

The Research on the Social Memory and Educational Inheritance of Zhuang Brocade Art in Guangxi of China

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Abstract

The objectives of the study are: 1)To study and analyze the practice process of Guangxi Zhuang brocade techniques.2)To study and analyze the construction mode of social memory in the process of Zhuangjin skill education in Guangxi.3)To study and analyze the significance of education to the inheritance and education of Guangxi Zhuangjin intangible cultural heritage.

The research object of this study is Guangxi Zhuang brocade in China, because Guangxi Zhuang brocade was born in various villages in Guangxi. Therefore, the research sample of this study is selected as the Zhuang Brocade of Jingxi, Binyang and Longzhou. The research subjects mainly include skill inheritors and Educational Inheritance: national Zhuang Brocade skill inheritor: Li Chunling; Chinese Arts and Crafts Master: Tan Xiangguang; provincial Longzhou Zhuang Brocade skill inheritor: Li Suying; skill Educational Recipients: Huang Aiqun, Fan Lihua, and Li Donglian; Zhuang Brocade Workers; Brocade Weaving Families; and other members of the family. Local cultural bureaus and government officials; Schools: universities and primary and secondary schools in Baise, Nanning and Chongzuo. The research tools are Record book, drawing, Interview questionnaire, Tools for recording audio and video, namely cameras and camcorders. This paper adopts a qualitative research methodology, using literature collection and field survey as the focus. On the one hand, the historical origin of textile in Guangxi from the historical materials and literature to discover the Zhuang Brocade, summarize and supplement the previous research. On the other hand, on the basis of field survey, the process of educational practice of Zhuang Brocade skills and the construction of Social Memory are summarized. This paper descriptively analyzes and classifies the collected data, combs the process of Zhuang Brocade skill education practice, organizes the elements that can produce Social Memory in the process of Zhuang Brocade skill education practice, and proposes the method of constructing Social Memory.

Results: This paper aims to explore the Social Memory and Educational Inheritance of Zhuang Brocade in Guangxi in the context of the protection of Zhuang Brocade skills as an Intangible Cultural Heritage, to provide a new research perspective for the inheritance and development of Zhuang Brocade in Guangxi, and to provide a model for the study of other similar folk skills-based Intangible Cultural Heritage and other intangible cultural heritage. Through the innovation of Social Memory and rituals, combined with the protection of intangible cultural heritage and Educational Inheritance, it shapes a new development space and field for Zhuang Brocade inheritance. Through cross-border cooperation and union, Zhuang Brocade in Guangxi can promote the intangible cultural heritage program to the level of world-class intangible cultural heritage protection. Finally, in the process of Educational Inheritance of Zhuang Brocade, various voices jointly construct the Social Memory of Zhuang Brocade, the change of social structure and cultural values will lead to the fracture of the Social Memory, which will affect the inheritance and development of the Zhuang Brocade technique,

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the Intangible Heritage inheritance base and schools have the responsibility and obligation to undertake the education, inheritance and protection of Intangible Cultural Heritage.

Keywords: Zhuang brocade; Skill inheritance; Social memory; Education inheritance

Introduction

In the development of economic globalization today, by the impact of market economization and global commodification, the lifestyle of Zhuang people has undergone a huge transformation, in the process of rapid transformation of Zhuang Brocade gradually lost its original living environment, the inheritance and development is facing a serious crisis. Since 2006, after Jingxi Zhuang Brocade weaving technique was listed as one of the first batch of national intangible cultural heritage projects, Zhuang Brocade was transformed from a folk craft into an intangible cultural heritage supported and developed by the government, and its symbolism and value were transformed and given a new meaning. Subsequently, the government of Guangxi Zhuang Autonomous Region continued to promote the protection and inheritance of Zhuang Brocade in Guangxi, and in 2010, in the third batch of provincial-level intangible cultural heritage projects in Guangxi, the Zhuang Brocade weaving technique was expanded to include Xincheng Zhuang Brocade weaving technique and Binyang Brocade weaving technique to expand the scope of its protection; and in 2018, the Jinlong Zhuang Brocade weaving technique of Longzhou County was included in the seventh batch of provincial-level intangible cultural heritage projects in Guangxi. Although the government has continued to promote the Zhuang Brocade technique for protection, the Zhuang Brocade is currently facing a major crisis in its inheritance.

The problems faced by Zhuang Brocade inheritance can be summarized into three major categories: the first one is the challenge of Zhuang Brocade ontology inheritance, in which Zhuang Brocade patterns are updated slowly, and the traditional Zhuang Brocade production techniques are relatively lagging behind, which are in urgent need of innovation and upgrading. Secondly, Zhuang Brocade object inheritance is also facing difficulties, as Zhuang Brocade products are difficult to meet the diversified needs of modern society, and are especially unattractive among young Zhuang groups. In addition, the traditional way of family inheritance and master-disciple inheritance is difficult to adapt to the needs of modernization of Zhuang Brocade inheritance, and the problem of aging of Zhuang Brocade inheritors is becoming more and more prominent, and at the same time, under the influence of modern lifestyle, the young Zhuang people generally lack the will to learn and inherit the technology of Zhuang Brocade. Therefore, we urgently need to inject new vitality into the inheritance of Zhuang Brocade through modern Educational Inheritance in order to promote its sustainable development.

The purpose of this paper is to analyze and study the inheritance history of Zhuang Brocade in the past thousand years, and through in-depth analysis of the role played by Social Memory in the Educational Inheritance of Zhuang Brocade, with a view to constructing a reasonable development model for modern Zhuang Brocade education and non-heritage protection and inheritance. The inheritance of Zhuang Brocade mainly relies on two major forces: one is the technical inheritance among families and masters and apprentices; the other is the natural inheritance in the social customs of Zhuang Brocade. In this process, the inheritance of Zhuang Brocade skills contains rich Social Memory information, such as how

Zhuang Brocade continues in the family unit, how masters and apprentices effectively pass on their skills, and the specific ways of oral and physical transmission in the inheritance of skills, all of which constitute an important driving force for the transmission of Zhuang Brocade from generation to generation, and inadvertently construct the collective Social Memory of the Zhuang ethnic group. By analyzing these factors in depth, this paper aims to provide an effective model reference for the current Zhuang Brocade Educational Inheritance, and to provide important reference and reference value for Zhuang Brocade education and non-heritage protection.

Research Objectives

- 1.To study and analyze the practice process of Guangxi Zhuang brocade techniques.
- 2.To study and analyze the construction mode of social memory in the process of Zhuangjin skill education in Guangxi.
- 3.To study and analyze the significance of education to the inheritance and education of Guangxi Zhuangjin intangible cultural heritage.

Research Methodology

Research object and sample: the research object of this study is the Zhuang brocade of Guangxi, China, because the Zhuang brocade of Guangxi was born in the villages of Guangxi. Therefore, the research sample of this study is selected as the Zhuang Brocade of Jingxi, Binyang and Longzhou.

Research subjects and samples: The research subjects mainly include skill educators: national-level Zhuang Brocade skill inheritor: Li Chunling; Chinese Arts and Crafts Master: Tan Xiangguang; provincial-level Longzhou Zhuang Brocade skill inheritor: Li Suying; skill education recipients: Huang Aiqun, Fan Lihua, and Li Donglian; Zhuang Brocade workers; brocade weaving families; and other members of the family. Local cultural bureaus and government officials; Schools: universities and primary and secondary schools in Baise, Nanning, and Chongzuo.

Data collection: This study adopts anthropology, art, sociology, and history, and conducts field surveys and other research methods. On the one hand, information about the Social Memory and Educational Inheritance of Zhuang Brocade is found from historical materials and documents, and previous studies are summarized and supplemented. On the other hand, on the basis of field investigation, the process of Zhuang Brocade skill education practice and the construction of Social Memory are summarized.

Data analysis: This paper classifies the collected data, combs the process of Zhuang Brocade skill education practice, organizes the elements of Social Memory produced during the process of Zhuang Brocade skill education practice, and proposes the method of constructing Social Memory.

Research Scope

1. Research areas

Jingxi, Binyang, and Longzhou in Guangxi is an area closely related to the Zhuang Brocade culture from the past to the present. The researcher has completed the information collection of field survey, and in 2006, the Zhuang Brocade Factory "Zhuang brocade weaving technique" was listed in the first batch of national intangible cultural heritage, and in 2011, the factory was awarded the title of national intangible cultural heritage productive protection demonstration base again, and the director of the factory, Li Cunling, is the national Zhuang brocade weaving technique inheritor. In addition, the director of the factory, Mr. Li Cunling, is the inheritor of the national-level Zhuang brocade weaving technique. The workers of Zhuang Brocade Factory are basically local Zhuang women in Jingxi, who inherit the Zhuang Brocade skills from master to apprentice, and the factory basically retains the traditional weaving skills of Zhuang Brocade.

2. Timeframe

The researcher divided it into the following two periods: before the protection of national intangible culture (Song Dynasty-2006), during which the research focused on the forms of Educational Inheritance and Social Memory of Zhuang Brocade. After the protection of national intangible culture (2006-2023). This period focuses on the study of Educational Inheritance and Social Memory of Zhuang Brocade.

Research Findings

1. To study and analyze the practice process of Guangxi Zhuang brocade techniques.

With the process of industrialization, the production process of Zhuang Brocade has been optimized, and some of the processes have been simplified by purchasing the required threads directly from the market. Although brocade looms in different places have their own characteristics, the principle of picking flowers and technical characteristics are more or less the same. One of them, although Jingxi Zhuang Brocade Factory, still retains the traditional brocade weaving techniques, through the process of simplification, and now mainly retains the eight processes of brocade weaving. The first process of spinning, that is, spinning cotton into cotton thread or silk; the second process, dyeing, generally using traditional plant colors for dyeing, usually cotton thread dyed blue, red, yellow, black, green and other colors, and then according to the existing color cotton thread design Zhuang Brocade patterns and color matching; the third process, pulp thread, that is, with rice soup or powder paste and other infiltration of yarn; the fourth process, the rolled yarn, that is, the warps are rolled into a tube. The fifth process, pulling yarn, here refers to pulling the weft yarn. The sixth process, combing, that is, combing the warp and weft yarns. The seventh process, wear brown, wear buttons, that is, the warp yarn, weft yarn on the brown, buttons. The eighth process, knotting board weaving Zhuang Brocade, that is, according to the specifications of the flower board configuration of various colors, patterns, woven into colorful Zhuang Brocade (Figure 1) (Fan, & Wan, 2018)

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Figure 1 Brocade weaving process at the Jingxi Zhuang Brocade Factory.

Source: Courtesy of Jingxi Zhuang Brocade Factory 2023.10

In addition, Zhuang Brocade is divided into two structures in weaving. One is the three-shuttle method (Figure 2); the other is the two-shuttle method (Figure 3). The traditional Zhuang Brocade mainly adopts the "three-shuttle method", i.e., the first shuttle is the flower weft, the second shuttle is the ground weft, and the third shuttle is the flat cloth weft, and so on and so forth (Zhang, 2006, P.34). The ground and flower wefts are made of untwisted velvet, and the flat cloth pattern plays a reinforcing role. The ground and flower patterns of the velvet are tightly clamped and completely covered, and are not exposed on the surface of the fabric, so that the whole surface of the brocade presents an exquisite artistic effect. The Zhuang Brocade woven by the "three-shuttle method" is very beautiful and durable, but it is rarely used nowadays due to both labor and material costs. Now the Zhuang Brocade generally adopts the "two-shuttle method", that is, the first shuttle for the plain weft, the second shuttle for the flower weft, omitting the ground weft, and some of the raw materials used have also changed, and its artistic effect can no longer be compared with that of the traditional brocade, which is relatively simple and not exquisite enough (Tang, 2010, P:122-124).

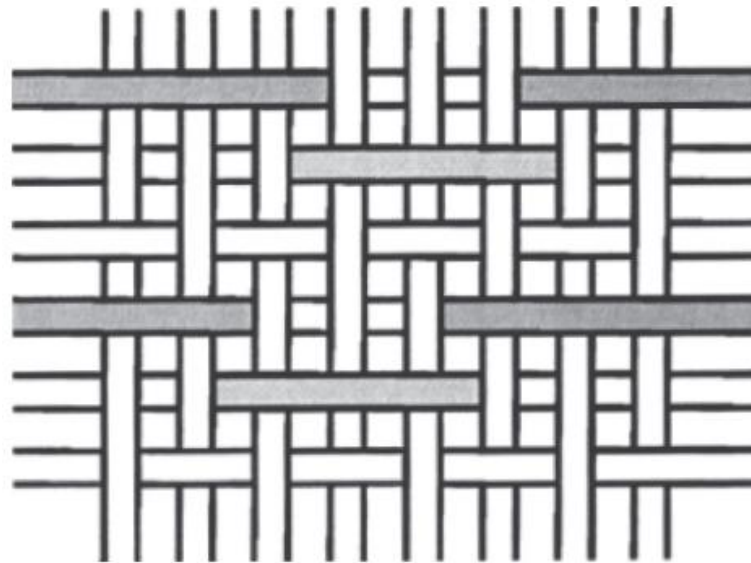


Figure 2 Organizational Chart of the Three Shuttle Method of Zhuang Brocade
 Source: The Complete Book of Chinese Brocade, edited by Qian Xiaoping.

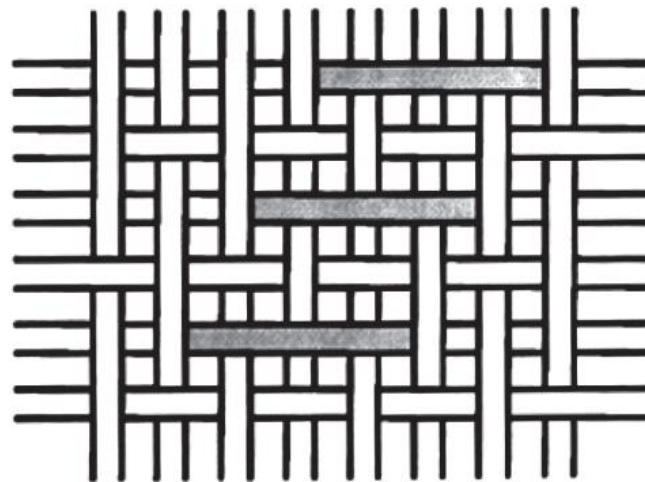


Figure 3 Organizational Chart of the Two Shuttle Method of Zhuang Brocade
 Source: The Complete Book of Chinese Brocade, edited by Qian Xiaoping.

2. To study and analyze the construction mode of social memory in the process of Zhuangjin skill education in Guangxi.

2.1 Family-imparting social memory

There are three main aspects of the Zhuang Brocade skill as a family-based inheritance drive: first, the commercial value of the Zhuang Brocade, in becoming an important production commodity for families with a small peasant economy, although not the main source of economy, but also an important source of subsidizing the family's economy; second, the Zhuang Brocade is an indispensable thing in the dowry of the Zhuang daughters, who begin to learn the Zhuang Brocade skill under the guidance of their parents at the age of 12~13 years old, and by the age of 16~18 years old are already By the age of 16 to 18, they are able to weave Zhuang Brocade by themselves and use it as a love gift or to prepare the dowry quilt.

Thirdly, the Zhuang Brocade skill symbolizes the ability of Zhuang women, and whether they can weave Zhuang Brocade well has become a sign of whether they are dexterous or not, therefore, Zhuang women usually start to learn the Zhuang Brocade skill with their mothers when they are in their teens. It is under the impetus of these three forces that the Zhuang Brocade skills have been passed down from family to family. However, under the influence of the market economy, there is basically no survival ecology of brocade weaving in Zhuang families, and there are still a very small number of retained family brocade weaving techniques inherited in some remote Zhuang settlements. For example, in Longzhou, Zhuang Brocade has been very active in this area since the end of the Qing Dynasty, and although the Zhuang Brocade here has also been affected by the impact of modern commodities, the family of Li Suying in Banchi Tuen, Shuangmeng Village, Jinlong Town, Longzhou, still retains the traditional family-taught brocade weaving skills inheritance (Table 1).

Table 1 Brocade inheritance lineage of Li Suying Family, Shuangmeng Village, Jinlong Town, Longzhou

Generation	surname and personal name	sex	nation	date of birth	degree of education	The direction of inheritance	Art time	Upper and lower generations
first generation	Yellow type willow	woman	the Zhuang nationality	not quite clear	an illiterate person	handed down from one's ancestors	not quite clear	not quite clear
second generation	Huang's piece	woman	the Zhuang nationality	In March, 1909	an illiterate person	handed down from one's ancestors	not quite clear	Mother-in-law and daughter-in-law, apprentice
third generation	Huang Mei bead	woman	the Zhuang nationality	In May, 1934	old-style private school	handed down from one's ancestors	In 1950,	Mother and daughter, master and apprentice
The fourth generation	Qin Xiuqing	woman	the Zhuang nationality	In November, 1954	primary school	handed down from one's ancestors	In 1970,	Mother-in-law and daughter-in-law, apprentice
The fifth generation	Li Suying	woman	the Zhuang nationality	In August, 1977	junior middle school	handed down from one's ancestors	In 1989,	Mother and daughter, master and apprentice

At present, Li Suying is the fifth generation inheritor of Longzhou Golden Dragon Zhuang Brocade, and is also the representative inheritor of Longzhou Golden Dragon Zhuang brocade weaving technique, which is an intangible cultural heritage project of the autonomous region. She learned to weave Zhuang Brocade from her family when she was a child, and her

two sisters, Li Sufang and Li Sufen, as well as her two daughters, Li Siying and Li Siyi, are known as the "Five Golden Flowers" of the Zhuang Brocade family (Figure 4).



Figure 4 Five Golden Flowers of Longzhou Zhuang Brocade Family (front row, from left: Li Siying, Li Suying; back row, from left: Li Siyi, Li Sufen, Li Sufang)
Source: <https://m.thepaper.cn/baijiahao> 17/January/2024

Li Suying has watched her mother weave Zhuang Brocade since she was a young girl, and she began to learn brocade weaving techniques from her mother at the age of 12. Under her mother's careful instruction, she quickly mastered the skills of brocade weaving. On the basis of her predecessors, she has continued to innovate and created many new products with both ethnic characteristics and contemporary background.

Li Suying's two daughters, named Li Siying and Li Si Yi, learned to weave Zhuang Brocade from their mother at a young age and participated in brocade weaving performances around the world. Both sisters learned to weave Zhuang Brocade when they were 8 years old. When she was in junior high school, her sister, Li Siying, became good at weaving some brocade borders and bands, which were embroidered on the collars, sleeves, and legs of the national costumes, making the traditional national costumes more beautiful and fashionable. Li Siying said, "The back of my mother weaving on the tapestry loom became the most profound memory of my childhood, and the tapestry loom can be regarded as my childhood playmate, accompanying me as I grew up." She has been practicing brocade weaving for more than an hour a day since she was six years old. Brocade weaving is not easy to learn, especially the technique of picking out flowers, which requires a combination of eye and hand for each step, as well as learning to hide the threads and weave them into a complete floral pattern. With their mother's teaching and encouragement, Siying and SiYi overcame the difficulties and eventually mastered the art of brocade weaving (Figure 5).



Figure 5 Li Suying guides her daughter Li Siyi to weave Zhuang Brocade
Source: <https://m.thepaper.cn/baijiahao> 17/January/2024

In addition, Longzhou County attaches great importance to the inheritance and development of intangible cultural heritage, and employs skilled Zhuang Brocade artists to teach children or young people the art of weaving Zhuang Brocade in their spare time (Figure 6).



Figure 6 Longzhou County Zhuang Brocade Artists Instructing Children in Weaving Zhuang Brocade
Source: <http://www.gxnews.com.cn> 17/January/2024

2.2 Teacher-Apprentice Transfers Social Memory

Teacher-disciple teaching is an important means of transmission of Chinese folk art, and Zhuang Brocade in Guangxi is no exception. Through the story of the invention of Zhuang Brocade, after the invention of Zhuang Brocade, the women around the beginning taught brocade weaving techniques, and over time, the Zhuang Brocade skills were widely spread in the Zhuang settlements. In the early Zhuang Brocade heritage did not have a clear

record of master and disciple, but through the legend of the story of information, such as "the origin of the Zhuang Brocade" described in "the Zhuang women have come to learn brocade weaving from the Dani sister", the Zhuang Brocade technology to break the family inheritance, the formation of a wider dissemination of brocade skills based. Another example is the story of Mo Man's invention of colorful Zhuang Brocade: "When Mo Lu's wife learned that Mo Man could weave colorful Zhuang Brocade, she invited her to the government office to teach her the technique. Moman was generous and, in addition to teaching the technique at the Yamen, she also passed it on to other townspeople." Zhuang Brocade in the Ming and Qing dynasties was taught as a technique exclusively in official institutions, and this is the earliest case of teacher-apprentice transmission of Zhuang Brocade in Guangxi. In addition, in 1921 women with the surname Jane from Xin County went to Dongmen Street in Binyang County and Wangming Village in Luwei Township to teach the art of weaving Zhuang Brocade. At present, the teacher-apprentice transmission has formed a scale, mainly including the teacher-apprentice of Binyang Zhuang Brocade and the teacher-apprentice of Jingxi Zhuang Brocade Factory.

First, the memory of Binyang's Zhuang Brocade division

The Binyang area is predominantly Han Chinese. In the 24th year of the Republic of China (1935), Liang Shuying, a young Han Chinese woman (17 years old), went to the home of a Zhuang woman surnamed Lu in Xincheng to learn the Zhuang brocade weaving technique from a teacher. Here, Liang Shuying studied hard and mastered the Zhuang brocade weaving skills in Xincheng. After mastering the Zhuang Brocade skills in Xincheng, Liang Shuying unselfishly went to Binyang to teach the Zhuang Brocade skills, which improved the level of Binyang brocade weaving as a whole and played a driving role in the development of Binyang brocade weaving.

In 1956, at the early stage of the founding of New China, Binyang County responded to the national policy of protecting national folk crafts and strongly supported the production of Zhuang Brocade. Established the "Yu Fu" brocade cooperative, and relying on the cooperative and later set up the Binyang ethnic brocade and other organizations, began the Binyang Zhuang Brocade master and apprentice inheritance. So far, it has developed to three generations, and there are two Chinese Arts and Crafts Masters in the Binyang Zhuang Brocade master-disciple inheritance, namely Liang Shuying and Tan Xiangguang. They are very successful cases of Zhuang Brocade master-disciple inheritance.

Case 1: Tan Xiangguang Learned to Weave Zhuang Brocade from a Teacher

In 1970, Tan Xiangguang's parents sent her to the Binyang Brocade Craft Factory at the age of 15 to learn brocade weaving. After a year of hard work, Tan Xiangguang showed her talent for brocade weaving, and in 1971, she formally studied brocade weaving under the tutelage of Mr. Liang Shuying, who taught her the basics of drawing and painting. Mr. Liang started with basic drawing and taught her the design of four-square couplets, as well as the design, weaving and programming of Zhuang Brocade. Soon after, Tan Xiangguang systematically mastered the entire process of Zhuang Brocade spinning, pattern design and loom picking, and boldly innovated the design and production of Zhuang Brocade. Mr. Liang accompanied her for 13 years. In the end, Tan Xiangguang energized the development of Zhuang Brocade with her exquisite Zhuang Brocade skills and innovative ability, and became the second Chinese Master of Arts and Crafts in the history of Zhuang Brocade. In addition, in order to better master the patterns on the Zhuang costumes and understand the customs and taboos of the Zhuang people, Liang Shuying took her apprentice Tan Xiangguang to the gathering places of the Zhuang people many times to collect traditional Zhuang patterns.

Learning and inheriting traditional patterns through tracing laid a solid foundation for Tan Xiangguang's subsequent innovation of Zhuang Brocade patterns.

Case 2: Huang Aiqun learns brocade weaving from Tan Xiangguang

The author went to Binyang County Xiangguang Brocade Workshop to interview Ms. Huang Aiqun, the third-generation inheritor of Binyang brocade. She said: under the influence of her mother, she loved the colorful Zhuang Brocade since she was a child, and learned the simple brocade weaving technique from her mother, and later in 1989, she formally worshiped Mr. Tan Xiangguang as a teacher to systematically learn the technique of brocade weaving, in which the most difficult thing is to master the process of weaving, and the different patterns require different ways of weaving, and it takes a lot of time for memorizing and practicing, in order to grasp the whole technical process from the artisan's intention to the finished product of the Zhuang Brocade. It takes a lot of time to memorize and practice in order to master the entire technical process from the artisan's intention to the finished Zhuang brocade. Mr. Tan also guided me that as a good brocade weaver, one should have a calm character, be handy and careful, and also have a hobby of painting and weaving and embroidery, drawing artistic nourishment from folk art. Ms. Huang then worried about the future development of Zhuang Brocade and said that she would also try to pass on the Zhuang Brocade technique and continuously revitalize and pass on this non-heritage technology (Figure 7).



Figure 7 Photo of Tian Yao Cheng and Ms. Huang Aiqun (Tian Yao Cheng on the left, Huang Aiqun in the middle, Huang Peijun on the right)

Source: Photographed by Yang Na at Xiangguang Brocade Workshop, Binyang County 2023.11

After the field survey and the data provided by Ms. Huang Aiqun, the genealogy of the Binyang brocade inheritance was tallied (Table 2):

Table 2 Binyang Zhuang jin inherits the relationship inheritance lineage

Generation	surname and personal name	sex	year of birth	culture	The way of inheritance	Teacher time
first generation	Liang Shuying	woman	In 1919		Learn from Xincheng Lu women learning Zhuang brocade	In 1935
second generation	Tan Xiangguang	woman	In 1955	primary school	Learn zhuang brocade from Liang Shuying	In 1970
	Wei Lixia	woman	In 1960	primary school	Learn zhuang brocade from Liang Shuying	In 1975
third generation	Huang Aiqun	woman	In 1960	junior middle school	Learn zhuang brocade from Tan Xiangguang	In 1989
	Qin Peijuan	woman	In 1967	senior middle school	Learn zhuang brocade from Tan Xiangguang	In 1995
	Fan Lihua	woman	In 1994	junior college	Learn zhuang brocade from Tan Xiangguang	In 2015

Secondly, Jingxi Zhuang Brocade Master Memory

Jingxi Zhuang Brocade master record is from 1956 Jingxi Weaving and Embroidery Society began, under the guidance of the government will be scattered in various families within the brocade artists gathered together to learn to produce Zhuang Brocade. After decades of development and many innovations, the company operates the Zhuang Brocade skill inheritance in the form of a company, cultivating generations of brocade weavers, and currently the Jingxi Brocade has been developed to the seventh generation of inheritance. Jingxi Zhuang Brocade division inheritance has the following characteristics: First, there is no clear master worship inheritance within the Jingxi Zhuang Brocade factory, but will brocade can take apprentices; Second, Jingxi brocade master and apprentice selection apprenticeship does not have strict requirements, as long as the favorite, can adhere to the brocade will be recruited as an apprentice (Fig. 8, 9, 10). Such as July 25, 2021, Interviewer: Shi Xiaorui, Zhu QiDe interview Jingxi Zhuang Brocade factory director LiCunLing when she said: as long as you can learn to love to learn to teach, after a period of time to do feel can then we stay, because not everyone will come in to do, some of them are made out of handmade is very poor, crooked, and do it very slowly, sometimes is also can not be, but also to see, you see the people more have the aura of a little bit, right, and a little bit of hand, and can withstand. And hand a little bit, and can endure, and that thought also want to innovate, you do not have innovation, you are always old-fashioned words can not shine out, so sometimes like our weaving mother sometimes think, how can we better improve the efficiency, but to find this kind of person is also very difficult to find (Shi,&Zhu,2021).Subsequently, on August 6, the interviewer: Shi Xiaorui again interviewed Jingxi Zhuang Brocade factory director Li Chunling, she recounted: our side used to be a family heirloom, grandmother passed on to her mother, her mother passed on to her daughter, etc., but after we established the factory, many will be brocade weaving come to the factory, not like the previous kind of inheritance within the family, will be brocade weaving will take an apprentice to teach, the way this teacher with apprentices is to teach the old generation to teach the next generation, and then the next generation to teach the next generation has been taught down to now, that now we have actually been to the sixth

generation, the seventh generation, and then already started to train the eighth generation inside the plant. But now the training is different from the previous, before is only teach brocade on the line, now the development of science and technology, need a lot of new patterns, you can only weave will not do it, so we also have to cultivate can weave brocade and understand the inheritance of the computer design, but this is very difficult to find, and now the young people are rarely come to learn this (Shi,2021).



Figure 8 Teaching Zhuang Brocade Patterns at the Jingxi Zhuang Brocade Factory
Source: Courtesy of Jingxi Zhuang Brocade Factory 2023.10



Figure 9 Jingxi Zhuang Brocade Factory Teaches Flower Weaving in Zhuang Brocade
Source: Courtesy of Jingxi Zhuang Brocade Factory 2023.10



Figure10 Discussion of Zhuang Brocade Patterns at the Jingxi Zhuang Brocade Factory
Source: Courtesy of Jingxi Zhuang Brocade Factory 2023.10

Since the beginning of the Weaving and Embroidery Society in 1956, Jingxi Zhuang Brocade has concentrated the brocade weavers into the Zhuang Brocade Factory to weave brocade together, and taught the skills through the way of masters with apprentices, and so far it has been developed to the seventh generation of the inheritors, and in addition, LiCunLing, the factory director, said that he has been cultivating the eighth generation of the inheritors of the Zhuang Brocade. After the field survey and the data provided by the director of Li Cunling Factory, the inheritance of master and apprentice genealogy of Zhuang Brocade Factory in Jingxi City was counted, as shown in the following table (Table 3).

Table 3 Jingxi Brocade Inheritance Genealogy (Organized by the author according to the information provided by the Zhuang Brocade Factory)

Generatio n	surname and personal name	sex	date of birth	degree of education	Art way	Art time	Home Add	remarks
first generation	Xiu-lin peng	woman	In 1904	not quite clear	Teacher biography	not quite clear	Jingxi City Xinjing Town	
	Liu Jinglan	woman	In 1916	not quite clear	Teacher biography	not quite clear	Jingxi City Xinjing Town	
	Yan Qizhong	woman	In 1918	not quite clear	Teacher biography	not quite clear	Jingxi City Xinjing Town	
second generation	Xue-fang huang	woman	In 1927	not quite clear	Teacher biography	In 1953	Jingxi City Xinjing Town	
	Huang Xuefen	woman	In 1929	not quite clear	Teacher biography	In 1955	Jingxi City Xinjing Town	
third generation	Huang Yueping	woman	In 1945	primary school	Teacher biography	In 1967	Jingxi City Xinjing Town	
The fourth generation	Chen Ye	woman	In 1948	junior college	Teacher biography	In 1969	Jingxi City Xinjing Town	
The fifth generation	Chen Luzhen	woman	In 1957	junior middle school	Teacher biography	In 1975	Jingxi City Xinjing Town	

	Yang Li and	woman	In 1959	junior middle school	Teacher biography	In 1978	Jingxi City Xinjing Town	
The sixth generation	Li village spirit	woman	In 1967	special school	Teacher biography	In 1982,	Jingxi City Xinjing Town	National non-genetic inheritors
The seventh generation	Gu Rui pick up	woman	In 1973	senior middle school	Teacher biography	In 1998	Jingxi City Xinjing Town	
	Qin Huixian	woman	In 1976	senior middle school	Teacher biography	In 2002	Jingxi City Xinjing Town	
	Feng Yuzhen	woman	In 1978	senior middle school	Teacher biography	In 1999	Jingxi City Xinjing Town	

2.3 Social Memory Passed on in Zhuang Social Practices

(1) Imitation of Traditional Zhuang Brocade Patterns

The ancestors of the Zhuang people used patterns as the object of hope and the source of belief, which are closer to a supernatural existence and enable people to use them to call upon their own lives. On the basis of inheriting the precious brocade weaving experience left behind by their forefathers, those dexterous and diligent Zhuang women who were good at weaving in the past continued to create products with their own artistic characteristics, which are richer in modern aesthetic significance. For example, the swastika, longevity, beauty and happiness are integrated into the combination of patterns, which are the source of their ideals and beliefs. These works are the source of their ideals and beliefs, as well as their aspirations for transcending the present and pursuing a happy life.

In the investigation of Zhuang Brocade in Guangxi Xincheng County brocade artist Lao Baozhen found that, according to the old man's recollection, the best day for Zhuang Brocade in Guangxi is the loading of the bamboo cage machine in the idle season or dike, when there are more women at home, and the loading process of the bamboo cage machine requires the full cooperation of a number of women, and then the women from the right and left neighborhoods or on the street will come over to help, and at the same time, they also explore brocade weaving techniques and brocade patterns in conversation with each other, and women who are not good at brocade weaving or with weak skills can also take this opportunity to learn from the highly skilled brocade weaver. Those who are not good at brocade weaving or whose skills are weak can also take this opportunity to learn from the skilled brocade weavers, and some women who have just learned brocade weaving even borrow "flower books" from other sisters to go back to learn and imitate. Meanwhile, when women gather together, they often talk to each other about their own pains and joys consciously or unconsciously, and in the process of sharing with each other, women often internalize most of their feelings and experiences into their own mentalities, which will become the reference and model for their future lives. In the process of continuous exchange, women's groups both contribute to cultural change and maintain cultural stability. In the midst of the constant innovation and loss of culture, women maintain a long process of inheriting and creating their own culture. Such a process inadvertently makes the brocade weaving skills and brocade art of this ethnic group to be diffused and spread, thus promoting the inheritance of ethnic brocade culture (Fan, & Zheng, 2015).

From the way of passing down the brocade craft, it can be seen that the inheritance of brocade craft is mainly passed down from mother to daughter, sister to sister, neighbor to neighbor, village to village, observing and learning from each other. These Zhuang girls, mostly at the age of twelve or thirteen, learn handcraft skills from their elders, and receive the traditional craftsmanship of Zhuanghua folk crafts from their childhood. With the growth of

age, the accumulation of knowledge, the improvement of craftsmanship skills and aesthetics concepts, they have not only inherited the traditions of the old generation in the process of brocade weaving, but also added new contents, and the ingenuity of each person has been brought into play on the basis of the collective creativity, but has been enriched, improved and enriched with the achievements of the predecessors. Each individual's ingenuity is brought into play on the basis of collective creation, but also enriches, improves and enriches the achievements of their predecessors, thus having a distinct inheritance and variability (Yu, 1992, 44-48).

(2) Innovation of Traditional Zhuang Brocade Patterns

Innovative changes in Zhuang Brocade pattern motifs are regarded as the primary intuitive feeling, and therefore occupy a crucial position in industrial research and development. The traditional patterns of Zhuang Brocade have been gradually shaped by the Zhuang people in their production life for thousands of years, as well as under the influence of national religious culture, and have maintained relative stability in the traditional farming society. The inheritance of patterns is similar to the inheritance of craftsmanship, which is mainly passed on through the exchange and learning between mothers and daughters or neighbors. The traditional patterns of Zhuang Brocade are mostly originated from the concrete creatures of nature, such as flowers, birds, fish and insects, etc. According to the characteristics of these natural phenomena, the Zhuang people refined and processed them, and wove Zhuang Brocade by boldly omitting and distorting techniques. Its patterns are richly decorated and, although abstract, contain unique Zhuang cultural connotations (Fan, 2015, P:36-39).

(3) Traditional Zhuang Brocade Color Proverbs for Guidance

The Zhuang people have not formed their own unified script throughout history, and the people mainly rely on oral language to convey information, knowledge and culture. For example, through the Zhuang folk proverb cloud: "red with green, look not vulgar, deep ground bright flowers look good, shallow dark flowers are not ugly (Chen, 1999, P:54-55)", the formation of face-to-face oral transmission and communication, Zhuang women will be passed down the brocade weaving skills handed down from their ancestors without reservation to the next generation, and the next generation in a repeated The next generation, in turn, masters the operation procedures of the Zhuang Brocade technique and experiences the cultural connotations it conveys through repeated practice. In addition, they rely on folk customs and ceremonies for inheritance. Zhuang Brocade is inseparable from folk customs such as marriage. When a Zhuang girl is unmarried, she will prepare a dowry for herself. If she meets a man she likes, she will give him her own elaborate work as a token of love. When she gets married, a dowry of brocade is indispensable. Zhuang Brocade is also related to the custom of congratulating children. After a girl gives birth to a child, her grandmother usually gives her a Zhuang Brocade backpack or a Zhuang Brocade quilt as a gift. The public invisibly accepts and completes the transmission of culture in the festive folk rituals and activities. Against the background of the general "disappearance" of the main body of cultural transmission and the gradual disappearance of folk life scenes, the spontaneous artistic transmission of Zhuang society has become untenable (Qin, 2010, P:136-137).

3. To study and analyze the significance of education to the inheritance and education of Guangxi Zhuangjin intangible cultural heritage.

Zhuang Brocade in Guangxi in the process of inheritance through the family transmission type, master and apprentice transmission type and the Zhuang social customs in the inheritance, so that the Zhuang Brocade can be continued. After 2006, Zhuang Brocade

began to be combined with education, especially in higher education institutions to actively build masters' studios, promote the mode of cooperation between schools and enterprises, and also in vocational colleges and universities to set up the Zhuang Brocade appreciation courses, etc. Firstly, through in-depth exploration and practice of the combination of Zhuang Brocade and Educational Inheritance, we can sow the seeds of Zhuang Brocade culture among the young and middle-aged people in Guangxi, so as to cultivate more audience groups of Zhuang Brocade and lay a solid foundation for the Educational Inheritance of Zhuang Brocade culture. Secondly, the introduction of Zhuang Brocade skill courses in higher education is aimed at enabling students to deeply understand the rich connotation of Zhuang Brocade skill, scientifically master the production process of Zhuang Brocade skill, cultivate more professional heirs for the inheritance of Zhuang Brocade, and effectively alleviate the predicament of the lack of Zhuang Brocade inheritors. Once again, through education, students are guided to systematically study the patterns, colors and techniques of Zhuang Brocade, so as to promote the innovative development of Zhuang Brocade in patterns, colors and techniques, which is conducive to the reintegration of Zhuang Brocade into the development and needs of modern society. Finally, the organic combination of Educational Inheritance and Zhuang Brocade can not only realize the orderly inheritance of Zhuang ethnic culture and intangible cultural heritage of Zhuang Brocade, but also attract more high-level talents to participate in the innovation and inheritance of Zhuang Brocade techniques, which can fundamentally solve the problem of Zhuang Brocade inheritance and development.

Discussion

1. Discussion on the Non-Genetic Inheritance of Zhuang Brocade

Research on the protection of non-genetic inheritance of Zhuang Brocade: In the development of economic globalization today, by the impact of market economization and global commodification, the lifestyle of Zhuang people has undergone a huge transformation, in the process of rapid transformation of the Zhuang Brocade has gradually lost its original living environment, and the development of inheritance is facing a serious crisis. Since 2006, after Jingxi Zhuang Brocade weaving technique was listed as one of the first batch of national intangible projects, Zhuang Brocade was transformed from a folk craft into an intangible culture supported by the government, and its symbolism and value were transformed and given a new meaning. Subsequently, the autonomous regional government has also continued to promote the protection and inheritance of Zhuang Brocade intangible heritage, in 2010 in the third batch of provincial-level intangible heritage projects in Guangxi, the Zhuang Brocade technique was extended to Xincheng Zhuang Brocade technique and Binyang Brocade technique to expand its scope of protection; in 2018, the Golden Dragon Zhuang Brocade technique in Longzhou County was included in the seventh batch of provincial-level intangible cultural heritage representative project list in Guangxi, so far the main distribution of Zhuang Brocade in Guangxi area Zhuang brocade weaving technique has been listed as an intangible heritage item for protection. The field of intangible heritage protection of Zhuang Brocade has also become a popular research direction, and its research results are quite abundant, and monographs of Zhuang Brocade research also appear.

Since 2006, there have been countless studies on the protection of intangible cultural heritage in China, among which Wang Yuan (2021), from the perspective of cultural identity, aims to establish a theoretical explanation framework for the inheritance and development of intangible cultural heritage, to systematically explain the intrinsic mechanism of the survival and development of intangible cultural heritage, and, especially in combination with the typical cases of China's intangible cultural heritage, to explore the characteristics of the paths of the survival and development of China's intangible cultural heritage, and thus put forward suggestions for the future safeguarding strategy of China's intangible cultural heritage. Zhou Yahui (2018) takes Dong brocade in Passage, Hunan Province as an object, and gives a comprehensive account of Dong brocade's regional environment, origin and function, weaving materials and techniques, artistic aesthetics and humanistic expression. Combined with the current situation of inheritance and production and management of Dong brocade, the mechanism of inheritance and reproduction of Dong brocade skills is explained in detail, exploring a new space for the inheritance and protection of Dong brocade NHM, which is of reference significance for the protection of other brocade-based NHM. Ran Hongfang (2017) takes the national symbol "Silankappu" as the research object with a new perspective, adopts the theory of "semiotics" to study the Tujia brocade, deconstructs its cultural elements, and explores its cultural connotations. Through a large number of field research, we summarize the problems and dilemmas faced by Tujia brocade in the non-heritage cultural inheritance, and point out that the protection and inheritance of Tujia brocade upholds the "authenticity" of Tujia brocade. The above research is an important reference and reference value for the Zhuang Brocade non-heritage protection research results.

The overall research of Zhuang Brocade mainly focuses on industrialized development, creative transformation, living heritage, productive protection, developmental protection and so on. For example, in the study of industrialized development, Yan Xuemei (2021) summarizes the preliminary achievements of Zhuang Brocade industry development and analyzes the problems faced by the development of Zhuang Brocade industry, and proposes that specific measures should be taken to increase the productive protection and support of intangible cultural heritage, to innovate the management mode, pattern design, product design and brand cultivation of Zhuang Brocade enterprises, to optimize the marketing mode, to stimulate the vitality of the market, and to strengthen the talent training and Relying on Zhuang Brocade culture to build theme museums, carry out Zhuang Brocade general education. As in the study of creative transformation, Wu Dequn (2021) puts forward the innovation of Zhuang Brocade ontology from the perspective of creative transformation, mentioning the integration of Zhuang Brocade into modern industry and modern life, and putting forward constructive directions for the protection of Zhuang Brocade NRHs through symbolic transformation of firstly, with the help of cultural creation, the elements of Zhuang Brocade are integrated into modern design; and secondly, as a representation of significance, it is involved in major activities and ceremonies. For example, in the study of living inheritance, Zhang Yuhua (2020) takes Zhuang Brocade pattern as a case study, believes that Zhuang Brocade pattern contains the national memory and national spiritual qualities of the Zhuang people, and proposes that Zhuang Brocade should be subject to cultural self-awareness in the living inheritance, constructs the experiential practical teaching of folk craft inheritance, and integrates Zhuang Brocade pattern into the innovative practice of the productive products. Such as productive protection, xiao-chun liu and cold Jianbo (2016) from the national intangible cultural heritage project selected nine cases, including JingXi zhuang jin as a case analysis, think zhuang jin

productive protection produced certain results, points out in the Zhuang Jin industrialization, productive protection, productive protection to "protection" as the ultimate goal, "production" just means, and industrialization for the purpose of maximizing economic interests, in the "intangible" productive protection reflection for Zhuang Jin living inheritance and development provides the train of thought. In addition, Xu Ganli (2014) recognizes that in the productive protection of Zhuang Brocade, it is necessary to reflect on the insurmountable problems of consumers, inheritors and the products themselves, and she proposes that the government should play a supporting and regulating role in the productive protection, enhance the artistic and aesthetic value of Zhuang Brocade, and maintain the positioning of the products of high quality and high price. Ding Zhicai (2013) discussed that the development of national culture industry and the protection of ethnic minority non-heritage has endogenous interaction, and the differentiated path of cultural industry development in ethnic areas determines that ethnic minority non-heritage is an important resource for the development of national culture industry; the cultural characteristics of the living heritage of non-heritage determines that the cultural industry is an important path of protection of the handicrafts non-heritage is more likely to be marketed and industrialized due to its productive protection. For example, in the study of developmental protection, He Jianwu and Gao Yanling (2010) Study on Developmental Protection of Intangible Cultural Heritage of Handicrafts in Ethnic Areas--Taking Zhuang Brocade in Guangxi as an Example. Qinghai Ethnic Studies. The role of the government has also been analyzed from the conservation process, Teng Zhipeng, Liu Kai'e, Chen Yilin. (2012) Analyzing the existing scale and inheritance of Zhuang Brocade, the government should take a leading role in the protection of Zhuang Brocade, and carry out three-dimensional protection and inheritance of Zhuang Brocade from the perspectives of physical preservation, skill transfer and protection of the inheritors, as well as the interpretation of the spirit of the nation. Guo Heng. (2012) explained from the perspective of cultural soft power, the government of Zhuang Brocade protection problems, and in the industrialization of the government as an analysis. In addition, Qiu Li (2018) analyzes the historical value, cultural value, spiritual value, aesthetic value and educational value of Zhuang Brocade in Guangxi from the evaluation of intangible cultural heritage resources and the construction of creative platform, and proposes to build a creative development platform, although the text does not make it clear that these are guided by the government to build, but in order to coordinate and realize the construction of the creative platform should be guided by the government to build.

In addition Zhuang Brocade production areas for research, such as Wenshan Zhuang Brocade into the protection and inheritance of Zhuang clothing, Ma Shimei (2022) to Wenshan Zhuang Zhuang Brocade in Yunnan as the object of research, through the elaboration of the use of Zhuang Brocade in Wenshan Zhuang clothing, analyze Wenshan Zhuang clothing Zhuang Brocade in the cultural and artistic characteristics of the cultural and artistic characteristics of Zhuang Brocade and the space for survival and other issues, to put forward the Wenshan Zhuang Brocade protection and inheritance of countermeasures recommendations. Enrich the content of the research beyond Zhuang Brocade in Guangxi. For example, Lu Chunyan (2021) researched the Zhuang Brocade in Guangxi based on the more Dan Zhuang Brocade technique of Silien Village to enrich the existing territory of Guangxi brocade, in order to better promote the cultural inheritance of traditional ethnic minority skills and the need for innovation, so that the traditional ethnic minority skills can be continued to develop, and to enhance the people's enthusiasm for the attention to the imminent loss of non-cultural heritage and the protection of non-cultural heritage. For example, based on the

perspective of Jingxi Zhuang brocade weaving skills, Li Ping (2014) proposed the development research of the aesthetic value of intangible cultural heritage in Baise City, analyzed the cow totem, copper drum totem and snake totem of Jingxi Zhuang, and discussed the expression of the aesthetic consciousness of Zhuang totem. The main idea of the above research is to put forward improvement opinions on the basis of analyzing the current situation of Zhuang Brocade protection and inheritance in response to the existing problems.

2. Discussion of Educational Inheritance of Zhuang Brocade

There are not too many articles discussing the Educational Inheritance of Zhuang Brocade, and scholars mainly discuss the importance of Zhuang Brocade from the non-heritage protection of Zhuang Brocade inheritance, and its Educational Inheritance is for the non-heritage protection of Zhuang Brocade. Among them, Guo Xing's (2018) viewpoint points out that Xincheng, through the inheritance of Zhuang Brocade skills, not only promotes the development of the county's characteristic cultural industry chain, but also protects the cultural heritage of the Zhuang ethnic group, which further promotes the development and prosperity of national culture. In addition, the inheritance of Zhuang Brocade in Guangxi is also the best path for the development of Guangxi's cultural industry, the creation of Guangxi's characteristic tourism brand, as well as the realization of poverty alleviation in Xincheng and the prosperity of the regional economy and culture. Therefore, the inheritance and industrial development of Zhuang Brocade in Guangxi should be based on the construction of modern industrial system of Zhuang Brocade in Guangxi and the construction of national characteristics and cultural resources, which need to be deeply integrated with tourism and other industries, and improve the infrastructure of Zhuang Brocade craft. At the same time, the establishment of the education and practice system of traditional handicrafts of Zhuang in New Town in order to publicize and grow the Zhuang culture. Tang Liyuan (2022) advocates that Zhuang Brocade in Guangxi ethnic minority intangible cultural heritage should be regarded as an excellent educational resource and integrated into the teaching system of vocational schools, aiming to explore the new path of Educational Inheritance of Zhuang Brocade in modern vocational education. Through the platform of vocational schools, a systematic and standardized operation mode is provided for the protection and inheritance of excellent traditional culture. Wei Xiaolan (2023) advocates strengthening the protection and development and utilization of Zhuang Brocade culture in Guangxi, and realizing the organic combination of Zhuang Brocade inheritance and diversified innovative development. She made an in-depth analysis of the current situation of contemporary art education and emphasized the pivotal role of higher art and design majors in promoting Zhuang Brocade art inheritance and practical innovation. She called on scholars in the field of modern art and design to draw on the essence of tradition, base on contemporary times, and contribute to the inheritance and development of Zhuang Brocade art. In addition, some scholars discussed the importance of education in the protection of non-heritage from Guangxi. Pu Lichun and Yuan Fei's (2012) viewpoint pointed out that Educational Inheritance has a crucial role in guarding and passing on the intangible cultural heritage of ethnic minorities, therefore, strengthening the position and role of education in this process becomes one of the indispensable paths. Firstly, Educational Inheritance has established a standardized mechanism in the transmission of intangible cultural heritage. Secondly, the development needs of Educational Inheritance itself make it necessary to transmit the intangible cultural heritage of ethnic minorities. Furthermore, the uniqueness of ethnic minorities' intangible cultural heritage determines that Educational Inheritance is a key path for its modern transmission. Cai Lu (2014) emphasized on the issue of vocational education talent cultivation

for traditional handicraft inheritance that at present, there are still many problems in vocational education talent cultivation, such as utilitarian cultivation objectives, weak links in the teaching process, and unsatisfactory teaching results. These problems largely stem from the utilitarian pursuit and lack of practice of traditional crafts heritage. In addition, the schools' insufficient understanding of the importance of traditional crafts inheritance and the limitations of the existing talent training model determined by the qualities of traditional crafts are also important reasons for these problems. Li Hu (2018) The knowledge and skills of humanities intangible cultural heritage should be disseminated, and the inheritor has superiority as a dissemination carrier. However, considering the cultural characteristics and individual differences, intangible cultural heritage bearers have different forms of circulation, and their circulation needs to be reasonably guided. Diversified circulation activities are actively organized to safeguard intangible cultural heritage. At the same time, more investment should be made to protect the intangible cultural heritage of ethnic minorities, especially to support the bearers. Construction and cultivation should be strengthened to accelerate the promotion of rural revitalization strategies in ethnic minority areas.

Recommendations

1.Theoretical Recommendation

First, as an intangible intangible cultural heritage, Zhuang Brocade has high research value due to its nearly 1,000 years of history, rich cultural content and unique artistic style. At present, many scholars have already discussed the history, craftsmanship, culture and art, non-heritage protection, industrialization and other aspects of Zhuang Brocade, and accumulated a large number of academic results. However, the inheritance of Zhuang Brocade in Guangxi is still in serious crisis. Therefore, there is still much room for improvement in studying the depth and breadth of the memory of Zhuang Brocade in Guangxi from the context of non-heritage protection and Educational Inheritance.

Secondly, this paper aims to explore the Social Memory and Educational Inheritance of Zhuang Brocade in Guangxi in the context of the non-heritage protection of Zhuang Brocade skills in Guangxi, so as to provide a new research perspective for the development of Zhuang Brocade inheritance in Guangxi. In today's China, many folk art forms are experiencing the same problems as Zhuang Brocade in Guangxi. Therefore, this paper provides a model for the study of other similar folk skills-based NRMs and other intangible cultural heritage. It is hoped that this will inspire subsequent research, both from the perspective of research and research methodology.

2.Policy Recommendations

From the perspective of the relevant government departments, this paper concludes that this study can provide reference for the government to formulate the development, publicity, and support policies and measures for Zhuang Brocade after a comprehensive study combining anthropology, sociology, and artistry with the data on the development of Zhuang Brocade obtained from the field survey. For people in Guangxi and the Zhuang people, Zhuang Brocade has always been a symbol of Zhuang culture. Therefore, this paper combines the effect of family inheritance and master-disciple inheritance in the process of Social Memory of Zhuang Brocade in Guangxi, in addition to the Zhuang Brocade skill transmission to bear the influence of Social Memory, the Zhuang Brocade art inheritance also exists in three types, the first imitation of the traditional pattern, the second innovation pattern, the third proverbs to guide the color collocation, which become the two forces of the Zhuang Brocade stretches of

inheritance. Through the innovation of Social Memory and rituals, combined with the protection of non-heritage and Educational Inheritance, it shapes the new development space and field of Zhuang Brocade inheritance. At the same time, I also hope that the research content of this paper can make a little contribution to the non-heritage protection and inheritance of Zhuang Brocade in Guangxi, and provide a little help for casting a firm sense of Chinese national community.

3. Practical Recommendations

Firstly, the government should take the lead in combining urban development and market needs, and construct new folk rituals and consumption dynamics in the context of urban development and market demand in order to promote the development of Zhuang Brocade. Second, to promote the publicity and experience of Zhuang Brocade skills, open Zhuang Brocade skill bases and training courses to attract talents who are interested in learning the art of Zhuang Brocade and provide training opportunities. Thirdly, the government has set up a special fund for the research and development of new Zhuang Brocade looms, and attracted professional textile machinery designers in the form of bidding to make technical improvements to traditional handmade brocade looms, so as to maintain the traditional skills of Zhuang Brocade and at the same time, reduce the dependence on human resources for the production of Zhuang Brocade, and promote the market-oriented development of Zhuang Brocade. Fourthly, enhance the ceremonial sense of Zhuang Brocade intangible activities, combine with modern urban culture, create new activity fields and give new folklore significance to Zhuang Brocade. Fifth, increase the research efforts on the protection of the intangible cultural heritage of Zhuang Brocade in Guangxi, and promote the intangible cultural heritage projects in Guangxi to the level of world-class intangible cultural heritage protection through cross-border cooperation and union. Zhuang Brocade can be combined with the March 3 of the Zhuang people. Joint declaration of world-class intangible cultural heritage, these two cultures are both symbols representing Zhuang culture and national intangible cultural heritage projects, both have the basic conditions for applying for world intangible cultural heritage, but they have obvious disadvantages, so the two projects applying in cooperation can not only enhance their strengths and complement their shortcomings, but also increase the feasibility of the establishment of the world-class intangible cultural heritage project. Therefore, it is feasible for the Zhuang Brocade to apply for the protection of the world intangible cultural heritage together with the March 3 of the Zhuang People and the Zhuang Brocade.

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