Lion head colorful tie-dye at Foshan city, Guangdong Province: National representative and revitalizing self-identity in the process of chinesenization

Xinyu Ji | Metta Sirisuk

*The Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand.

Abstract: This hybrid study combines qualitative and quantitative data collection, analysis, and synthesis. Using this method, we can understand the Lion Head Colorful Tie-dye culture from different angles and levels, improving the validity and credibility of the research. The objectives of this study are: 1) to study Foshan lion head colored tie-dye from the perspective of cultural identity; 2) to study and analyze the process of Foshan lion head Colorful Tie-dye becoming National Representative; 3) to study and analyze the role of Foshan lion head Colorful Tie-dye in the revitalization of self-identity in the process of Chinesenization. The study considered data collected from academic literature, data collected in the field, and questionnaire and semistructured interview data for overseas and ethnic Chinese. It was conducted using the concepts of national symbolism and the revitalization of self-identity. The research results show that the meaning, social relations, and cultural status of the lion head color tie are constantly changing with the changes in different periods. Whether in daily life or major ceremonies, Foshan Lion Head continues to build self-identity and cultural identity. In the context of globalization and with the acceleration of the process of Chinesenization, the phenomenon of Foshan lion heads being colored as a national symbol came into being, and they continued to show their identity to the outside world, gradually forming a revitalization of their self-identity. This research will provide new perspectives and methods for cultural studies, cross-cultural communication, and the study of the Chinesenization process, which can better understand the connotation and significance of Chinese traditional culture, promote cultural understanding and exchanges, and contribute to promoting cultural diversity and cross-cultural communication. Moreover, cultural equality plays an essential role.

Keywords: lion head colorful tie-dye, national representative, revitalization of self-identity, chinesenization

1. Introduction

Foshan is a city at the prefecture level in Guangdong Province, situated in the southern region of the Pearl River Delta. It is a substantial manufacturing base in China. Foshan has five districts, covering an area of 3797.7 square kilometers and a population of 9.6126 million. Foshan’s industry accounts for more than 60% of the city’s GDP, the private economy accounts for more than 90% of the city’s GDP, and private enterprises account for more than 95% of the city's total enterprises (Foshan et al.’s Government Portal, 2023). Foshan is the central hub of “Guangfu” culture and has a wealth of historical and cultural assets as well as traditional folk art. In the process of Chinesenization, the Foshan Lion Head colorful tie-dye is Foshan’s city card. It has become a symbol of Guangfu culture and is used to carry out world cultural exchanges. It is a symbolic mark of exports and gradually became one of the national representatives with symbolic significance. All these factors make Foshan one of the most representative Chinese cities (Chen, 2017).

Throughout the world, cultural products exist in all societies. People use, inherit, recognize, and revitalize them, and they have different meanings in different social and cultural periods. Although it has always existed in this place, this problem occurs worldwide. This research chose Foshan Lion Head-Colored Tie-Dye as the entry point for the study of this phenomenon because it is the most prominent in Foshan, Guangdong Province, and best reflects the cultural characteristics of the Foshan people. Foshan Lion Head’s colorful tie-dye closely connects with local people’s beliefs, daily life, festival customs, and worship. The Foshan people use the lion head tie-dye culture as a local feature to display and spread their culture to insiders and outsiders (Feng, 2021). From the local community, it spreads to Chinese communities at home and abroad and is displayed in essential activities, constantly constructing self-identity, and achieving identity revitalization. In the past, there was an epidemic in Foshan, causing heavy casualties for humans and animals. People believe that lions are auspicious objects, and
they dance with lions through the streets to ward off disasters and seek blessings for every household. Soon after, the plague was eliminated, and people worshiped the lion even more. At this time, the lion-headed zodiac appeared.

The Foshan Lion Head’s colorful tie-dye is representative of traditional Chinese culture and an essential expression of the Guangfu cultural tradition. It carries the Cantonese people’s historical memory and cultural traditions and constructs the local culture’s self-identity (Zhao, 2021). This study takes the Foshan Lion head’s colorful tie-dye as the theme and explores it from the following three aspects.

First, we analyze the cultural identity dimensions of the Foshan people and explore the impact and significance of the colorful tie-dye styles of Foshan lion heads on the cultural identity of Foshan people.

Second, the Foshan Lion Head’s colorful tie-dye gradually became a national symbol in the process of "Chinesenization".

Finally, the self-identity revitalization of the Foshan Lion head’s colorful tie-dye in the process of Chinesenization will be studied, and the Foshan Lion head’s colorful tie-dye will be analyzed. As a cultural symbol, it plays a role in local cultural identity and the cultural identity of overseas Chinese (Deng, 2018).

This study places the Guangdong lion head’s colorful tie-dye in an essential position in ethnic construction, emphasizing the construction of local ethnic identity and overseas Chinese cultural identity, as well as the subjectivity of ethnic representatives in the process of Chinesenization.

2. Research concepts

How the Foshan people construct their identity. Foshan’s lion-headed lanterns constantly changed with changes in social background during the Chinesenization. Lion heads accompany the lives of Chinese people around the world, telling insiders and outsiders that we are Chinese through rituals and performances. This spread in Chinese society and has made lion head culture a national culture in China. Foshan's lion head’s colorful tie-dye became a national symbol and revitalized its own identity. Therefore, revitalizing national symbols and self-identity is essential in this study.

This study adopts the theoretical perspective of cultural identity (Figure 1). This study draws on the concepts of cultural identity to analyze the multidimensional composition of the cultural identity of Foshan Lion Head Colorful Tie-dye, including history, inheritance, values, symbols, etc. This study also explores the dual revitalization of national identity and self-identity in the Chinesenization of the Foshan Shitou Colorful Tie-dye process, as well as its impact and significance on the cultural identity of the Foshan people.

![Figure 1 Research framework.](https://www.malque.pub/ojs/index.php/msj)
3. Methodology

Guided by the core concepts of cultural identity, national symbolism, and the revitalization of self-identity, quantitative data from qualitative research and participatory workshop evaluations and questionnaires were collected through documentary research, including field research in the Chancheng and Nanhai districts of Foshan. The entire narrative analysis approach is supplemented by photographic evidence.

The participants were divided into three groups. The first group includes the intangible inheritors of the national-level Lion Head Colorful Tie-dye from Chancheng District, Foshan. It was researched through historical documents. The main character is Li Wanzhen. Government financial subsidies for inheritors of cultural heritage. She learned the craftsmanship of Foshan Lion Head Colorful Tie-dye from her brother Li Wei (the sixth generation inheritor of Foshan Lion Head Colorful Tie-dye, a national intangible cultural heritage) and has a studio in a community in Chancheng District to demonstrate that this knowledge, experience and lion head color tying skills can help revitalize cultural identity and self-identity in cities in the process of Chineseization. The second group consists of master artisans working in the first Lion’s Head Color Tie-making Factory in Foshan (which was transformed from collective public ownership into a private enterprise after the reform and opening up). They have more than 40 years of experience in handicrafts. They practice traditional color tie craftsmanship. This research focuses on recognizing and revitalizing the craftsmanship and self-identity of lion head colorful tie artisans in Foshan, extending to national symbols. The interviewees included handicraft inheritors and old masters of the Lion Head Color Tie Factory, as well as old financial personnel, private enterprise managers, and government personnel. They represent different groups among the critical informants involved. They are all purposefully sampled and are focus groups. The third group consists of a questionnaire survey and semistructured interviews with overseas Chinese and overseas Chinese individuals. The questionnaire survey included Chinese and overseas Chinese individuals in the United States, Singapore, Taiwan, Hong Kong, Thailand, South Korea, Canada, Australia, and other countries and regions.

The tools used in the qualitative study were to explore themes related to the research objectives, unstructured interviews focusing on Foshan Shitou's Colorful Tie-dye and Artisans, and the conceptual framework of the research. The collection includes comprehensive documentary research, including historical documents on the history of Foshan Shitou’s Colorful Tie-dye and local historical manuscripts, specifically in Guangdong Province. In addition, the primary original documents recorded in the Foshan Library and Foshan Folk Craft Museum were collected according to Foshan’s early social background. Important information was collected through interviews with lion head colorful tie artisans, lion dancers, and residents who had witnessed the event. Data were collected from local lion dance ceremonies and lion dance competitions. Data analysis requires respondents to analyze qualitative data using query methods and use grounded theory to analyze dependency analysis methods. First, each data unit is encoded, that is, given a label that represents its meaning. These tags can be entity codes, that is, words that directly describe the data, such as "Lion Head Color Dancer," "Lion Dancer," "Lion Head Color Dancer Private Owner," "Lion Dance Industry Association," etc.; they can also be theoretical codes that abstract and conceptualize data, such as "motivation," "professional dignity," "identity," etc. Second, different codes can be compared, and similar or related codes can be classified into one category. Each category should represent its core meaning and describe its characteristics and scope. In addition, each category should include three aspects of information: context, conditions, and consequences. Context refers to the environment and background that influence the occurrence of a category; conditions refer to the factors and causes that lead to the occurrence of a category; and results refer to the consequences and impacts after the category occurs. Finally, different categories are analyzed, the relationships and connections are explored, and a complete theoretical framework is formed. This step is called axial coding, and its purpose is to determine the central category of Lion Head Colorful Tie-dye research, the category that best reflects the research questions and purpose, and the relationships between other categories and the central category. In this step, the data must also be validated to ensure that the theoretical framework can adequately and accurately explain the data.

4. Results

4.1. Foshan lion head color tie-dye in the dimension of cultural identity

Self-identity, as expressed through culture, is widely studied in sociology and anthropology. This display often involves how individuals or groups express or construct their identity through cultural practices, symbols, rituals, and traditions. Identity is understood here as a complex, multidimensional construct that is related not only to individual self-perception but also to social identity, group belonging, and cultural inheritance (Xie & Li, 2020). In Foshan, Guangdong, due to its unique geographical environment and social development level, each city and town in Foshan has a lion dance team. After in-depth research, the author paid particular attention to the lion head-colored tie-dye in Nanhai District and Chancheng District of Foshan. The colorful tie-dyeing of lion heads in these regions shows remarkable characteristics and innovation in cultural self-expression.

4.2. The self-identity revitalization of Foshan Lijia Lion

https://www.malque.pub/ojs/index.php/msj
Foshan Lijia Lion is a famous southern lion and a representative work of the national intangible cultural heritage project "Colorful Tie-Dyeing (Guo, 2017)." It originated during the Daoguang period of the Qing Dynasty and was founded by the Li family. It has more than 200 years of history and is the only family in Foshan that has continued to dye lion heads for six generations.

The characteristics of the Foshan Lijia lion include a high and narrow forehead (Figure 2), thick eyebrows, large and bright eyes, a wide mouth and smile, an apricot nose, a full face and jaw, bright teeth (tongue), protruding cheeks, a comfortable back pillow, flexible ears and horned ears. Its color uses an analogous color contrast, mainly red and green, and uses anthropomorphism to express the color character of the lion’s head. Its pattern is based on the traditional Chinese Tang grass pattern, with tiger stripes, flower basket patterns, black and white dot patterns, or text. It uses contrasting techniques to express the lion’s lively, mighty, auspicious character. Its decorations include white rabbit fur, milky white horse mane, colorful pompoms, mirrors, and metal films.

In the context of globalization and Chineseization, Buddha’s lionhead culture has gained new meaning and value. It is not only used for internal recognition or value but has also begun to be actively displayed and displayed externally as a national intangible cultural heritage project. Spread. This expands its scope of influence, repositions its value in modern society and the business environment, and expands its position in ongoing Chineseization. This change reflects the diversity and dynamics of cultural self-identity. This reveals once again how Foshan Lion Head Colorful Tie-Dye can redefine and express oneself, as well as revitalize self-identity. Through multiple visits, field surveys, and interviews with Li Jiashi Studio over multiple periods, the author participated in and recorded numerous external children’s study and education training activities conducted by Li Jiashi Studio on the spot, which provided a more profound sense of Li Jiashi Studio’s revitalization of self-identity in domestic lions.

Produced by the Foshan Municipal Cultural Center, the national intangible cultural heritage project Colorful Tie-Dyeing (Chen & Li, 2022) is lectured by the provincial representative inheritor Li Wanzhen’s apprentice and the sixth-generation descendant of Foshan Li Jiashi, Zhou Jiaxin. Twenty episodes of the MOOC "Lion Head Tie-Dyeing" were broadcast on the video account of the Foshan Cultural Center.

Zhou Jiaxin teaches Foshan lion heads colorful tie-dye production and promotes lion head culture through online media and video accounts. She has often been invited to Beijing, Wuhan, Hong Kong, and other places to provide on-site demonstrations of Foshan lion head skills (Figure 3). In early 2017, she appeared on CCTV’s "I Have a Family Heirloom" program to show and promote Foshan Lion Head culture.

Through a face-to-face interview with Zhou Jiaxin, the author said, “The handmade lion head has put countless efforts into it. Two batches of work impressed her deeply among the lion heads she made. A few years ago, Zhou Jiaxin made a batch of lion heads for the Guangzhou Opera and Dance Theater for choreographing lion dances. These lion heads toured on stages across the country with the song and dance troupe, bringing Foshan’s lion dance culture to further parts of the motherland. Zhou Jiaxin said with a smile: "Seeing the lion heads I made sold all over the country, I feel a sense of accomplishment in my heart."

According to Zhou Jiaxin, another story about Lion Head occurred in 2021 (Yu, 2015). That year, Xiao Haiming, director of the Guangdong Provincial Museum, brought the cultural relic "Golden Lacquer Wood Carving Shrine" to appear on CCTV’s "National Treasure-Exhibition Season" program "Treasure Certificates Are Different." (Figure 4) Additionally, in the CCTV stage, a lion head named "Lion Ruyi," made by Zhou Jiaxin, appeared based on the lion skill characteristics of the Li family and the
cultural elements of the "Golden Lacquer Wood Carving Shrine (Chen, 2017)." It combines Chaozhou gold lacquer wood carving and the two intangible cultural heritage skills of Foshan Lion Head Color Tie-Dyeing. Since then, "Lion Ruyi" has also been exhibited at the National Treasure Physical Exhibition of the Palace Museum. The program "I Have a Family Heirloom" shows and promotes Foshan Lion Head culture to everyone.

Figure 3 The inheritance of lion head color tie-dye promotes Foshan lion head culture to principals and teachers of primary schools and kindergartens in Hong Kong.

Zhou Jiaxin often goes to various schools or social organizations to teach children how to make lion heads and understand lion head culture so that younger generations can understand the techniques used to make lion heads (Figure 5). She also plans to design and develop some cultural and creative products related to lion head color tie-dying, hoping that through these products, lion head culture can enter all aspects of daily life.

Zhou Jiaxin innovatively made a colorful tie-dyed lion head seal set, allowing young people to understand the production process of the lion head during the stamping process. She also made a DIY lion head kit, allowing visitors to take home a DIY Li lion head (Figure 6).

As a "living" culture of intangible cultural heritage, Foshan Lijia Lion is the crystallization of wisdom and shared memory in the long history of humanity. With the efforts of young inheritors such as Zhou Jiaxin, the beloved lion head not only appears at festivals but also enters the homes of ordinary people, injecting new connotations of the times into traditional culture. This meets people's growing spiritual and cultural needs and promotes the innovative development of China's excellent traditional culture. Zhou Jiaxin's self-identity as an inheritor of intangible cultural heritage has been gained through online and offline
lectures, discussions, and other activities at different levels. In times of revitalization, and at the same time, the self-identity of Foshan Li Jiashi has been continuously revitalized.

Figure 5 Zhou Jiaxin’s work "Lion and Lion Ruyi".

Figure 6 Cultural and creative products.

4.3. The self-identity revitalization of the Foshan Lion Head Color Tie-Dye Desheng Craft Factory

The Foshan Desheng Craft Factory, whose history can be traced back to the early years of the Republic of China, was founded by craftsman Mo Gen. After many changes, from the "Foshan Entertainment Toys Production Cooperative" to the "Foshan Musical Instruments Craft Factory" and now to the "Foshan Desheng Musical Instruments Crafts Co., Ltd." (Figure 7), the factory has always insisted on inheriting and innovating the production technology of Foshan lion drums and producing lion drum products with high quality, loud sounds and exquisite decorations. The Desheng Craft Factory not only provides lion drums for many cultural activities but also carries out cross-border cobranding with Foshan's local trendy brand HEA, Serie A team Bologna Football Club, etc., demonstrating Foshan lion drums' youthful and international charm. As the first public musical instrument craft factory in Foshan, its transformation and development path is a revitalization path for exploring its own identity. In 2007, De Sheng Craft Co., Ltd. changed its name to Liang Sheng Craft Co., Ltd., further revitalizing its identity (Zhao, 2019).

The Bologna Football Club released the Foshan Lion Head New Year poster on January 22, 2020, which was warmly welcomed by fans around the world. On April 28 and 29, the club posted tweets in Chinese and English on Facebook and Sina’s
official Weibo, setting the hand-painted lion head from Foshan as its anti-epidemic ambassador. In addition to creating promotional images for the Bologna Football Club, they were also asked to create promotional images for the Croatian national football team.

The Foshan De Sheng Craft Factory is a traditional handicraft factory with a profound history and cultural heritage. Facing the challenges of market competition, technological changes, and cultural diversity, they persist in inheritance and innovation; improve product quality, sound effects, and decorative aesthetics; and make their products widely praised and recognized at home and abroad. The Desheng Craft Factory has also demonstrated the youthful and international charm of Foshan Lion Drum through cross-border cobranding with local fashion brands and international football clubs, increasing the popularity and influence of its products. This is an essential attempt on their journey to revitalize their identity.

Figure 7 In 2020, the Foshan No. 1 Art Creative Aesthetics Museum and Foshan Desheng Musical Instruments Craft Co., Ltd., jointly created and promoted images for the Serie A team Bologna Football Club.

4.4. National symbol and self-identity revitalization of lion heads’ colorful tie-dye

As a traditional Chinese folk craft, the lion head is a colorful tie-dye that is a commodity and part of the culture. It plays a role in revitalizing national symbols and self-identity in China. This is mainly reflected in the following aspects:

Lion head colorful tie-dye is a handicraft with a profound historical and cultural heritage. It reflects the wisdom and creativity of the Chinese people and demonstrates Chinese culture’s diversity and charm. The products and services of Lion Head Color Tie-Dye are not only welcomed and loved at home but also recognized and respected abroad. It has become a business card of Chinese culture and a pride for the Chinese people. It can be seen from the order status of the two factories that the products and services of Lion Head Color Tie Dye have gone abroad and are sold all over the world, such as Hong Kong, Macau, Malaysia, Singapore, the United States, and the United Kingdom. This illustrates that Lion Head’s international influence and the competitiveness of colored tie-dye also illustrates the status and significance of lion-head colored tie-dye as a national symbol (Feng, 2021).

From the perspective of national symbolism, the Foshan lion’s colorful tie-dye, as a national symbol, once showed the spirit and style of the Chinese nation at critical historical moments. For example, the Foshan lion dance team represented Guangdong Province in the celebration of the 50th anniversary of the founding of the People’s Republic of China and gave an excellent performance in Tiananmen Square in Beijing (Guo, 2017); the Foshan lion head was presented to overseas Chinese groups as a national gift, becoming a national pride of overseas Chinese—a complex token. Foshan Lion Head Color Tie-Dye is also a cultural product influenced by international trends. Its order volume and sales range cover more than 20 countries and regions in Southeast Asia, Europe, and the United States, spreading the artistic charm of Foshan Lion Head worldwide—and cultural connotations (Deng, 2017). The Foshan Lion Head’s colorful tie-dye is also a cultural heritage that is protected and valued by the country. It is included in the national intangible cultural heritage list and has received support and promotion from the government and all walks of life.

The following table shows how Foshan’s lion head gradually became a national representative as it changed meaning and symbolized the process.

Foshan lion dance and lion head colorful tie-dye have diverse meanings in different historical periods. They are not only an important part of traditional Chinese culture but also a spiritual symbol of the Chinese people. With societal changes, the
meaning of lion dance and lion head colorful tie-dye has also constantly developed and changed. Table 2 shows the changes in Foshan's lion head culture at three levels—local, national, and international—depending on the occasion and meaning.

According to the above changes in the meaning of lion head culture on different occasions, with changes in society, the meaning and role of lion dance and lion head on different occasions are also constantly changing. However, its core spirit—might, courage, and perseverance—has never changed. This also embodies the Chinese people's excellent quality and national spirit and is also the "core" of the national symbol.

5. Discussions

The above research results help researchers look at the phenomenon of "colorful tie-dyeing of lion heads in Foshan, Guangdong," and new academic discoveries and related conceptual issues can be found in the research text as follows:

The current colorful tie-dye culture in Foshan, Guangdong, China, is a "lion-head culture" in which local knowledge, the nation, and the outside world are interconnected domestically and internationally. The culture has a broad scope and complex relationship nodes within and outside the Foshan community. It is a new and dynamic culture that is constantly adapting and moving. Based on "self-identity," traditional wisdom and ethnic identity are authentic.

In the context of Chineseization, "national symbols" are being reactivated and used in a series of new relationships. "National symbol" has meant "nationality" from the beginning. How are we different from other groups? This is the national identity generated by ethnic identity. However, it should be put in the context of modern Chineseization. It affects interactions with people outside the community, whether Chinese or foreign, in various ways. This prompted the Foshan lion dance culture to express its self-identity, especially to outsiders. The self-identity of Lion Head culture, in the Chinese context, involves self-identity to others through Lion Head culture in two ways: Internal people, namely, Lion Head color tie-dye craftsmen themselves, present themselves to the external society through the revitalization of identity, and others act as intermediaries or cultural brokers to revitalize the self-identity of Foshan Lion Head's colorful ties to the outside world, thus forming Foshan's "Lion Head Culture," which integrates self-identity with localization and globalization. Overall, the phenomenon of global localization of Lionhead products has emerged.

5.1. Chineseization, globalization, lion head color tie-dye culture, and the self-ethnic identity phenomenon

In the modern context related to globalization. It is a situation in which the borders of nation-states are dissolved and fused as a global community, making every phenomenon in the world an integral part of it. With the globalization trend that makes everything in the world a single unit, they can be easily identified and accessed by each other. However, the study indicates that, conversely, the context of Chineseization and globalization stimulates the "revitalization of self-identity" that generates these conditions. In the process of Chineseization, two forms of self-identity expression emerged in the Foshan lion head color tie-dye. The first is to present oneself to others and another set of social groups. This has led to commodification and the creation of virtual products to serve the tourist gaze. At the same time, the phenomenon of "cultural middlemen" has emerged, in which "others" act as "Chinese-Canadians" on a global level, connecting the global world and local consumption. This restored the "authenticity" of the Foshan lion head's colorful tie-dye. Importantly, these cultural intermediaries also play an essential role in how content is presented and "shown" online or on short video platforms. Whether in China or abroad.

5.2. Tourist gaze, commodification, and the invention of tradition

Foshan Lion Head's colorful tie-dye culture has led to the participation of many actors. One of the essential groups is tourists. While they attract Lionhead Culture, Lionhead Culture also presents its own identity through its art and culture, creating a phenomenon of "self-expression" in terms of performances, using fixed performance venues, various community activities, traditional festivals, and important ceremonies to become spaces that support cultural tourism or the combination of ethnic groups and tourist locations, making the above cultural areas a 'space of expression,' which is also a negotiation stage of self-identity. This phenomenon has significantly affected this phenomenon. Lion head culture commodification, regional customization, and momentary traditions, including the transformation and application of daily life and ritual summaries, are all designed to suit the interests of tourists. It has become a kind of souvenir; that is, it must be mass-produced or in the form of cheap and commercially competitive cultural and creative products; in this case, the tradition is invented. In contrast, the attention and love of tourists have brought significant attention to Foshan Lion Head Culture and continuously strengthened it—the revitalization of self-identity in Foshan Lion Head's colorful tie-dye.

5.3. Attracting the attention of modern fashion designers, "global-local style."

In the context of Chineseization, only tourists come to watch. There are also groups of modern designers representing Lionhead culture, global local styles, business people, and government departments who communicate with each other and display their self-identities. This group of people, known as Authenticity from Lion Head in Foshan, influenced the phenomenon of revitalization, which is making something disappear. It can be diluted and returned. This group of people plays a vital role in

https://www.malque.pub/ojs/index.php/msj
promoting a return to a profound and severe representation of their understanding of Foshan Lion Head culture. In particular, distinctive Foshan lion heads were made using traditional methods that our ancestors once practiced.

6. Conclusions

This study analyzes the development of lion head color tie-dye in the process of Chinesization from multiple perspectives. By studying the national representative characteristics and self-identity revitalization process of lion head color tie-dye in Foshan, Guangdong, the following conclusions are drawn. First, lion head color tie-dye, as a traditional handicraft in Foshan, Guangdong, has shown a strong influence on the process of Chinesification, with representative characteristics of the nation. Its rich colors, complex patterns, and exquisite craftsmanship reflect the profound heritage of traditional Chinese culture, and it has a distinctive national style and cultural characteristics. Second, the lion head color tie-dye actively responded to national policies during China's industrialization and strengthened the inheritance and protection of traditional culture. Artisans continue to explore and innovate, combining traditional patterns and elements with modern designs and injecting new vitality and contemporary flavor into the lion head colorful tie-dye process. Third, the revival of a colorful lion head tie-dye is reflected in the inheritance and innovation of skills, the promotion of regional culture, and the development of cultural and creative industries. By emphasizing regional cultural characteristics and cooperating with fashion design and cultural and creative industries, the lion's head color tie-dye process has become vital in Sinicization, making an essential contribution to the inheritance and development of traditional culture in Foshan, Guangdong.

In summary, the revival of the national representation and self-identity of the lion-head-colored tie-dye in the Chinesification Group reflects the vitality and charm of traditional handicrafts. It injects a new impetus and vitality into the inheritance and development of traditional Chinese culture. With the joint efforts and support of the government, enterprises, and all sectors of society, the prosperity and development of lion head color tie-dye technology will further increase.

7. Suggestions

7.1. Suggestions for Academia

With respect to research on Foshan Lion Head's colorful tie-dye culture, the academic community should consider cross-cultural comparisons, deeply explore the interactive relationship between modern technology and tradition, emphasize community participation and sustainable development, study the complex relationship between Foshan Lion Head culture and the market, and pay attention to intellectual property rights and cultural heritage. The challenge is integrating the younger generation's recognition of lionhead culture into the education system as society develops and ensuring the continued development and inheritance of traditional skills.

7.2. Some suggestions for Foshan

The development of the traditional craft of lion head color tie-dye should be assisted, integrated into the education system of the younger generation, and encouraged to actively participate in learning and inheriting lion head color tie-dye technology to ensure that this ancient skill is not gradually lost. Traditional lion head color tie-dye technology can be combined with modern design to meet the aesthetic needs of modern consumers. Technical and business knowledge transfer in local communities should be increased through workshops, seminars, and training courses. Online platforms can be used to proactively display unique traditional cultures to the outside world.

7.3. Recommendations for the Chinese and Guang Dong governments

To develop and implement strategies to protect and revitalize traditional lion head color tie-dye techniques in Guangdong and ensure that the commercialization process remains intact. Financial support was provided for local lion head color tie-dye and artisans to inherit and recruit apprentices and support related research, education, and training projects. National and local tourism and cultural promotion agencies should be used to build brands to attract more domestic and foreign tourists and consumers for Guangdong's Lion Head products. By cooperating with the education department to add traditional lion head handicraft technology education to school curricula, students can understand and respect traditional culture.

Ethical considerations

The materials collected in this article were all publicly published government documents, historical records, and journal monographs. The information has a specific reference value and is effective. At the same time, the interviewees in this article followed the principle of voluntary participation. They cooperated with this research and actively provided valuable information that was consistent with the situation. At the same time, the interviewee fully understood the interview content and the purpose and role of the information provided, including potential risks and benefits. Finally, this study anonymized the personal information of the interviewees but returned the detailed original data so that the interviewees would not be exposed to any potential risks.

https://www.malque.pub/ojs/index.php/msj
Conflict of interest
The authors declare no conflicts of interest.

Funding
This research did not receive any financial support.

References

https://www.malque.pub/ojs/index.php/msj