

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

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Abstract

This study is qualitative in nature. The purpose of this study was 1) to study Sanjiang Dong embroidery from the perspective of ethnic identity, and 2) to study the cultural heritage management of Sanjiang Dong embroidery. This qualitative study mainly uses concepts for ethnic identity and cultural heritage management. The study population included Dong embroidery practitioners, the government and related researchers, tourists, and other personnel. Studies were conducted using interview and observation methods and presented by descriptive analysis. The results of the study show that the Sanjiang Dong embroidery is a product of the social and cultural life and natural environment of the local Dong people; it is a national cultural heritage that reflects the uniqueness of the Dong ethnic culture; in the development process of Chinese ethnic minorities, together with its carrier clothing, its origin, development, and fall are closely related to ethnic identity, and with the development of China's ethnic minorities into the modernization process, its ethnic identity is also closely related to cultural heritage management; Dong embroidery has formed a cultural commodity industry on the fingertips through cultural heritage management, expand the economic and cultural value, and construct the modern value of Dong embroidery; thus, the ethnic confidence and ethnic identity of the Dong nationality are constructed.

Keywords: *ethnic identity, cultural heritage management, the development process of Chinese ethnic minorities, Sanjiang Dong embroidery.*

1. Introduction

This journal is part of the author's doctoral thesis, Research text Sanjiang Dong embroidery is an intangible cultural heritage of Guangxi Zhuang Autonomous Region⁵, China. It is folk art that integrates paper-cutting and embroidery skills. (Figure 1) It is also an important branch of embroidery art for Chinese ethnic minorities.

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⁵ 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.

Dong embroidery has a long history, and its historical origin can be traced back to the custom of "broken hair tattoos" of Baiyue⁶ in the Warring States Period. (Fu Anhui, 1995) The "tattoo" was originally a pattern lining the skin of the body, which made the dragon afraid. After planting cotton weavings, embroidery patterns were developed on the clothes. It is the need of this custom that constantly stimulates the development of Baiyue weaving and embroidery technology. (Wang Yan, 2006) Throughout the history of Dong embroidery, it can be seen from many literature records that the written history of Dong embroidery began in the Han and Tang Dynasties. In the Tang and Song dynasties, the traditional weaving embroidery of the Dong was somewhat famous, and after the Ming and Qing Dynasties, Dong embroidery was even more remarkable. (Gu Liming, 2015)



Figure 1 Dong embroidery is a folk art integrating paper cutting and embroidery, Wei Lijiao's work (Source: Zhu Linqun, August 2022)

In the long traditional Dong ethnic society, The Dong people do not have their own ethnic characters to record it, so they obtain raw material locally, use mulberry silk and hemp, cotton, and other plant fibers to twist spinning yarn, and their own weaving and cloth dyeing. They then transform life, history, legends, worship, and other ethnic cultures into patterns, colors, embroidered into the complicated fabric, fixed in costumes, become the collective subconscious of the local Dong people and become a symbol of Dong ethnic identity together with the clothing, has become the local Dong ethnic heritage, and it has become the ethnic heritage of the local Dong ethnic. However, with the changes and development of the war, cultural revolution, reform, and opening-up, many native national cultures have changed, and some are disappearing. (Yi hong, 2011) The same is true of Dong embroidery. Its ethnic identity has begun to disappear, and it also faces the possibility of disappearance; the problems of its protection, inheritance, development, and utilization are imminent.

Until the end of the 20th century and the early 21st century, cultural heritage management gradually focused on intangible cultural heritage and became mainstream international heritage management. With the identification of the intangible cultural heritage list at all levels of Dong embroidery, under the promotion of cultural heritage management, the value, carrier, inheritance mode, and related groups of Dong embroidery have undergone significant changes, and Dong embroidery and its ethnic identity have developed in new ways. However, things usually have two sides during the development process. On the one hand, the cultural, economic, and political value created by Dong embroidery gives the Dong people in Sanjiang a sense of identity with embroidery. On the other hand, the blind obedience to the market also makes Dong embroidery products begin to have obvious "utilitarian," The contradiction between Inheritance of intangible cultural heritage and commercialization is becoming more and more prominent, and the inheritors

⁶ 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 ".

also have the phenomenon of low cultural level and older age. Dong embroidery inevitably encounters a crisis in ethnic identity and cultural heritage management in the development process of ethnic minorities in China.

In different historical stages, the ethnic identity and cultural heritage management of Dong embroidery played a very important role in its development of Dong embroidery, which, to a certain extent, determined its rise and fall of Dong embroidery. Therefore, Dong embroidery has two academic issues, namely, ethnic identity and cultural heritage management, which need profound theoretical thinking and practical exploration. Based on such a cultural background, this paper studies the ethnic identity and cultural heritage management of Sanjiang Dong embroidery using qualitative research methods, makes up for the vacancy in the related fields of Dong embroidery, further enriches the connotation of related concepts, expands the research field, and provides a reference model for the related researchers of traditional handicrafts.

2. Research methods

2.1. scope of the study

2.1.1. Area scope

The regional scope of this study was Sanjiang Dong Autonomous County, Guangxi, China.

2.1.2. Scope of Content

This paper focuses on the ethnic identity and cultural heritage management of the Dong embroidery in Sanjiang.

2.1.3. Scope of Population Group

The population group of the study subjects was divided into the following groups: Dong embroidery practitioners; Government and related researchers; Tourists and others.

2.2. Methodology of the Study

2.2.1. Research methods

This study used qualitative research methods to explore the ethnic identity and cultural heritage management of Dong embroidery art through descriptive analysis.

2.2.2. Method of Collecting Data

1) Collection of literature data and data

Collect research texts and related concepts through libraries, archives, and major online databases, which form the basis of this research.

2) Field data collection

The interview method mainly uses key informant interviews, informal interviews, and other methods to collect the relevant data.

Observation method: The observation will use both general observation and participatory observation.

2.2.3. Tool Utilized in the study

1) Photography and recording tools: camera and mobile phone

2) Record and analysis tools: notebook, pen, computer, etc.

2.2.4. Information analysis

Descriptive analysis of the qualitative data and content analysis of the interview data.

3. Results

The results are presented as follows:

3.1 Ethnic identity of Dong embroidery

The ethnic identity of Dong embroidery is the sense of belonging to the Dong ethnic group and the rejection of the Dong ethnic group formed based on the common historical memory and cultural and artistic tradition of Dong embroidery, which cannot be separated from its natural environment, material cultural form connotation, and its carrier clothing.

In traditional Dong ethnic society, Dong embroidery is the carrier used by Dong women to express their talents and emotions (Chen ji mei, 2011), which is the manifestation of the Dong people's consensus and recognition of Dong people's culture. After long-term development, Dong embroidery has gradually become an evaluation symbol of Dong female self-identity and the identity of others, and its combination with its traditional carrier clothing naturally forms a symbol of Dong ethnic identity.

3.1.1 The natural environment endows the Dong ethnic groups with innate conditions for ethnic identity

Sanjiang Dong Autonomous County is affiliated with Liuzhou City, China, located in the north of the Guangxi Zhuang Autonomous Region⁷. The county is mainly hilly, and mountainous areas account for 77.2% of the total area. (Sanjiang Dong Autonomous County Annals Compilation Committee, 1992) The county vegetation is lush, and the soil is suitable for the growth of mulberry, cotton, hemp, indigo and other raw material crops of Dong embroidery and Dong cloth. There are 74 large and small rivers in the county that surround the mountains and hills, forming a geographical environment where water and mountains are interdependent (Figure 2). The Dong people live near the mountains and rivers, rugged mountain roads, fields, countryside, mountains, and rivers, constituting a self-sufficient living environment for the Dong people. (Yang Xiuzhi, 2017) The combination between the Dong people and the environment makes the Dong culture happen.

As people often say, one side of the soil nourishes one side of the people, and a unique geographical environment can create a unique history and culture. Dong embroidery is the product of the natural environment, material, and manual wisdom of Dong women in the Dong area. The Sanjiang Dong ethnic group has more mountains and fewer fields, forming a natural landscape of "nine mountains and half water and half fields" (Yang Xiuzhi, 2017) also makes Sanjiang Dong people in a closed state with low grain output, difficult roads, and underdeveloped trade. In order to change the harsh living conditions, the Dong made use of their diligence and wisdom, relied on mountains and water, and created a brilliant ethnic culture through a self-sufficient lifestyle, which made the development and inheritance of Dong embroidery possible. In such a geographical ecological environment, the Dong people formed their own ethnic names and created ingenious architectural art with wood as the material, and with the drum tower as the camp, to build their own homes in the way of ethnic groups. In this environment, dong girls extracted from nature, with silk, cotton, hemp, and indigo material hand cloth dyeing, with a needle line recording nature and life, with embroidery on dong clothing embroidered their happy life in dong long history to create their own good. The Dong people live together in a way of ethnic groups in such a closed natural environment, This closed natural condition is the generating environment of Dong embroidery and also the innate basis for the Dong people to form ethnic identity.

⁷ Autonomous Region: It is a provincial-level administrative region of the People's Republic of China and a provincial-level ethnic regional autonomous area established in the inhabited areas of ethnic minorities in China.



Figure 2 The natural environment of Tongle Township in Sanjiang County is near the mountains and by the water. (Source: Zhu Linqun, August 2022)

3.1.2 The material culture of Dong embroidery endows the basis of ethnic identity

As an important part of Dong culture, the Sanjiang Dong embroidery is not only an intangible cultural heritage skill, but also a unique expression of material culture. This material culture expression is mainly reflected in the material selection, craft technology, and pattern characteristics of Dong embroidery, and it is also the material basis for the identity of Dong embroidery ethnic groups.

3.1.2.1 Material selection of Dong embroidery

The material culture of Dong embroidery was first reflected in the selection of materials. The material form of traditional Sanjiang Dong embroidery is integrated with dyeing, weaving, cutting, and embroidery, and commonly used materials include thread materials, dyeing materials, paper cutting materials, and embroidery cloth materials. These materials are often derived from natural and environmentally friendly materials in the Dong living space or the reuse of common articles in Dong living life. The choice of traditional Dong embroidery materials is not only related to the availability of the regional environment and resources, but also to the sustainable development and aesthetic concept of the Dong people.

Traditional embroidery thread materials mainly include mulberry silk and cotton threads. Since ancient times, there have been many wild mulberry, wild hemp, and wild cotton plants in the vast mountains where the Dong people live. The ancestors of Dong people found that using mulberry trees could raise silkworms and extract silk, and then according to the experience of rubbing rope, they created twist hempen thread and spinning techniques to make sewing yarn, which is also the predecessor of Dong embroidery and cloth weaving thread. (Wu Jiaqin, 1994) The author learned from the interview with the inheritor of intangible cultural heritage of modern Dong embroidery, For a long time, in the choice of embroidery thread, the natural mulberry silk thread is the most commonly used embroidery thread material for Sanjiang Dong embroidery women, followed by cotton thread. The author interviewed 13 Dong embroidery practitioners, and when asked what kind of thread they liked to use for embroidery, 12 of them chose silk thread and only one chose cotton thread.

Traditional dyeing materials also use local plant dyes such as indigo and neem bark. By boiling, soaking, and other methods, the embroidery thread or embroidery cloth absorbed the dye and presented rich colors.

Traditional paper cutting material is paper extracted from a local plant tree in Sanjiang, made through multiple layers of bonding. The inheritor Wu Shuanglin told the author:

"Development to now,, in addition to the traditional structure paper, paper cutting is more about using discarded cigarette boxes in daily life."

The traditional embroidery cloth materials used are hand-woven cotton and natural fine linen, which have long been embroidered on Dong cloth. Dong cloth is made of plain cotton handspun by Dong women using local cotton resources, dyed with blue indigo, cow gum, and potato mo, and finally made into cloth after repeated beating, dyeing, steaming, drying, and other processes. (Su Ling,2006) Cotton cloth has become one of the traditional embroidery cloth materials commonly used in Sanjiang Dong embroidery. Natural fine linen cloth is another common embroidery cloth material of Sanjiang Dong nationality, which is often used to embroider some works that require more fine lines and details.

These choices of natural or reusable materials not only reflect the common ecological and environmental protection meaning of the Dong people and advocate the value of sustainable development, but also give Dong embroidery a unique texture and touch, so that the embroidery shows a unique artistic style and cultural connotation, reflecting the creativity and uniqueness of the Dong people, but also reflects the respect and pride of their own ethnic traditions. This further consolidated the cohesion and identity of the Dong people.

3.1.2.2 The technology of Dong embroidery

The material culture of Dong embroidery is also reflected in its unique technology, which includes paper-cutting and embroidery stitching technologies. The inheritor Wei Fengxian told the author: "Dong embroidery paper-cut is not to draw the draft and directly cut with scissors, in paper-cutting, there is no physical or picture as a reference object, are paper-cutting artists according to their own practical experience and imagination of the object to paper-cut, the shape of the object is not a unified standard, but paper-cutting lines need to be very smooth." This is a special feature of Dong embroidery paper cutting.

Although there are many kinds of embroidery stitches in the Dong minority, the Dong embroidery represented by Sanjiang Tongle is mainly flat. (Chen Jimei, 2010) Flat embroidery is an embroidery method based on the most basic and oldest flat needle method. Dong women in Sanjiang Tongle applied this needle method to the point of perfection. Flat needle embroidery works with smooth surfaces, fine stitches, and regular patterns can show the exquisite beauty of Dong embroidery craft (Zheng Xia,2021,) which can also win the recognition of viewers. The author learned from Director Yang of the Dong Embroidery Museum that in the past, local people believed that embroidery was a technology that all traditional Dong women should master and was an important standard for evaluating women, so in the past, Sanjiang Tongle women were basically masters of embroidery. However, Yang also told the author that now fewer people can cut paper, many embroidery women cannot cut, usually buy paper cutting for embroidery, the inheritance of paper-cutting technology is missing, and there is an urgent need for inheritance and protection.

3.1.2.3 Patterns of Dong embroidery

The material culture of the Dong embroidery reflects the unique traditional culture and aesthetic concepts of the Dong people in the choice of patterns, which is the embodiment of the local wisdom of the Dong ethnic group, reflecting the connotation of its ethnic lifestyle, totem worship, spirit, and culture, as well as the cultural symbol of the identity of the Dong embroidery ethnic group.

Dong embroidery is a necessary life skill for women in the traditional Dong society. In their spare time, Dong women like to sit together and make Dong embroidery groups. In this process, they form a unified aesthetic consciousness and auspicious pattern through

mutual communication (Sun Wanzhen, 2020). They integrate Dong's history, living customs, folk beliefs, myths and legends, nature or living environment, and other elements into their feelings and abstract summaries of the patterns of Dong embroidery works, thus creating rich animal, plant, and geometric patterns.

These patterns, or with natural animals and plants as the theme, express the Dong people's love for nature and life, highlighting their historical survival culture of the Dong people. For example, spiders, crabs, fish, and shrimp in animal patterns reflect the geographical environment of the primary Dong people living near the mountains and water, and can also reflect the production mode of fishing and hunting. However, the plants in the patterns often appear as more ordinary plants, flowers, and fruits that can be seen everywhere on the mountain roadside, fields, rivers, and houses around the Dong people (Kang Kai, 2014), such as peach blossoms, gourds, and persimmons. This is in line with the traditional ecological environment of the traditional Dong people and the working lifestyle of Dong women. It can also be seen that hard-working Dong women experience the beauty of nature in their busy and tired work and integrate the small drops of daily life into good wishes and dreams into the embroider Sun Wanzhen,2020).

To express Dong folk beliefs in worship culture. People in the Dong area believe that all spirits exist, and worship multiple gods. They blame the power of gods for all unexplained phenomena and believe that all things in nature are protected by gods. Therefore, the Dong respect nature and consciously worship other lives there.(Sun Wanzhen, 2020) For example, the sun pattern is often seen in the Dong embroidery. The Sun god is an important existence among many gods revered by the Dong. The sun pattern is the carrier of the Dong people who expect the growth of all things under the sun, reflecting the original worship of the Dong people. In addition, in the era of underdeveloped productive forces, people's cognition of nature is very limited, and they often feel powerless in front of fierce animals, thus having a sense of awe for some animals. Such animals are deified, sublimated into the totem, and become part of the national culture. For example, the Dong people take the dragon snake pattern as a god and worship it as a protective god and a symbol of the nation. They believe that the dragon pattern symbolizes the protection of a mysterious power. The snake is regarded as the embodiment of the dragon totem and also worshipped by the Dong people, and then the dragon snake pattern and costumes are embroidered on it to avoid the invasion of poisonous snakes and beasts.(Ma Juanjuan,2013) Spider pattern comes from the sa worship of the Dong people, the Dong people believe in "sa," is the supreme goddess of the Dong people, its image is similar to that of spiders. (Cai Xing,Jin Zhi, 2021)

Or combine all kinds of patterns to convey the meaning of good fortune and luck, and express the spiritual culture of the Dong people. As the author interview director Yang and inheritance WeiFengXian, both said Dong embroidery pattern "every pattern have wish, and all wish is auspicious," From ancient times to the present, Dong embroidery patterns in many forms, bright colors, but the intention must be auspicious, happy flowers, like young men and women embroider "Mandarin duck play lotus"and other patterns to express love to the object of admiration. (Sun Wanzhen,2020)In addition, characters such as "long life," "peace" and "blessing and longevity" in text themes, as well as circles and copper coin patterns in geometric patterns, are symbolic metaphors for the Dong people to hope for peace, happiness, longevity and wealth. (Zeng Xia,2021)

In short, Dong embroidery patterns show the diversity of the Dong people's natural environment and national culture, reflect the respect and perception of the Dong people for their ecological environment and life, are the expression and inheritance of the Dong people's traditional culture and beliefs, reflect the Dong people's yearning and pursuit of a better life, and then show the local wisdom, creativity, aesthetic taste, and cultural heritage of the Dong people. The pattern itself provides the form and connotation foundation of the Dong ethnic identity and becomes an important carrier of Dong

historical memory and cultural inheritance. Through the pattern of Dong embroidery, the Dong people can strengthen their ethnic identity.

3.1.3 Dong embroidery and its carrier clothing material culture to construct ethnic identity

The emergence of the Dong ethnic identity consciousness is based on the factors such as the common race, region, language, dress and belief of the Dong ethnic group, which leads to the sense of "exclusion" and forms the core "boundary" of the ethnic identity. Ethnic group uses the "boundary" to distinguish "ours" and "other group," and the intermediary to create the "boundary" of ethnic group is the ethnic identity identification.(Huang Sanyan, Liu Shijun.2020) Dong embroidery and its carrier costumes are an important identification intermediary of the ethnic community. Its traditional value is not only reflected in the inheritance of Dong culture, but also in the construction of the ethnic identity and cultural confidence of the Dong people. It is important to distinguish the local Dong ethnic groups from other ethnic groups. The Dong ethnic people have unique feelings of life, nature, and culture through Dong embroidery, strengthen them through carrier clothing, and inject them into the subconscious of the Dong ethnic group members with their unique emotional techniques ,(Huang Sanyan, Liu Shijun.2020), forming a sense of national superiority, belonging, and pride, making the Dong people naturally identify themselves as members of the Dong group, and then constructing the ethnic identity of the Dong people to Dong embroidery.

Dong embroidery is not only the experience of weaving Dong women's personal feelings but also the symbol metaphor of the memory of Dong ethnic groups. Dong women are good at using a large number of colorful embroidery patterns to metaphor history, decorate objects, and fy their lives. Their embroidery craft is a kind of cultural inheritance taught by the mouth .(Lu Lijuan,2016) In the traditional Dong society, Dong embroidery not only often in Dong daily clothing, shoes, braces and other supplies of decoration and ornament, also in weddings, festivals, interpersonal communication, worship folk activities important occasions, play a specific folk function, become an important folk items in folk activities. The formation of this folk custom, identification, is the internal power that lays a broad identification foundation for Dong embroidery. (Yao Li, Tian Zhaoyuan,2021)

Dong embroidery and clothing culture are a very important part of the daily lives of the Dong people. In daily life, Dong embroidery costumes can be seen everywhere in fields, tea gardens, and markets. Dong embroidery is widely used in the clothing of women. For example, aprons, vamps, belly pockets, handkerchiefs, skirts, cuffs, and trousers worn by Dong women can be decorated with Dong embroidery. In daily life, men's wear applications are relatively few, occasionally used for collar, bags, and other details of the decoration.

In traditional festivals and various ceremonies of Dong nationality, embroidery dress is an indispensable element. In the traditional Dong ethnic group, local Dong girls in Sanjiang Tongle usually wear two or three sets of embroidered Dong clothes as wedding clothes (Figure 3, left). A wedding dress is an important standard for traditional Dong ethnic groups to inspect brides. In the Dong festival, such as the Doye Festival, Dong women wear embroidered Dong costumes and form teams to dance to Dong Doye Square in Sanjiang County to celebrate the festival.(Figure 3, right panel). These various embroidered costumes not only enhance the atmosphere and color of the festival, but also are an important way for the Dong people to express their sense of belonging to the ethnic group and show their ethnic identity. When the author field visit Sanjiang Tongle and asked the local women why they wanted to dress on embroidered costumes, the local women told the author: "We Dong people should wear Dong embroidery costumes, this kind of embroidery is only available on the clothes of our Dong ethnic, and We wear Dong embroidery costumes on festivals so we won't be gossiped ." Here, embroidery and

its carrier clothing become the boundary between the Dong and other ethnic groups and then build ethnic identity.

In addition, on some important days of the Dong people, they will give embroidered braces, shoes, and hats as gifts to express their blessings and care. As in Dong people celebrating the celebration of the birth of first children, to meet the new life to the world's first important gift, the grandmother gave the child a pair of embroidery braces, often embroidered with moon flowers, banyan trees, and other patterns to protect the health of the child. These patterns are not only abstract to life things but also based on the creation of ethnic beliefs, which are the expressions of the spirit and emotion of Dong embroidery women. This kind of materialized brace itself is the expression of spiritual belief and national wisdom, which contains a rich content of ethnic identity.(Yao Li, Tian Zhaoyuan, 2021)



Figure 3 The picture on the left shows the wedding clothes of the Dong people, and the right is the Duoye Festival of the Dong people. In the traditional festivals and various ceremonies of the Dong people, embroidery clothing is an indispensable element. (Source: Left photo Zhu Linqun taken in Dong Museum, 2021.6.25, right photo Zhu Linqun taken in Dong Doye Square, 2021.10.28)

In summary, Dong embroidery and its costume culture play a very important role in the daily lives of the Dong people and are an indispensable form of Dong rituals. It is an important symbol and component of the inheritance of Dong traditional culture and the construction of ethnic identity and makes an important contribution to the construction of the ethnic identity of the Dong people.

However, the ethnic identity of the Dong embroidery is developing dynamically. In the process of developing ethnic minorities in China, the ethnic identity of Dong embroidery and its carrier clothing once faced the possibility of disappearing, and its cultural inheritance also faced the danger of extinction. In this case, the cultural heritage management of the Dong embroidery played an important role.

3.2 Cultural heritage management of Dong embroidery

3.2.1 Construction of the cultural heritage management of Dong embroidery

UNESCO(2003) points out that cultural heritage management refers to the process of protecting, managing, preserving, and passing on material and intangible cultural heritage

resources of historical, artistic, scientific, and social value through a series of comprehensive activities and measures. It aims to ensure the sustainability of cultural heritage to promote cultural diversity, identity, and social cohesion.

The construction of Dong embroidery intangible cultural heritage management originated in the early 21st century. First, a series of laws, regulations, and rules have been formulated at the national, provincial, municipal, and county government levels to ensure that the protection and inheritance of cultural heritage has the follow; Secondly, the identification of the intangible cultural heritage of Dong embroidery plays a positive role in the ethnic identity and inheritance of Dong embroidery. The heritabilization of Dong embroidery not only retains the original important cultural value, but its commoditization also expands important economic and political values, that is, to contribute to the development of the Dong embroidery-related cultural industry chain and the cultural tourism industry, to create more jobs, improve the income and living standards of local residents, promote social stability and local economic development, and help the government shape the image of the Dong people in foreign communication and establish cultural confidence. Third, festival ceremonies and colorful Dong embroidery cultural experience activities promote the inheritance and publicity of Sanjiang Dong embroidery. For example, the Dong embroidery costumes on the Dong Doye Festival and the Dong embroidery competition and the representative team of Dong embroidery in the county celebration (Figure4) all played an important role in the spread of Dong embroidery and the construction of ethnic identity. Finally, the inheritance mode and traditional re- invention of Dong embroidery are also important means of managing, protecting, and inheriting cultural heritage, and rebuild ethnic identity. Under modern cultural heritage management, through the old and new inheritance mode and traditional re-invention of Dong embroidery, Dong people can better maintain and inherit their traditional culture, and can let Dong embroidery expand new value and art form, display the unique cultural charm and artistic value of Dong nationality to the outside world, form an industry on the fingertips, and enhance their ethnic identity and sense of pride.



Figure4 Sanjiang County celebration Dong embroidery representative team · The publicity and display under the cultural heritage management is conducive to the ethnic identity of Dong embroidery. (Source: Wu Shuanglin, December 2022)

3.2.2 The expansion of inheritance under cultural heritage management helps ethnic identity

Traditional Dong embroidery craft are created through word of mouth from mother to daughter, from generation to generation, or by having relatives or village fellows acquaintances introduce teacher and then in the form of mentoring, which not only embodies the family and ethnic internal affection and the importance of traditional culture, but also strengthens the ethnic internal contact and identity.

In the process of modernizing ethnic minorities, with the intervention of cultural heritage management, the lifestyle and cultural values of the Dong people are all changing, and the inheritance methods of Dong embroidery have also become enriched. In addition to the original family inheritance and inheritance from master to apprentice, Dong community, government agencies, and cultural institutions, genetic bearing participation is an important way of inheritance; these organizations or individuals can organize dong embroidery training, workshops or demonstration activities, dong embroidery skills training, and let more external young people and women participate in learning and communication. Yang Tian and Wei Qinghua, the non-genetic inheritors, held many Dong embroidery training and exchange activities with their own Dong embroidery museum and blue and white embroidery room. Such activities can promote the transfer of knowledge and exchange of skills and enhance the cohesion and identity of the Dong community. It is also an important means of conducting Dong embroidery education in schools. Dong embroidery is incorporated into the art and handicraft courses of basic and higher education so that students can contact Dong embroidery in school and have the opportunity to learn and practice it. This can expand the scope of inheritance and cultivate more young people interested in Dong embroidery. In addition, modern network technology is helping the inheritance of Dong embroidery. Live broadcasting platforms, short videos, and WeChat QQ can not only broaden the inheritance channels of Dong embroidery but also promote Dong embroidery and Dong culture, which is conducive to gaining more recognition from others. In short, the development of the inheritance mode of the Sanjiang Dong embroidery contributes to the inheritance and development of Dong culture, enhances the ethnic identity and cultural confidence of the Dong nation, and promotes the prosperity and development of Dong culture.

3.2.3 The traditional reinvention of Dong embroidery under the management of cultural heritage enhances the identity of the Dong embroidery ethnic groups

The traditional re-invention of Dong embroidery refers to the combination of Dong embroidery with modern society through innovation and integration to create new art forms and application fields, glow Dong embroidery with new vitality, and enhance the ethnic identity of Dong embroidery. The traditional reinvention of Dong embroidery can be conducted through design innovation, cross-border cooperation, digital technology and innovation, social welfare, and sustainable development.

1) Design innovation: Encourage Dong embroidery inheritors and women to combine traditional Dong embroidery patterns and techniques with modern design elements to create novel and unique Dong embroidery works. For example, the Dong Embroidery Museum has embroidery works shaped like twelve Chinese zodiac signs. Different materials, techniques, colors, and forms can also be tried to give Dong embroidery more texture, layers, and modern sense, making them more visually attractive.

2) Cross-border cooperation: Industrial integration can be conducted through cooperation with other fields, so that Dong embroidery art can step out of the traditional carrier form and enter a wider field. For instance, Working with fashion designers, Integrating the elements of Dong embroidery into the fashion design, Wei Qinghua has worked with international designers, Integrate Dong embroidery as a design element into the global fashion and art field (Figure 8); Working with interior decorators, Dong embroidery is applied to home decoration; Working with the product designers, Dong embroidery is

applied to the design of daily necessities; Want to combine it with the public space design, Apply Dong embroidery works to public art installations in urban space, To enable more people to contact and appreciate the dong embroidery art, Promoting cultural diversity and inclusiveness; We can also communicate and cooperate with artists from different regions and ethnic groups, Integrating different cultural elements into the Dong embroidery, Create the unique styles and forms of expression, Inject more innovative elements and artistic inspiration into Dong embroidery. Such cross-border cooperation can inject new vitality and commercial value into Dong embroidery, expand its influence and popularity of Dong embroidery, and promote the diversified development of culture.

3) Digital technology and innovation: With the development of digital technology, the traditional reinvention of Dong embroidery can be innovated and explored using digital tools and technologies. Firstly, through digital technology, the patterns, techniques and history of traditional Dong embroidery can be recorded and preserved, which can be preserved to prevent loss, and the cultural value and artistic charm of Dong embroidery can be publicized and popularized; secondly, pattern design and pattern creation can be made through digital technology, even virtual reality and augmented reality technology to present the immersive experience of Dong embroidery art; in addition, the digital display and online sales channels also provide new ways for the promotion and commercial development of Dong embroidery.

4) Social welfare and sustainable development: Traditional reinvention can be combined with social welfare activities and sustainable development. For example, by combining animal and plant patterns in Dong embroidery with the themes of modern environmental protection and ecological protection, it conveys the modern values of nature protection, ecological balance, environmental awareness, and sustainable development, or using recycled materials, organic or recycled fibers, advocating environmentally friendly materials, sustainable production methods, and consumption habits. Through such innovation and practice, Dong embroidery, as a traditional art form, expands its social value and sustainability and contributes positively to social development.

In short, this reinvention under the management of cultural heritage not only enriches the connotation and expression of Dong embroidery art, injects new vitality and vitality into Dong embroidery art, but also helps to promote the sustainable development of the Dong embroidery industry and the dissemination and ethnic identity of Dong culture.

In summary, the ethnic identity and cultural heritage management of Dong embroidery are neither innate nor invariable; it is a dynamic construction process. The natural environment endows the ethnic identity innate conditions with the identity; the material culture endows the ethnic identity foundation of Dong embroidery, the Dong embroidery and its carrier clothing material culture together to build the ethnic identity; and cultural heritage management helps and reconstructs ethnic identity.

4. Discussion

Through the history of sanjiang dong embroidery development research and descriptive analysis, we can find that sanjiang dong embroidery is the product of the local dong people's social and cultural life, is the expression of local wisdom, is a symbol of local women identity, is also a precious cultural heritage of dong ethnic identity, its development rise and fall is closely related to ethnic identity, in the cultural heritage management, dong embroidery through traditional reinvention gradually formed the fingertips of the cultural commodity industry, further build the dong national confidence and ethnic identity.

Existing research in the field of Dong embroidery mainly focuses on the patterns and techniques of Dong embroidery in various places. The research focus and direction of Dong embroidery mainly focus on aesthetic appreciation, the collection and analysis of

patterns, Dong embroidery production technology, and inheritance and protection. At present, very few studies have explored Dong embroidery from the perspective of ethnic identity. Chen Jiamei (2011) believes that in traditional Dong society, Dong embroidery is a sign of local people evaluating whether women are qualified, and a reflection of women's wisdom. This with this conclusion sanjiang dong embroidery is the product of the local dong people's social and cultural life, is the expression of local wisdom, is a symbol of local women identity, is also dong ethnic identity of precious cultural heritage, this paper the reflection of female wisdom further rise to the performance of local wisdom, and extends to the ethnic identity, think the development of the rise and fall of dong embroidery is closely related to ethnic identity.

Bob, L. MacCut, and Hillary. Ducrow.(2006) believed that cultural heritage management (CHM) is a systematic protection that maintains the cultural value of cultural heritage to meet the needs of contemporary and future human enjoyment. In this paper, under the background of the development process of ethnic minorities in China, Dong embroidery not only maintains its cultural value, but also further expands new economic and political values, and at the same time evolves a new inheritance mode, reconstructing the ethnic confidence and ethnic cultural identity of the Dong nationality. At present, no scholars have pointed out these conclusions in the research on Dong embroidery.

5. Suggestions

5.1 Academic advice

As an intangible cultural heritage, Sanjiang Dong embroidery has great academic research value. At present, research on Dong embroidery mainly focuses on the collection and analysis of patterns and the production technology of Dong embroidery. There are few documents on Dong embroidery from the perspective of ethnic identity and cultural heritage management, which is worthy of attention. The problems encountered by Dong embroidery in the development of ethnic minorities in China require profound theoretical thinking and practical exploration.

This paper studies the Sanjiang Dong embroidery from the perspective of ethnic identity and cultural heritage management. This compensates for the vacancy in the related fields of Dong embroidery, further enriches the connotation of the concept of ethnic identity and cultural heritage management and provides a reference model for other similar researchers related to traditional handicrafts.

5.2 Social recommendations

The research in this paper can provide a theoretical reference for the reconstruction of the ethnic identity of traditional handicrafts, as government departments should formulate policies for cultural industry and cultural heritage management; carry out the protection of intangible heritage and the industrialization of ethnic tourism products; and provide some help for the protection, inheritance, and development of China's intangible cultural heritage.

6. Conclusion

Cultural heritage management has significantly impacted Dong embroidery, particularly in terms of commoditization. On one hand, the promotion of cultural heritage management has helped preserve and promote the unique cultural identity of the Dong people and has provided a platform for the development of Dong embroidery as a cultural commodity industry. This has increased the visibility of Dong embroidery at national and international levels, resulting in economic and cultural benefits for the Sanjiang region. However, there are drawbacks to the commoditization of Dong embroidery through

cultural heritage management. The increased focus on market demand has led to a shift away from traditional designs and techniques as practitioners seek to create more marketable products. This has raised concerns about the authenticity and cultural significance of Dong embroidery, and has led to debates about the appropriate balance between commoditization and cultural preservation. Additionally, the increased commoditization of Dong embroidery has led to issues surrounding intellectual property rights as well as concerns about exploitation and fair compensation for Dong embroidery practitioners. As Dong embroidery becomes more widely recognized and valued, there is a risk that it could be co-opted by external interests, leading to a loss of control and ownership over cultural heritage. Although cultural heritage management has had a positive impact on the development and preservation of Dong embroidery, it is important to consider the potential drawbacks of this approach. Balancing the economic and cultural value of Dong embroidery with the need for authentic representation and cultural preservation is essential to ensuring the continued vitality and relevance of this important cultural heritage.

Acknowledgment

This research project was financially supported by Mahasarakham University.

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