomous County*. Ethnic Publishing House, p. 12.
- Urry, J.&Larsen, J.(2016). *The Tourist gaze*(J). Gezhi Publishing House, Shanghai People's Publishing House,p.225-230
- Wang, M.(2011). *Liuzhou Sanjiang area national arts and crafts survey report*. Literature and Art, p. 115-116.
- Wang, M. K. (2006). *Chinese Edge —— historical memory and ethnic identity*. Social Sciences Academic Press, p. 20.
- Wang, Q.&Zhu, C. L. (2021). *Investigation and research on the inheritance and protection status of Sanjiang Dong embroidery culture in Guangxi under the background of rural revitalization*. Journal of Liuzhou Vocational and Technical College, p. 10-13.
- Wang, X. E. (1995). *National identity and national consciousness* (J). Ethnic Studies, p. 17.
- Wang, Yan.(2006).*Dong embroidery*. Yunnan University Press. p.4,60,92.
- Wang, Y. (2017). *Under the perspective of cultural consumption*, p. 211-216
- Wei, R. Z. rebuilt, Jiang ,Y. S. compiled. (1946). *The Sanjiang County Annals*. Written Chinese Publishing Co., LTD. Printing line, p. 23.
- Wei, S. Y. (2012). Study on the construction of the harmonious relationship between national identity and national identity (D). Wuhan: PhD dissertation, School of Marxism, Wuhan University, p. 54.
- Writing group of A brief history of the Buyi minority.(1985).A brief history of the Buyi minority.Nationalities publishing house , p.19-20.
- Wu, J. Q. (1994) Exploration of the development track of the Vietnamese textile industry. Ethnic Studies in Guizhou, p. 107-113.
- Wu, T. D.(1993). Dong is a developed indigenous ethnic group in Baiyue. Guizhou Ethnic Studies, p. 66-74.
- Wu, W. J.(2013). A study on ancestor migration memory of Dong nationality: An analysis of ancestral Song. Symposium on Chinese folk Literature and National Historical Memory. p.690-696.
- Wu, Z. L. (1991). Anthropological dictionary. Shanghai Dictionary Publishing House, p. 308.
- Xian, G. W. (1995). The Dong ethnic group overview. Guangxi People's Publishing House, p.1,29.32-34,86-87,195.
- Xie, C. A. (2012). A brief discussion on the weaving techniques of Baiyue people and their descendants. Guizhou Ethnic Studies, p. 84-86.
- Xie, Y. (2020). Historical memory and ethnic identity of Baiyi people. Doctoral dissertation, Yunnan University, p.16-17.
- Xie, Y. P. (2019). *Traditional craft wisdom and contemporary design*. Zhonghua manual, p. 120-123
- Xu, D. W. (2007).*A review of Bart's ethnic theory*.Guizhou Ethnic Studies.p.66-72

- Xu, H. L.(2009).Several models of cultural heritage Management Development. Productivity Research. No.21, p.118-120
- Xu, S. L.(2005).The reform of cultural heritage management system in Western European countries and its enlightenment to China. Journal of Tsinghua University (Philosophy and Social Sciences edition), no.20, p.87-100
- Yang, G. R.&Wu, D. G. (1981). *Where did the Dong ancestors come from*. Guizhou People's Publishing House, p. 50,135-136.
- Yang J H.(2016). *The tension of Tourism: Interaction and symbiosis between culture and economy in Southern Dong Area*. Journal of Guizhou Minzu University (Philosophy and Social Sciences Edition), p.6.
- Yang, J. T.(1992). *Trial analysis of Dong Buala culture*. The Ethnic Forum.
- Yang, X. Z.(2017). *Dong Nationality aesthetic culture*. China Social Sciences Press, p.3,9.
- Yang, Y.(2019). *Embroidery and Women: The Organization of Handicraft Culture in Liangshan Yi Autonomous Prefecture, China* [J].Chinese National Expo. 02 (04) .pp. 70-72.
- Yang, Y. D.&Yang, W. S. (2019). *The aesthetic ideal and living state inheritance of Dong Nuo Drama "Slightly pushing"* (J). Time and Space in Chinese Art,p.28-38.
- Yang, Y. H.(2012).*Into Sanjiang. nan ning*. Guangxi Nationalities Publishing press.pp.3
- Yang, Y. Q. (1993). *Analysis of dong style system culture*. Journal of the Central University for Nationalities.
- Yang, Z. H.(2012). *Dong People of China*. Ningxia People's Publishing House, p.1-3,17.
- Yang, Z. W. (2002). *Formation and development of Ying panpo market in Kaili City*. Ethnic Studies, p.52.
- Yao, L.&Tian, Z. Y.(2021). *Construction of "identity economy" based on folk narrative Path -- taking traditional handicraft embroidery of Dong ethnic Group as the research object*. Guizhou Ethnic Studies, p.88-97.
- Yao, Q. SH.(2009).*Natural and Cultural Heritage Management System Reform from the Perspective of Institutional Innovation*, Business Times, p65-66.
- Ye, Y. Y.(2017). *Reshaping of Miao women's social gender roles from the perspective of Miao embroideryCommoditization -- Based on a case study of Shidong Town, Taijiang County, Guizhou Province*. Folk Studies,p.87.
- Yi, H. (2011). *A Cultural Ecology Study on Miao's Costume of Rongshui, Guangxi Province*. [PhD Dissertation,China Academy of Art]. Available from Knowledge net database .pp.3-9
- Ying, C.(2009). *Ethnic identity and ethnic relations of contemporary urban minorities*. Master thesis of Central China University for Nationalities, p. 2,14,21.
- Yu, L.Y.(2015).*Research on The Management System Reform of China's Intangible Cultural Heritage*. (Master's thesis). Available from Cnki Database, p.2.
- Yu, P.&Liao, B. X.&Huang, J. Y.(2013). *Analysis on the historical evolution and modern function of the Doye Festival of the Dong people in Sanjiang*. Market Forum, p.34-36.

- Yu, T. C.&Tan, S. M.&LAN, R. Y.& Liang, X. D.&Tan, C. L .(1988). *History of ancient South Vietnam*. Guangxi People's Publishing House, p.81-152.
- Zeng X. (2021). *Dong embroidery peach crown sun pattern and its innovative design application*. silk cloth. p.129-134.
- Zeng, X.& Jin,Zhi.(2020). Sanjiang traditional Dong Embroidery application and artistic features of its patterns. *Analysis and Discussion*,no.10(223). p.21-23.
- Zhang, B. R.(1992). *Exploring the costume art of Dong nationality*. Han Sheng Publishing House, p.24.
- Zhang, G. Y. (2019). *Historical changes of Dong cloth skills*. *Journal of the costume journal*. p.342-346.
- Zhang, J. (2021). *Material representation and the construction of Li Cultural Identity*. *Chinese Intangible Cultural Heritage*, p.84-89.
- Zhang, J. H. (2018). *Research on ethnic identity and national identity in the era of globalization*. *PhD Thesis*, Northwestern Polytechnical University, p. 22-29.
- Zhang, M. (1980). *Discuss the migration of the Dong nationality from the song of ancestor worship*. *Ethnic studies in Guizhou*.
- Zhang, M. (1991). *Further discussion on the migration of Dong nationality from ancestor worship songs*. *Ethnic studies in Guizhou*.
- Zhang, Y. J. (2019). *Research on Dong Traditional Clothing Art*. (ph. D. Thesis). Available from Cnki Database Hunan Normal University, p.188
- Zhou, W. Z. (1999). *Self-transmission, protection and development of national culture* (J). *The ideological front*. P. 1.
- Zhu, Q. C.(2012). *Customs and the economic effects of customs in economics* (J). *Discussion on modern economy*. p. 9.
- Zhu, Y. X.(2010). *Ethnic identity, interpretation and reconstruction*. Master's Thesis, Southwest University, p. 21.
- Zhuang, K. S.(2005). *General Anthropology* (M). Taiyuan: Shanxi Education Press, p. 348.
- Zuo, Sh. X.&Liu, J. H.&Zheng, Sh. Zh.&Zhang, K. H.(2019).*The aesthetic implication and deduction of Dong Embroidery Art*. *Art Evaluation*. p. 10-11
- Sanjiang County People's Government Portal website. Brief introduction of Sanjiang County(EO/BL). <http://www.sjx.gov.cn/>, [search on september 18, 2021]
<https://wenku.baidu.com/view/6a4deb8426fff705cc170ac1.html>[search on June 15, 2021]
<http://www.sjx.gov.cn/zjsj/sjgk>[search on June 15, 2022]
<http://www.sjx.gov.cn/>, [search on september 18, 2021]

พหุบัณฑิต ชีเว

BIOGRAPHY

NAME	Mr. Zhu Linqun
DATE OF BIRTH	December 07, 1982
PLACE OF BIRTH	Yongxin County, Jiangxi Province, China
ADDRESS	No. 2, Wenchang Road, Chengzhong District, Liuzhou City, Guangxi Province, China
POSITION	Teacher
PLACE OF WORK	Guangxi University of Science and Technology
EDUCATION	2004 Bachelor Degree of Arts Graduated from Tiangong University in Tianjin City 2009 Graduated from Tiangong University in Tianjin City, Master Degree of Arts 2023 Doctor of Philosophy of Fine-Applied Arts, Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University

