



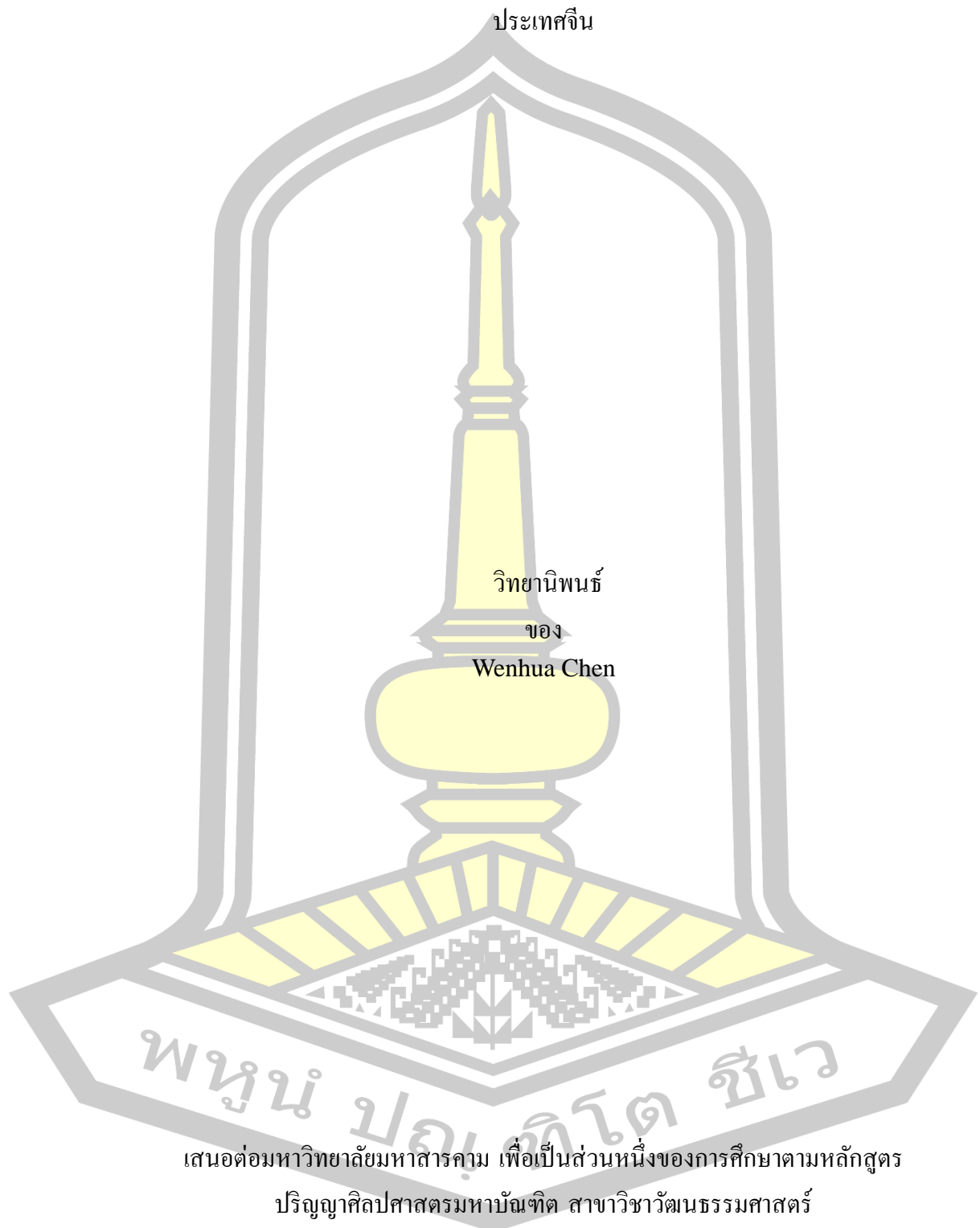
Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China

Wenhua Chen

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Arts in Cultural Science  
December 2024

Copyright of Mahasarakham University

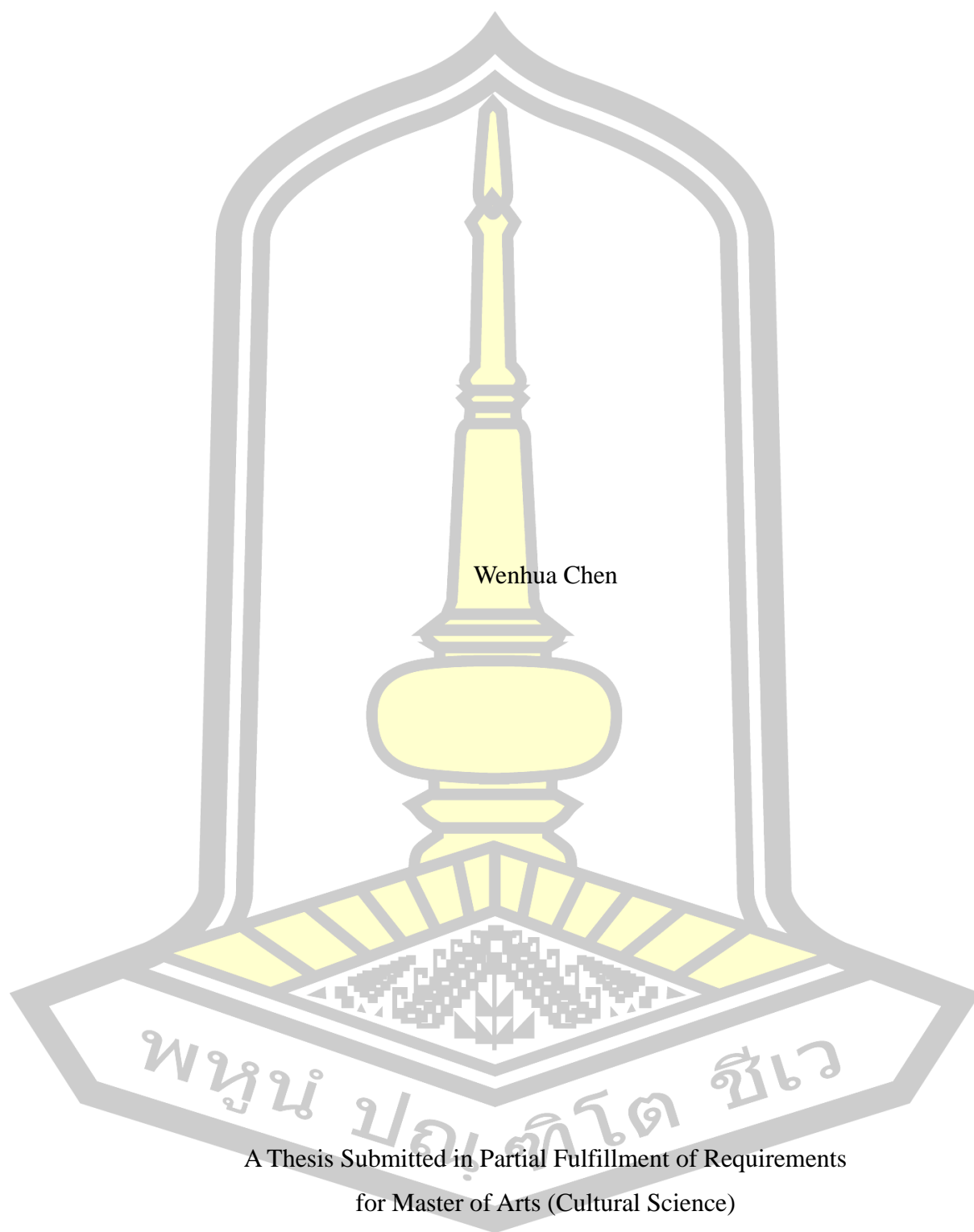
การอนุรักษ์และการสืบทอดเครื่องแต่งกายวัฒนธรรมฮากกาในเมืองเป่ย์เถียน มณฑลเหอเทียน  
ประเทศจีน



ธันวาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China



Wenhua Chen

A Thesis Submitted in Partial Fulfillment of Requirements  
for Master of Arts (Cultural Science)

December 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Wenhua Chen , as a partial fulfillment of the requirements for the Master of Arts Cultural Science at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Nisanart Sopapol ,  
Ph.D.)

Advisor

(Asst. Prof. Rachan Nilwannapha ,  
Ph.D.)

Committee

( Boonsom Yodmalee , Ph.D.)

Committee

( Thitisak Wechkama , Ph.D.)

Committee

(Asst. Prof. Kittisan Sriruksa ,  
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Cultural Science

(Asst. Prof. Peera Phanlukthao , Ph.D.)  
Dean of Faculty of Fine - Applied Arts  
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)  
Dean of Graduate School

<b>TITLE</b>	Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China		
<b>AUTHOR</b>	Wenhua Chen		
<b>ADVISORS</b>	Assistant Professor Rachan Nilwannapha , Ph.D.		
<b>DEGREE</b>	Master of Arts	<b>MAJOR</b>	Cultural Science
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2024

### ABSTRACT

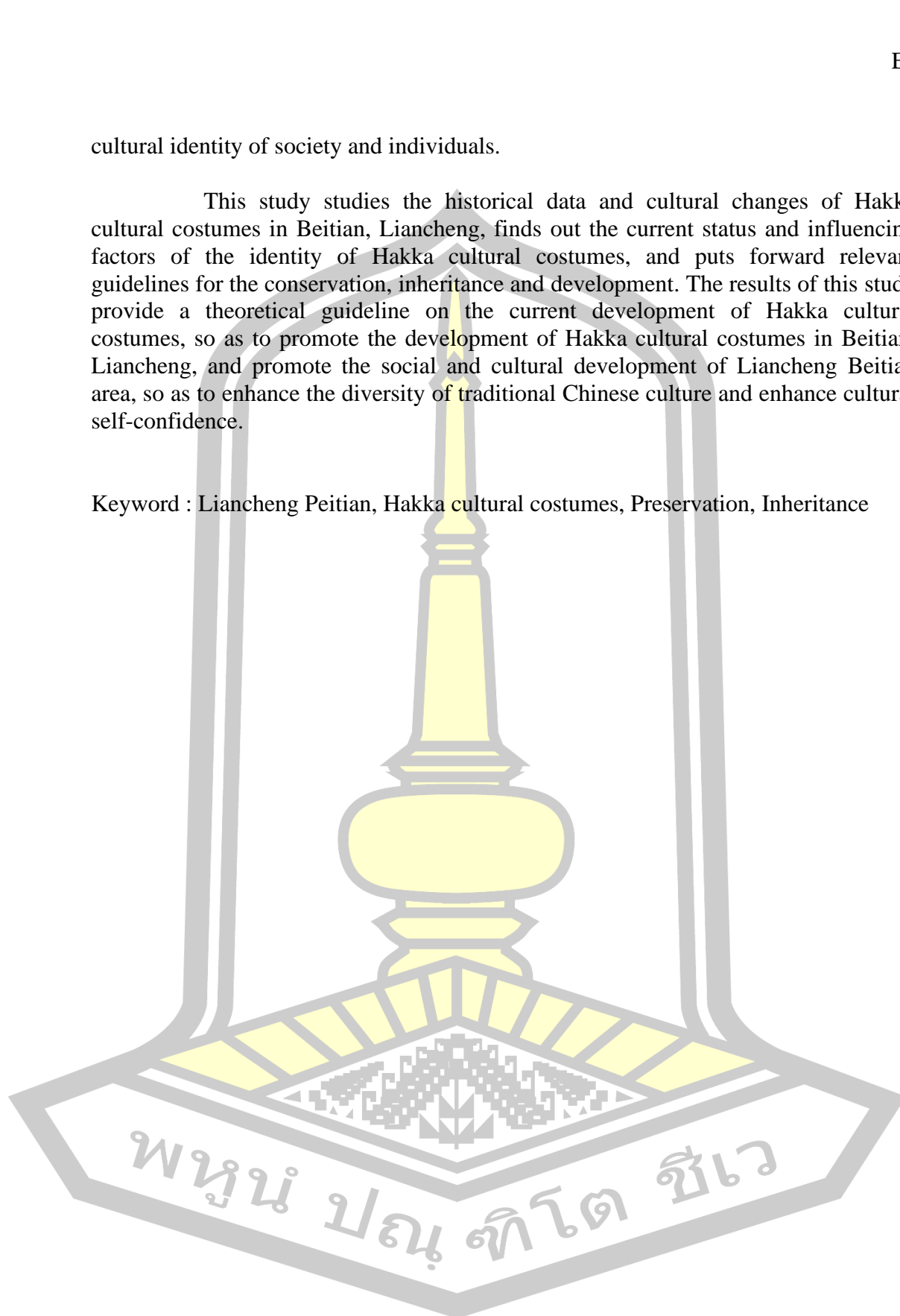
The Hakka costume culture of Beitian Village in Liancheng Beitian is a cultural heritage demonstrating the long historical and cultural value in Beitian Village in western Fujian Province, which is the data used in this qualitative research. The objectives of this study are three: 1) to study the historical background of the Hakka costume culture of Beitian Village; 2) to study the current situation and problems of the conservation and inheritance of Hakka costume culture in Beitian Village; and 3) to study the conservation and inheritance of Hakka costume culture in Beitian Village, Liancheng City, China. In this study, from January 2023 to July 2024, we conducted several field trips to Beitian Village to conduct surveys and research, including the Liancheng Hakka Culture Museum, Beitian Village and nearby communities. This study adopts a qualitative research methodology to collect organizational data and analyze relevant data and literature through field research, interviews, and participant observation. The informants included government officials, inheritors of Hakka costume, village administrators, Beitian Village elders, and Hakka scholars. and tourists, a total of 35 people.

The results of the study from the data collection and analysis are as follows: (1) The historical origin of the Hakka cultural costumes in Beitian Village can be traced back to the Southern Song Dynasty (1127–1279), when the Hakka people gathered to form a community in the Beitian area. Then, the Hakka people gradually developed their own costumes, forming their own unique culture. Later, in the Yuan Dynasty (1271–1368), Ming Dynasty (1368–1644), and Qing Dynasty (1644–1912), the Hakka costumes of Beitian developed additional elements and styles, and became a complete Hakka costume. (2) The current situation and problems in preserving and passing down Beitian Hakka culture. The problems encountered include youths' disregard for culture, loss of traditional skills, and economic pressure. It was found that the main factors affecting the cultural identity of Hakka costumes are national policies, laws and regulations, and administrative orders. Management system, specific measures and implementation results (3) The guidelines for the conservation and inheritance of Hakka cultural costumes in Beitian, Liancheng have been implemented to strengthen the identity, conservation, inheritance and development of Hakka cultural costumes, including strengthening the functions of government, improving the education and training system, and enhancing the sense of

cultural identity of society and individuals.

This study studies the historical data and cultural changes of Hakka cultural costumes in Beitian, Liancheng, finds out the current status and influencing factors of the identity of Hakka cultural costumes, and puts forward relevant guidelines for the conservation, inheritance and development. The results of this study provide a theoretical guideline on the current development of Hakka cultural costumes, so as to promote the development of Hakka cultural costumes in Beitian, Liancheng, and promote the social and cultural development of Liancheng Beitian area, so as to enhance the diversity of traditional Chinese culture and enhance cultural self-confidence.

Keyword : Liancheng Peitian, Hakka cultural costumes, Preservation, Inheritance



## ACKNOWLEDGEMENTS

My master's degree was a hard work and perseverance, and I finally achieved success. My heart was filled with excitement and gratitude, and I would like to express my deepest gratitude to everyone who supported me on this academic path. Despite the challenges, I am grateful for the opportunity to pursue my master's degree at the Faculty of Cultural Studies, Mahasarakham University, which provided me with an excellent learning environment. I was fortunate to meet many kind and caring professors. Although the time I spent working with each professor was short, it left a deep impression on me. I would like to express my sincere gratitude to my advisor, Assist. Prof. Dr. Rachan Nillawannapha, who provided me with strict and principled advice that was invaluable to me during my master's degree study. His patient advice warmed me and provided me support, especially during the challenging times abroad. I would also like to thank Assoc. Prof. Dr. Sittisak Champa-daeng from the Faculty of Culture, who provided advice on data collection and analysis during fieldwork, which was an important tool in my research. I would also like to thank Dr. Thitisak Wetchakama for his kind assistance, kindness, and expertise that were very useful in writing my thesis. I would also like to thank Dr. Boonsom Yodmalee for their insightful suggestions, which made my thesis more complete.

In addition, I would like to express my sincere gratitude to everyone who supported me during my fieldwork in Beitian Village, Fujian Province. With their help, I was able to complete the fieldwork for my thesis and preserve my Hakka cultural costumes. Their dedication inspired me to devote myself to my research and thesis.

Finally, I would like to express my deepest gratitude to my family and friends who devoted themselves and supported me in every way, allowing me to focus on my studies without any worries. I would also like to thank my advisors again for leading me on a broader educational path.

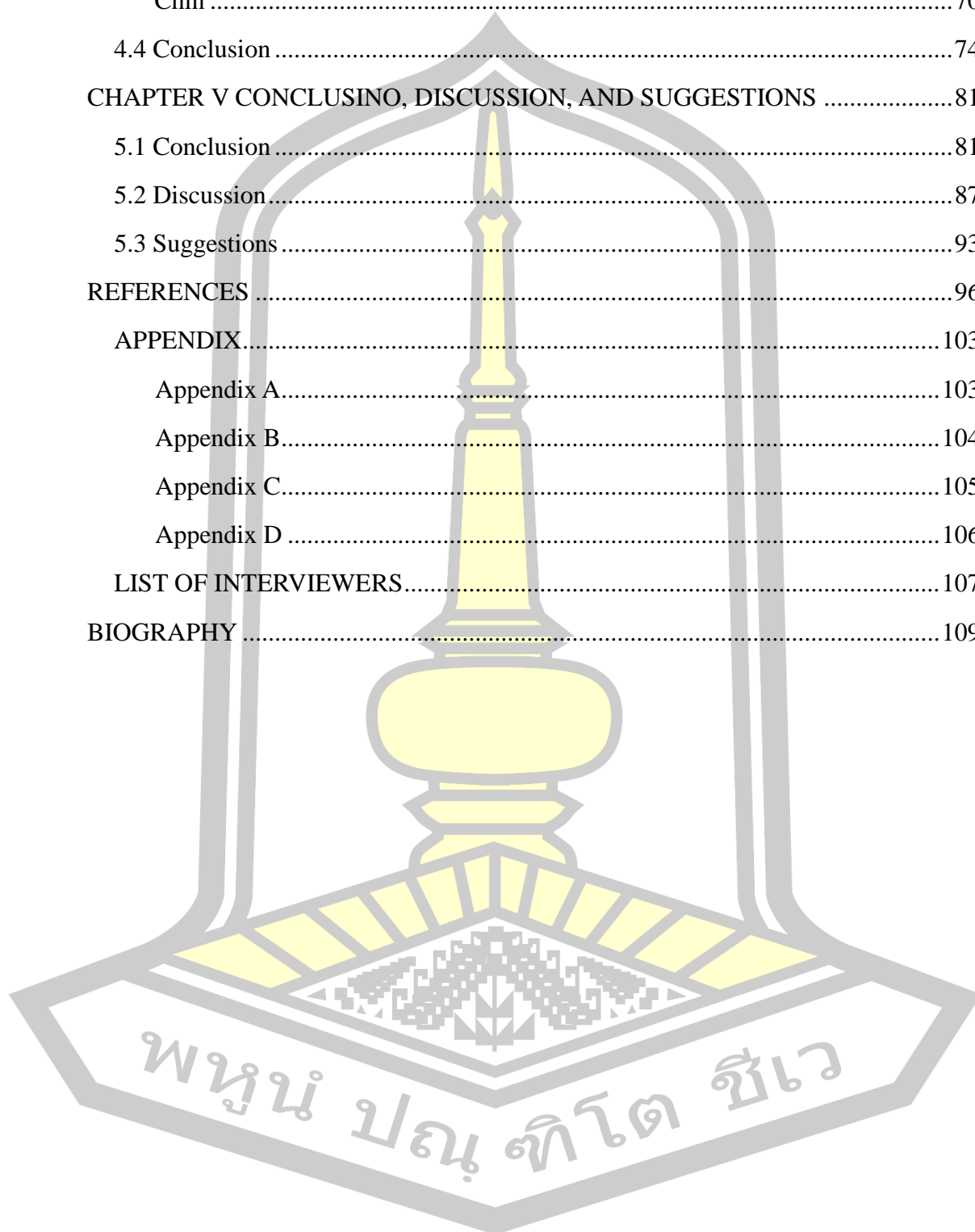
Wenhua Chen

## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS .....	G
LIST OF FIGURES .....	I
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Research .....	1
1.2 Objectives of the Research.....	3
1.3 Research Questions.....	3
1.4 Importance of Research .....	3
1.5 Definition of Terms .....	4
1.6 Conceptual Framework.....	5
CHAPTER II LITERATURE REVIEWS.....	7
2.1 Origin and History of Hakka Costumes.....	8
2.2 Concepts of Preservation and Transmission .....	15
2.3 Legal Policies.....	22
2.4 Theory Used.....	23
2.5 Location-related Data .....	28
2.6 Related of Research .....	30
CHAPTER III RESEARCH METHODOLOGY .....	35
3.1 Scope of Research.....	35
3.2 Research Administration.....	40
CHAPTER IV RESEARCH RESULTS .....	48
4.1 The historical background of Peitian Hakka cultural costumes .....	48
4.2 The current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture .....	65



4.3 Preservation and inheritance of Hakka cultural costumes in Peitian, Liancheng, Chin .....	70
4.4 Conclusion .....	74
CHAPTER V CONCLUSINO, DISCUSSION, AND SUGGESTIONS .....	81
5.1 Conclusion .....	81
5.2 Discussion .....	87
5.3 Suggestions .....	93
REFERENCES .....	96
APPENDIX .....	103
Appendix A .....	103
Appendix B .....	104
Appendix C .....	105
Appendix D .....	106
LIST OF INTERVIEWERS .....	107
BIOGRAPHY .....	109



## LIST OF FIGURES

	<b>Page</b>
Figure 1 Conceptual Framework .....	6
Figure 2 Hakka Clothing.....	10
Figure 3 Traditional Hakka Dresses for Men and Women.....	12
Figure 4 Hakka Costume Details .....	13
Figure 5 Map of Peitian Village.....	28
Figure 6 Full View of Peitian Village .....	49
Figure 7 Song Dynasty Hakka Costumes .....	51
Figure 8 Yuan Dynasty Hakka Costumes .....	51
Figure 9 Ming Dynasty Hakka Costumes.....	52
Figure 10 Qing Dynasty Hakka Costumes.....	52
Figure 11 Modern Hakka Costumes .....	53
Figure 12 Hakka Migration Map .....	54
Figure 13 The Genealogy of the Wu Family in Peitian .....	55
Figure 14 Root Carving.....	57
Figure 15 Villagers dressed in Hakka Costumes Perform for Tourists .....	57
Figure 16 Handmade Hakka Costumes.....	58
Figure 17 Qing Dynasty Hakka Bridal Blouse .....	61
Figure 18 1990s "Hakka Blue Shirt".....	64
Figure 19 Costume Makers are Weaving.....	70
Figure 20 Children Accompanied by Their Parents Take Part in the Blue Dye Craft Course .....	72

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Research

China has a long history and a rich and colorful cultural heritage. Hakka culture is an important part of Chinese national culture, and the Hakka dress culture of Liancheng Peitian is an important representative. This unique traditional cultural heritage from southern China has a long historical foundation and distinctive cultural charm (Lai, W. L. & Zhang, 2018). Among the various Hakka cultures, dress culture plays an important role. In the past, the Hakka dress culture still plays an important role in daily life, although it has been affected by regional restrictions and the process of modernization. As an important part of Chinese traditional culture, Hakka cultural clothing has a long historical background and unique cultural charm. In Hakka clothing, “shirt” means upper clothing, and “pants” means lower clothing. “Shirt” means upper clothing, and “pants” means lower clothing. The most common dressing methods of Hakka people are “big collar shirt” and “big crotch pants”. The collar shirt is the most common upper clothing worn by Hakka people. In addition to the collar shirt, Hakka people also wear aprons. The apron is related to the blouse. The apron is made of a piece of cloth, which is brightly colored and can prevent dirt. Most Hakka women often wear aprons when they work. The Hakka national costume is characterized by its simplicity and elegance, and its shape, color, and decoration show its relationship with the ethnic minority's dress culture.

The reason for this characteristic comes from the history of the establishment of the Hakka community. In Chinese history, due to wars and disasters in the north, the Han Chinese in the Central Plain gradually migrated south to Jiangxi, Fujian, and Guangdong in order to survive, and intermarried with local aborigines, forming a new ethnic group, which is now called the Hakka people. The Hakka costume has strong historical and cultural traces, profound collective consciousness, and distinctive national characteristics. The characteristics of the Hakka costume are that it is made of natural materials and is closely related to the local geography and environment. However, at present, the adaptation to modernity has led to the replacement of traditional costume culture with modern costumes, and the younger generation is less

interested in traditional culture, resulting in the lack of the ability to inherit traditional costumes. With the development of society and globalization, as well as the continuous impact of modern costumes, the preservation and inheritance of Hakka cultural costumes faces many problems and challenges.

The process of modernization has gradually replaced the traditional costume culture with the current popular costumes. If these problems are not solved, the Hakka costume culture in Beitian, Liancheng, China may decline or even disappear, resulting in more cultural and social problems. The purpose of this research is to discuss the preservation and inheritance of Hakka costume culture in Beitian, Liancheng, China, and analyze the problems in the past, present and future development trends, as well as other potential problems (Zheng, 2017) If these problems are not solved, the Hakka costume culture in Beitian, Liancheng, China may decline or even disappear, leading to more cultural and social problems (C. Y. Chen, 2019) Based on the above problems, some scholars have conducted research related to Hakka costumes. Such studies cover the historical origins, production techniques and design patterns of Hakka costume culture. Although the studies have been However, there are still many issues that need to be further explored. Zhang (2010) study focused on the history, style, and craftsmanship of Hakka culture, but did not explore in depth how to protect and pass on Hakka costume culture in modern society. Liu's (2013) study focused on the conservation and inheritance of Hakka costume culture, but did not analyze in depth the value and significance of Hakka costume culture in modern society. In addition, the conservation and inheritance strategies proposed in the study are general and lack specificity and practicability. X. H. Chen (2015) Therefore, the researcher is interested in studying Hakka costume culture. The purpose of this research is to discuss the history, current status and problems, and the conservation and inheritance strategies of Hakka costume culture in Beitian, Liancheng, China.

Therefore, this research aims to comprehensively reveal the historical background, cultural connotations, current status, and challenges of protecting and inheriting Hakka cultural costumes in Peitian, Liancheng, through systematic documentary research, fieldwork, interviews, and participant observation. The research will propose specific conservation and inheritance strategies to ensure the continuation and development of this valuable cultural heritage in the context of

modernization and globalization. Through these endeavors', it is hoped that social recognition and support for Hakka dresses culture will be enhanced, and the preservation and development of cultural diversity will be promoted.

## **1.2 Objectives of the Research**

1.2.1 To study the historical background of Peitian Hakka cultural costumes.

1.2.2 To study the current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture.

1.2.3 To study preservation and inheritance of Hakka cultural costumes in Peitian, Liancheng, China.

## **1.3 Research Questions**

1.3.1 What is the origin and historical background of Hakka dresses culture in Peitian, Liancheng?

1.3.2 What are the current situations and problems on the preservation and inheritance of Hakka dresses culture in Peitian, Liancheng?

1.3.3 What are the preservation and inheritance of Hakka cultural costumes in Peitian, Liancheng, China?

## **1.4 Importance of Research**

1.4.1 Hakka dress culture is an important part of Chinese traditional culture and has a unique charm in its historical inheritance. Through the study, we can gain a deeper understanding of the inheritance and development history of Hakka dress culture, and contribute to the protection and promotion of Chinese traditional culture.

1.4.2 Hakka dress culture has an important position in local social life and plays a positive role in local cultural identity and community cohesion. Through the study, it can promote the inheritance and development of Hakka dress culture and the prosperity and development of local society and culture.

1.4.3 The study of Hakka dress culture involves many fields such as history, sociology, anthropology, etc., and has important academic research value. Through the study, it can promote research progress in related fields and provide new research perspectives and ideas for the academic community.

## 1.5 Definition of Terms

### 1.5.1 Hakka Cultural Costumes

Hakka cultural costumes are an important part of Hakka culture, carrying rich historical memories and cultural connotations. Hakka clothing is mainly simple and practical, with women's clothing including lapel shirts, aprons, headscarves and skirts and trousers, which not only facilitate labor, but also provide preservation from the sun and keep them neat and tidy. The embroidery patterns and color choices in the costumes, such as the dragon and phoenix and the lotus flower, symbolize auspiciousness and harmony, purity and nobility, and express the desire for a better life and the inheritance of traditional culture. Protecting and passing on Hakka dress culture not only helps preserve cultural diversity, but also enhances cultural confidence and social cohesion, and in the future, we should continue to promote its innovation and development, so that it will shine even brighter in the new era.

### 1.5.2 Preservation

The cultural preservation of Peitian Hakka costumes can be achieved through comprehensive actions and measures to pass on and promote the uniqueness and vitality of the culture of Hakka costumes in Peitian, Fujian. These measures include legal protection, publicity and education, material protection, passing on Hakka dress-making skills, publicity and education, and living heritage. By taking these measures, more people can be attracted to pay attention to and participate in the protection of Peitian Hakka dress culture, and it will be conducive to the inheritance of Fujian Peitian Hakka dress culture, thus enhancing the society's awareness of and respect for this traditional culture. The Hakka dress culture will continue to show its characteristics and vitality in contemporary society, leaving a priceless cultural heritage for future generations.

### 1.5.3 Inheritance

The process of passing on the traditional components, methods, values and related knowledge of Hakka dresses culture in Peitian, Fujian Province to future generations. Historic designs, patterns, colours and materials can be passed on genetically and revitalized in a modern context. At the same time, the skills and specialized craftsmanship of Hakka dresses making have been passed on, preventing the loss of these important capabilities. More importantly, the ideals, aesthetic

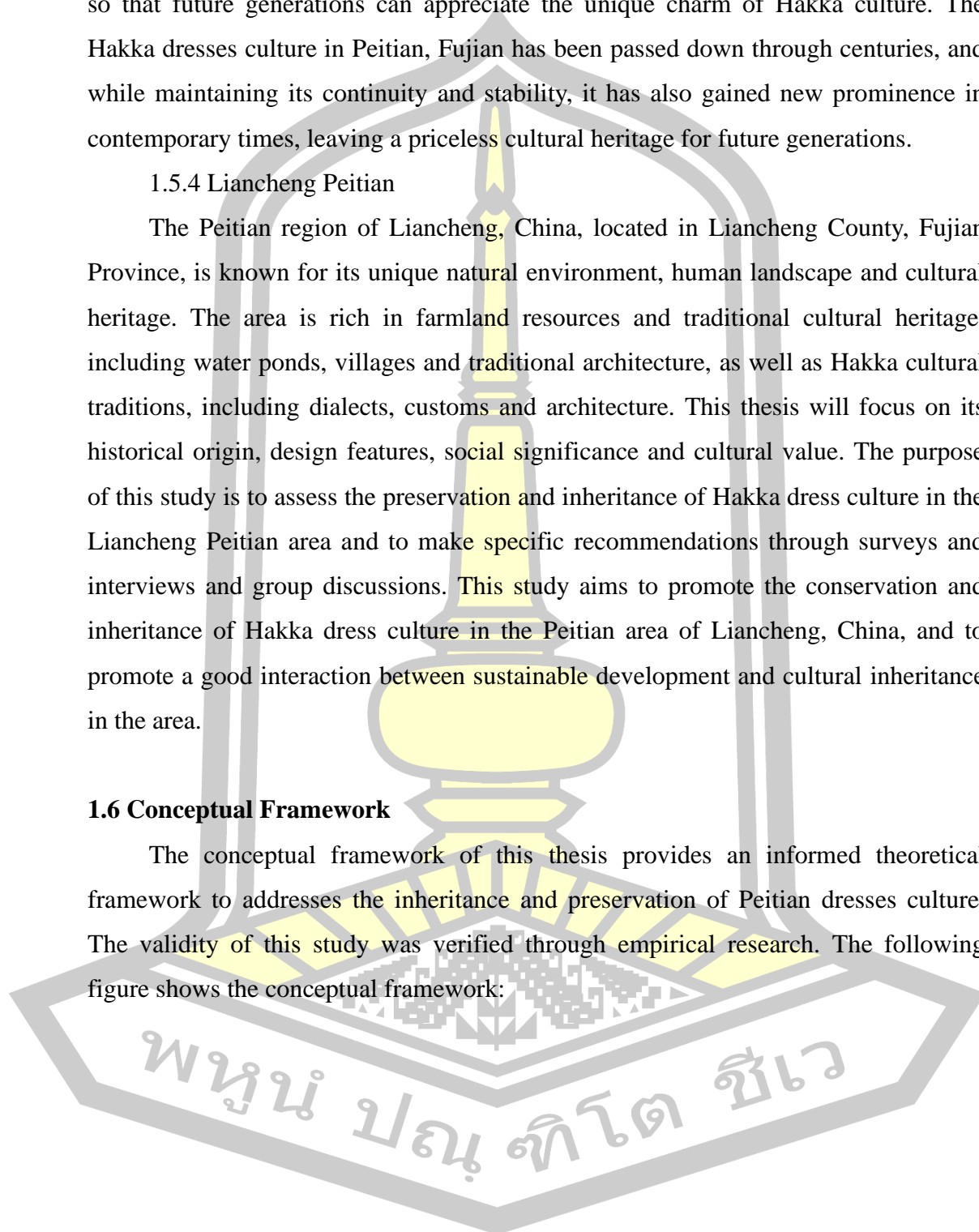
orientations and spiritual connotations of Hakka dresses culture have been passed on so that future generations can appreciate the unique charm of Hakka culture. The Hakka dresses culture in Peitian, Fujian has been passed down through centuries, and while maintaining its continuity and stability, it has also gained new prominence in contemporary times, leaving a priceless cultural heritage for future generations.

#### 1.5.4 Liancheng Peitian

The Peitian region of Liancheng, China, located in Liancheng County, Fujian Province, is known for its unique natural environment, human landscape and cultural heritage. The area is rich in farmland resources and traditional cultural heritage, including water ponds, villages and traditional architecture, as well as Hakka cultural traditions, including dialects, customs and architecture. This thesis will focus on its historical origin, design features, social significance and cultural value. The purpose of this study is to assess the preservation and inheritance of Hakka dress culture in the Liancheng Peitian area and to make specific recommendations through surveys and interviews and group discussions. This study aims to promote the conservation and inheritance of Hakka dress culture in the Peitian area of Liancheng, China, and to promote a good interaction between sustainable development and cultural inheritance in the area.

### 1.6 Conceptual Framework

The conceptual framework of this thesis provides an informed theoretical framework to addresses the inheritance and preservation of Peitian dresses culture. The validity of this study was verified through empirical research. The following figure shows the conceptual framework:





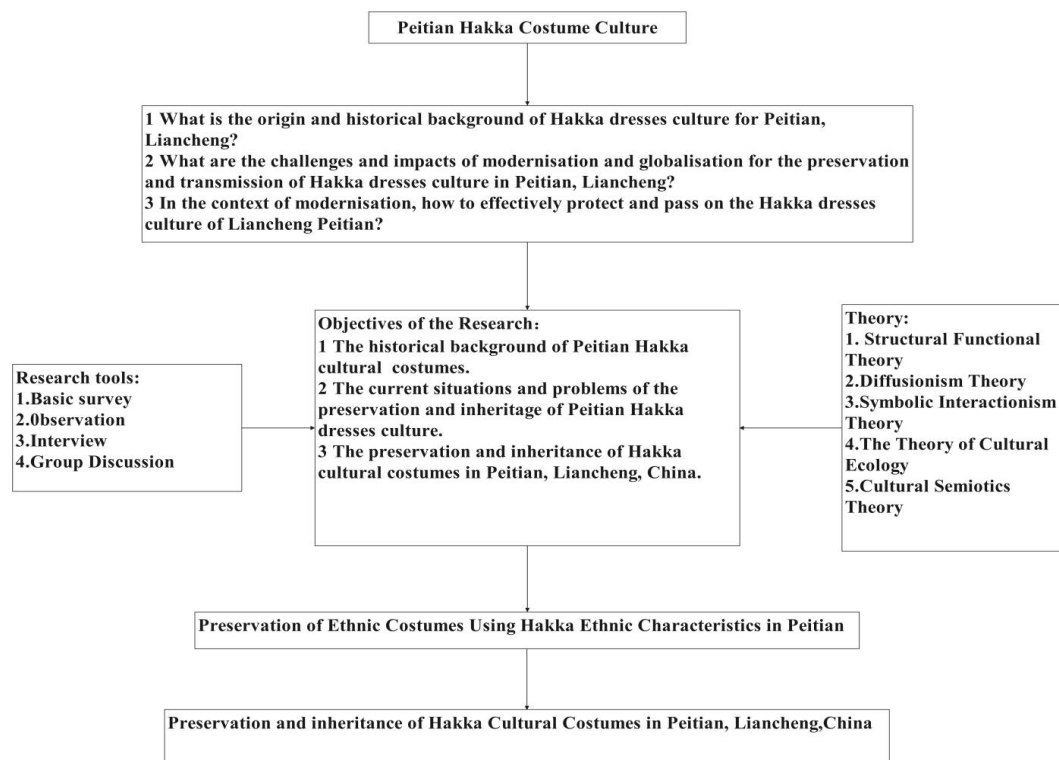
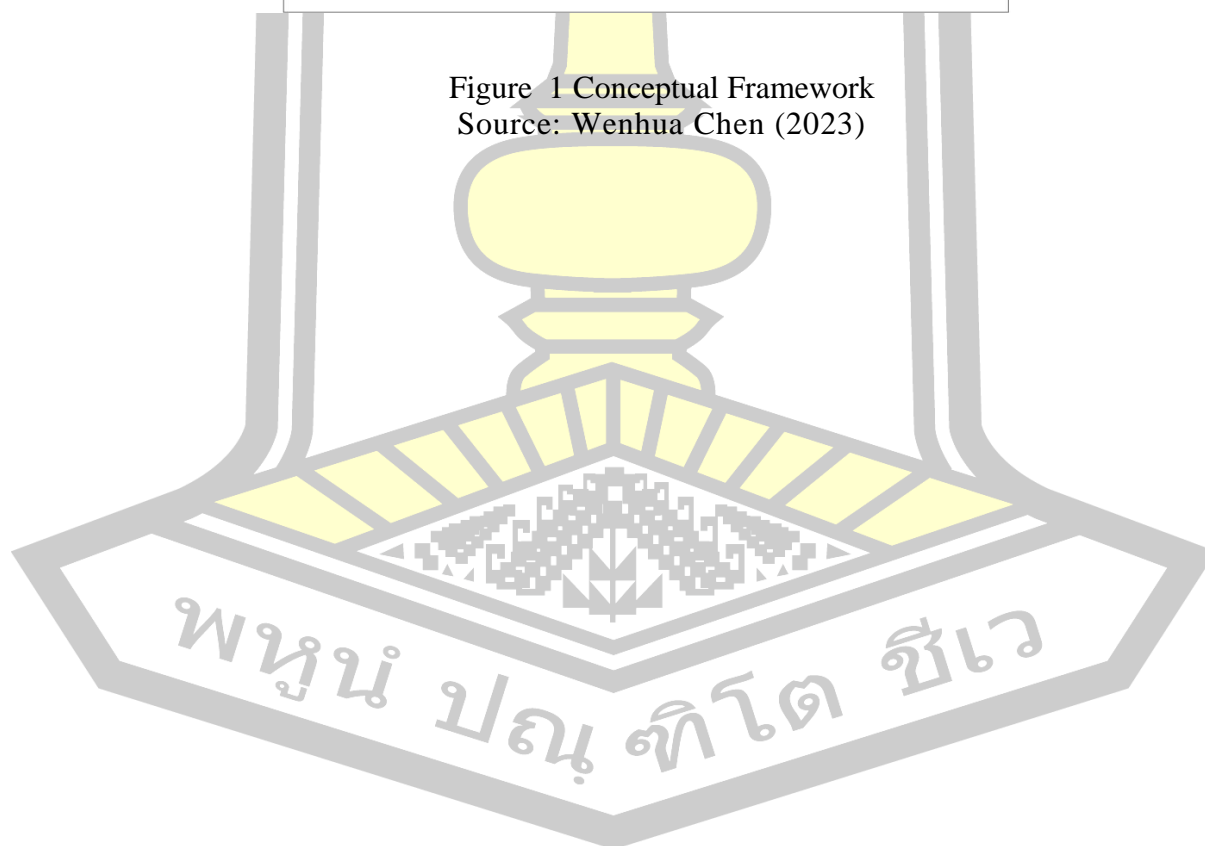


Figure 1 Conceptual Framework  
Source: Wenhua Chen (2023)





## **CHAPTER II**

### **LITERATURE REVIEWS**

The Hakka costume culture in Beitian is an important part of traditional Chinese culture, with its unique historical heritage and cultural charm. However, with the development of society and the advancement of globalization, the inheritance and development of Hakka costume culture has faced many problems and challenges. The purpose of this research is to find out the knowledge and guidelines on the preservation and inheritance of Hakka costume culture in Beitian, Liancheng, China, and to provide theoretical and practical support to promote the preservation and inheritance of Hakka costume culture. By studying the relevant documents on various research topics, field study data, and analyzing the research results to find the answers to the specified objectives, the details are as follows:

#### **2.1 Origin and History of Hakka Costumes**

- 2.1.1 Main Features of Peitian Hakka Costumes
- 2.1.2 Cultural Connotation of Hakka Costumes
- 2.1.3 Social Value of Peitian Hakka Cultural Costumes
- 2.1.4 The Current Status of Peitian Hakka Cultural Costumes

#### **2.2 Concepts of Preservation and Transmission**

- 2.2.1 Respect for History and Tradition
- 2.2.2 Focus on Cultural Characteristics and Diversity
- 2.2.3 Emphasize Community Participation and Autonomy
- 2.2.4 Emphasize Education and Publicity
- 2.2.5 Maintaining Innovation and Development
- 2.2.6 Establishment of a Preservation Agency
- 2.2.7 Passing on of Traditional Skills
- 2.2.8 Education and Publicity
- 2.2.9 Organization of Cultural Events
- 2.2.10 Peitian Hakka Cultural Costumes Inheritance and Cultural Homogenization
- 2.2.11 Contradiction between Modernization Claims and Conservation

### **2.3 Legal policies**

### **2.4 Theory Used**

- 2.4.1 Structural Functional Theory
- 2.4.2 Diffusionism Theory
- 2.4.3 Symbolic Interactionism Theory
- 2.4.4 Theory of Cultural Ecology
- 2.4.5 Cultural Semiotics Theory

### **2.5 Location-related data**

### **2.6 Related of Research**

- 2.6.1 Structural Functional Theory
- 2.6.2 Diffusionism Theory
- 2.6.3 Symbolic Interactionism Theory
- 2.6.4 Theory of Cultural Ecology
- 2.6.5 Cultural Semiotics Theory
- 2.6.6 Historical of Cultural
- 2.6.7 Cultural Costumes
- 2.6.8 Preservation and Inheritance Cultural

## **2.1 Origin and History of Hakka Costumes**

Hakka dresses are an important part of traditional Chinese dress culture, with a long history and unique style. As an important ethnic group in China, the Hakka people's costumes have developed and evolved in different regions and historical periods. They migrated from the ancient Central Plains to Guangdong, Fujian, Jiangxi, Taiwan and other places, and gradually formed the characteristics and styles of modern Hakka costumes in the process of exchanging and integrating with local cultures.

According to historical records and research, the origin of Hakka costumes can be traced back to ancient Han Chinese costumes. Since the Hakka people often lived in mountainous and remote areas in ancient times, practicality and durability were the main considerations for their clothing. Their garments were usually simple and loose-fitting, as they were suitable for working and moving around outdoors.

During the Ming and Qing Dynasties, Hakka clothing gradually developed its own unique style. Women's clothing usually consisted of blouses with lapels and skirts, with an emphasis on color combinations and ornamentation, while men's clothing consisted of robes and pants, with an emphasis on the choice of fabrics and fine tailoring. Many designers have incorporated elements of Hakka clothing into modern designs, creating a new Hakka fashion style.

Nevertheless, with the development of globalization and modernization, Hakka dress culture is facing challenges in terms of preservation and inheritance. Only by strengthening relevant research and preservation can the origin and history of Hakka costumes be effectively preserved and inherited, and be better developed and passed on in modern society.

As an important part of traditional Chinese dresses culture, the Peitian Hakka costume has a long history and rich cultural connotation, and its origin can be traced back to ancient Hakka-populated areas, such as Guangdong and Fujian. As an important ethnic group in China, the characteristics and styles of the Peitian Hakka costumes have been gradually formed over time.

The origin of the Peitian Hakka costume can be traced back to the Southern Song Dynasty, when the Hakka people gathered in the Peitian area, they gradually formed their own unique Cultural Costumes. During the Yuan, Ming and Qing Dynasties, the Peitian Hakka costume further developed and formed a complete costume system. During this period, the Hakka people made unique designs and decorations for the styles, colors and patterns of the costumes, which gave the Peitian Hakka costumes a unique style and aesthetic sense.

The styles of Peitian Hakka costumes varied according to different regions and historical backgrounds. For example, Guangdong costumes emphasize practicality and comfort with loose cuts and clean lines, while Fujian costumes emphasize rich colors and detailed decorations. These differences give Peitian Hakka costumes their unique charm and artistic value.

However, with the rapid development of modern society and the influence of culture shock, the Peitian Hakka Cultural Costumes are facing the challenge of preservation and inheritance. Only by strengthening relevant research and

preservation can the origin and history of Peitian Hakka costumes be effectively preserved and inherited, and be better developed and passed on in the modern society.

The Peitian Hakka dresses culture is an important part of traditional Chinese culture, which has developed its unique style in the migratory and settlement environments, and it has formed a very distinctive dresses system by integrating the Peitian indigenous dresses culture on the core foundation of the Central Plains Hanfu system. In the course of history, the Peitian Hakka costume has evolved and developed, and has been updated and innovated (Zhang Huali, 2014).

Specifically, the Peitian Hakka traditional costumes reflect the spirit of the Hakka people and Hakka folk culture, not only inheriting the rich decorative symbols of the traditional cultural symbols of the Central Plains in appearance, but also incorporating the characteristics of the traditional culture of the South in connotation. In addition, by incorporating the study of Hakka costumes into the theoretical horizons of philosophy, anthropology, aesthetics, semiotics and other multidisciplinary disciplines, it is possible to trace the historical stages of the formation and development of Hakka costumes, and to analyze the reasons for the formation of the characteristics of the Hakka traditional costumes and their patterns in the Gan, Fujian, and Guangdong border areas (Zhao, 2013)



Figure 2 Hakka Clothing

Source: Wenhua Chen (2023)

## 2.1.1 Main Features of Peitian Hakka Costumes

### 2.1.1.1 Traditional Hakka Costumes

There are many cultural characteristics of Peitian Hakka costumes, such as bright colors, fine patterns, and exquisite craftsmanship. Hakka costumes come in various styles, featuring both the traditional costumes of the Central Plains and the regional characteristics of the Southern region (Y. Zhang, 2010) In terms of color, Peitian Hakka costumes are brightly colored and often use contrasting colors, such as red and green, and blue and orange (X. D. Liu, 2013) In terms of patterns, Hakka costumes have colorful designs, including animals, plants, figures, and geometric shapes. The production of these patterns uses folk craft techniques, such as embroidery, printing, and inlay, which have high artistic value (X. D. Liu, 2013) In terms of craftsmanship, Hakka dresses are made with exquisite attention to detail. Techniques such as embroidery, inlay, and piping are widely used. Additionally, the decorative symbols of Hakka dresses have inherited the traditional cultural symbols of the Central Plains and fused the characteristics of Southern traditional culture, forming a unique dress system. For example, the traditional costumes of Hakka men include "long shirts, vests, pants, and shoes." These long shirts and vests are typically made of thicker fabrics and darker colors. Women's traditional costumes mainly include "Ru skirts, cardigans, and embroidered shoes." The Ru skirt is one of the traditional costumes for Hakka women and usually consists of two parts: the upper garment and the lower garment, with brighter colors. It reflects the Hakka people's pursuit of beauty and a high quality of life (Mai, 2019)

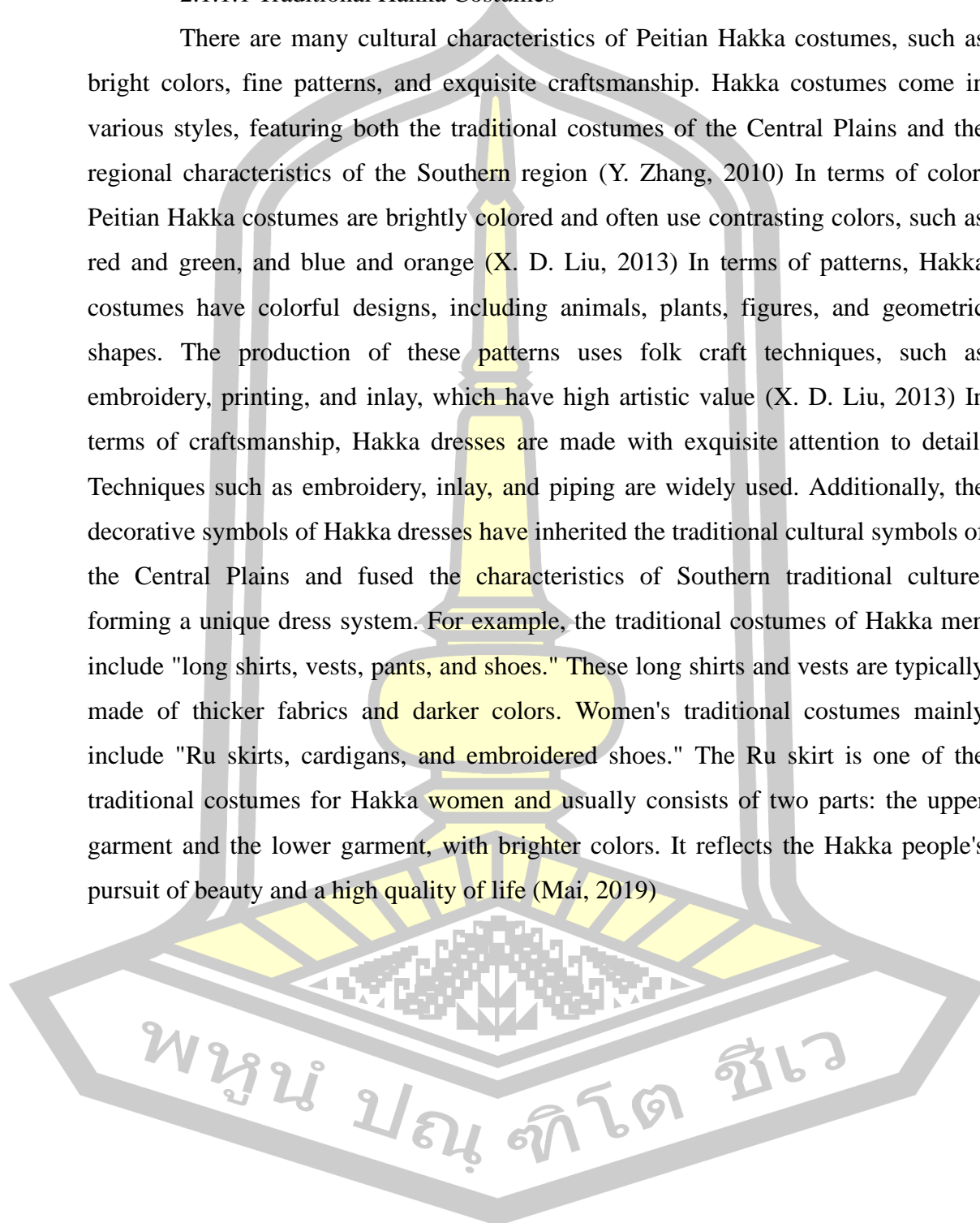






Figure 3 Traditional Hakka Dresses for Men and Women  
Source: Wenhua Chen (2023)

#### 2.1.1.2 Ceremonial Clothing

Ceremonial clothing is an important part of Hakka culture and is usually used during grand celebrations or religious ceremonies. Ceremonial clothing is concerned with etiquette and standards, while the patterns are solemn and dignified. Men's formal attire is mostly long shirts and lab coats, symbolizing power and dignity; women wear solemn and elegant cheongsams or long coats, showing respect for others' etiquette. In addition, the colors and patterns on the costumes have special symbols in ceremonies, for example, the joyful red color, and in funeral ceremonies, white is mostly used. The ceremonial clothing of the Hakka people is both an integral part of their social activities and a symbol of their cultural identity.

#### 2.1.1.3 Clothing for Specific Occasions

Hakka folklore varies over time, so the dresses are different. For example, festival clothes are mostly for celebrations or major events, with bright colors and flamboyant patterns; wedding clothes are also opulent and solemn, with the bride wearing a big red wedding dress embroidered with dragon and phoenix motifs,

symbolizing good luck and happiness; and most ceremonial dresses are plain and clean, showing respect and solemnity. The clothes worn during such special festivals reflect the habits, aesthetic ideas, and outlook on life and living of the Hakka people.



Figure 4 Hakka Costume Details  
Source: Wenhua Chen (2023)

#### 2.1.2 Cultural Connotation of Hakka Costumes

As an intangible cultural heritage, Hakka dresses culture has rich cultural connotations. Originating from the southern region of China, Hakka dresses culture integrates the traditional dress elements of the Central Plains and the regional characteristics of the southern region, reflecting the unique lifestyle and cultural values of the Hakka people (Chung, 2011)

From a historical and cultural point of view, Peitian Hakka dresses is an important witness to the migration history of the Hakka people. After several large-scale migrations, the Hakka ancestors brought the traditional clothing culture of the Central Plains to the south and combined it with the local culture, gradually developing a Hakka clothing culture with unique local characteristics (W. Li, 2007)

Therefore, Peitian Hakka costumes have not only preserved the traditional costume characteristics of the Central Plains but also absorbed the regional characteristics of the southern region, becoming a unique cultural costume phenomenon.

Peitian Hakka dresses culture also reflects the aesthetic concepts, living customs, and religious beliefs of the Hakka people. For example, the representative animal and plant motifs of the Hakka costumes are derived from the cattle and crops cultivated in the farming society. The geometric patterns on the costumes symbolize the aesthetic concepts of the Hakka people (H. Xie, 2009) In addition, the choice of colors and styles of Hakka costumes also reflects the Hakka people's pursuit of spirituality and beauty. In the Hakka region, people usually choose different dresses according to different factors such as festivals, age, gender, and occupation to show their personality and characteristics (Li, 2015) In terms of religious beliefs, Peitian Hakka dresses culture is closely related to the folk beliefs in the Hakka region. For example, folk deities such as Mazu and Tuigong, which are believed by Hakka people, also often appear in Hakka costumes as patterns or decorations, becoming an important part of Hakka cultural costume (Han, 2010)

### 2.1.3 Social Value of Peitian Hakka Cultural Costumes

Peitian Hakka dresses culture as a unique cultural phenomenon not only reflects the unique lifestyle and cultural values of the Hakka people but also has important social value (Fan, Q., & Huang, 2015)

First of all, Hakka dresses culture has high historical value. Hakka dresses is an important witness to the history of Hakka migration, and it is the historical evidence of the Hakka people's cultural exchange and integration with other places in the process of many large-scale migrations in history (Li, 2020)

Secondly, Hakka dresses culture is of great significance for the inheritance of national culture and the promotion of cultural diversity. The preservation and inheritance of Hakka dresses culture helps to promote national spirit and enhance national pride, and also helps to enrich the diversity of China's intangible cultural heritage (Lai, W. L., & Liao, 2019)

In addition, Hakka dresses culture also has a social education function. Through the inheritance and research of Hakka dresses culture, it helps to enhance people's understanding of Hakka culture, strengthen cultural exchanges and identity among



ethnic groups, and promote national unity and social harmony (Fan, Q., & Huang, 2015)

#### 2.1.4 The Current Status of Peitian Hakka Cultural Costumes

Peitian Hakka dresses culture is a folk art with a long history and rich connotations, originating from the Hakka region in southern China, mainly in Fujian, Guangdong, Jiangxi and Hunan provinces (T. L. Chen, 2017). However, with the development of modern society and the acceleration of the globalization process, Hakka clothing culture faces some challenges and dilemmas. Hakka clothing culture has experienced some crises in the process of inheritance. With the change of life style and the impact of fashion trends, many young generations' interest in Hakka clothing has gradually faded, so that they seldom have the opportunity to wear Hakka clothing again (Qiong Shi, 2019). In addition, due to the development of the modern clothing industry and the fad of online shopping, the market is flooded with a variety of fashionable and popular clothing brands, and it is cheaper and more convenient to buy clothes on the Internet, which makes the market space of traditional Hakka clothing squeezed (Xing, W. Z., Tan, Z. Q., Wen, H. X., 2018). Therefore, Hakka dresses culture is in urgent need of innovation in creative design and production process to meet market demand. And the current pattern design, color matching and craft production of Hakka costumes are relatively fixed, lacking the combination with modern aesthetics and fashion trends (M. Liu, 2020).

## 2.2 Concepts of Preservation and Transmission

### 2.2.1 Respect for History and Tradition

As an important part of traditional Chinese culture, Hakka dresses culture has a unique historical heritage and cultural connotation. When protecting and passing on Hakka dresses culture, it is necessary to respect its history and tradition and avoid distorting or tampering with it (Pan, 2017).

### 2.2.2 Focus on Cultural Characteristics and Diversity

Hakka dresses culture has distinctive cultural characteristics and diversity, and Hakka dresses in different regions have their unique features. When protecting and inheriting Hakka dresses culture, it is necessary to focus on its characteristics and diversity in order to maintain its originality and uniqueness (Pan, 2017).

### 2.2.3 Emphasize Community Participation and Autonomy

The preservation and inheritance of Hakka dresses culture requires community participation and support. In the process of practice, the autonomy and participation of the community need to be emphasized in order to stimulate the public's sense of identity and conservation of Hakka dresses culture (Pan, 2017)

### 2.2.4 Emphasize Education and Publicity

Education and publicity are important means to protect and pass on Hakka dresses culture. By carrying out publicity and education activities, public awareness of Hakka dresses culture and its preservation can be raised, and its inheritance and development can be promoted (Pan, W. Y. 2017).

### 2.2.5 Maintaining Innovation and Development

Hakka dresses culture needs to be innovated and developed on the basis of maintaining tradition to meet the needs and changes of modern society. When protecting and passing on the Hakka dresses culture, it is necessary to focus on its innovation and development in order to promote its integration and development with modern society (Pan, W. Y. 2017).

### 2.2.6 Establishment of a Preservation Agency

It is very crucial to develop a dedicated cultural preservation institution in order to guarantee the successful preservation and transmission of Liancheng Peitian Hakka clothing tradition. In order to stop the loss of this intangible cultural asset owing to time, such an institution should take on the collecting, organization, and preservation of data and cultural artifacts relating to the Liancheng Peitian Hakka costumes (Zhu, S. Y., & Zhou, 2020)

The organization must possess specific expertise and abilities in the preservation of cultural heritage as well as the ability to categorize, document, and preserve costume objects using technological and scientific management techniques. Furthermore, the establishment ought to conduct surveys and investigations into customary dresses making methods, methodically document and aggregate pertinent technological procedures, and offer comprehensive instructional resources for future dissemination. In order to extend the term of preservation and preserve the historical significance of the gathered cultural relics, the institution must also schedule periodic

gatherings of specialists and academics to evaluate and restore them (Youming Ge, 2021)

Cultural preservation groups should endeavor to increase public understanding of the significance of Hakka clothing culture in Peitian, Liancheng, in addition to preserving its physical assets. This may be achieved through workshops, lectures, and exhibitions. The community's interest in and support for traditional culture might be sparked by these events, giving the Liancheng Peitian Hakka clothing culture some fresh life (Chen, 2021)

#### 2.2.7 Passing on of Traditional Skills

A vital component in the process of maintaining the Hakka clothing culture of Peitian in Liancheng is the passing down of traditional skills. This makes the establishment of an organization devoted to the passing on of traditional skills all the more important. To guarantee that these priceless handicrafts are not destroyed, an institution of this kind should be devoted to the excavation, organization, and teaching of the manufacturing skills of Liancheng Peitian Hakka costumes (Lai, W. L. & Zhang, 2018)

Through the planning of several training sessions and workshops, as well as the invitation of seasoned craftspeople with a wealth of knowledge to give in-person instruction, this organization may provide learners with direct access to real traditional dresses making processes. The trainees will be able to master the different abilities and gain a profound understanding of the significance and worth of the Hakka clothing culture in Liancheng Peitian via the combination of theoretical and practical training techniques (Xie, 2018)

Institutions should host vibrant cultural exchange events, such as skill contests and costume displays, to encourage youth learning and help more young people discover and appreciate this age-old art. In order to develop a new generation of inheritors with more professional abilities, institutions must work with education departments to integrate Hakka dresses-making talents into pertinent vocational education programs (Shi, 2018)

In order for the passing down of skills to become a sustainable cultural activity, inheriting institutions should also actively investigate the market-oriented mode of

operation and, by developing products with national characteristics, create more platforms for the display of traditional skills and economic gains.

#### 2.2.8 Education and Publicity

Two important facets of the Hakka clothing culture in Peitian, Liancheng, are education and publicity. It is very crucial to include this traditional culture in the school curriculum in order to increase its level of respect and recognition. Students can develop a feeling of pride and the need to preserve national culture by taking classes that are pertinent to the historical context, cultural significance, and artistic qualities of Liancheng Peitian Hakka costumes (Li, 2020)

The history, evolution, method of manufacture, and cultural relevance of Liancheng Peitian Hakka costumes in contemporary culture should all be included in the course material. To pique students' interest in learning, teachers might employ interactive activities, multimedia instruction, physical displays, and other methods. In order to help students better understand and feel more deeply about this cultural heritage, schools can also plan field trips or take them to relevant museums or cultural exhibitions. This will allow students to see how traditional costumes are made. (Hu, X. P., & Lin, 2018)

To help students learn about and promote traditional culture in action, schools should also encourage students to take part in the preservation and inheritance of Hakka costumes in Liancheng Peitian. Examples of such activities include hosting keynote lectures and creative design competitions. Through these educational activities, students can develop into traditional culture guardians and disseminators in addition to information gainers.

#### 2.2.9 Organization of Cultural Events

Putting up a comprehensive and varied cultural program is a good approach to advance Liancheng Peitian Hakka clothing culture. In addition to showcasing the distinct charm of Liancheng Peitian Hakka costumes, activities like fashion shows, costume exhibits, and cultural festivals may be held to draw in a larger audience (Shouyong Zhang, 2020)

Exhibitions including historical costumes and comprehensive explanations can be arranged in museums or art galleries to provide visitors with a comprehensive understanding of the development and workmanship features of Liancheng Peitian

Hakka costumes. Designers might be invited to participate in a fashion show and create contemporary and traditional looks based on traditional clothing, showcasing the creativity and vitality of traditional culture (Hou, 2021)

More involved cultural festival events include dresses-making workshops, Hakka song and dance performances, Hakka cuisine festivals, and other ways for visitors to immerse themselves in the allure of Liancheng Peitian Hakka culture. Furthermore, pertinent scholarly lectures and cultural exchange events may be planned, bringing experts and academics to talk in-depth about the significance and methods of inheritance of Hakka clothing culture and fostering communication between the public and academia (Lu, 2018)

In addition to creating a platform for the Hakka clothing culture of Peitian in Liancheng, the organizing of these cultural events may raise public awareness of the need to safeguard this intangible cultural property. It is possible to successfully propagate and develop the Liancheng Peitian Hakka clothing culture and give it new life in the modern period by drawing participants from a variety of age groups and backgrounds.

#### 2.2.10 Peitian Hakka Cultural Costumes inheritance and Cultural Homogenization

Peitian Hakka dresses culture refers to the Hakka dresses culture of Peitian ancient village located in Liancheng County, Longyan City, Fujian Province, China. Peitian Hakka costumes have unique historical, cultural and regional characteristics and are an important part of Hakka culture. However, with the advancement of globalization and the fusion of cultures, Peitian Hakka dresses culture faces the challenge of cultural homogenization. First of all, Peitian Hakka dresses culture inherits the history, culture and aesthetic concepts of the Hakka people. These costumes are known for their unique designs, colors and decorations, reflecting the traditional culture and aesthetic concepts of the Hakka people. However, with the advancement of modernization and globalization, the inheritance and development of Peitian Hakka dresses culture faces many challenges. Factors such as the fast-paced life of modern society, the impact of popular culture, and the changing aesthetic concepts of young people have all had an impact on the inheritance and development of Peitian Hakka dresses culture. Secondly, cultural homogenization refers to the

process of gradual proximity or integration of cultural elements among different cultural groups (Zhu, S. Y., & Zhou, 2020) In the context of globalization, communication and interaction between different cultures are becoming more and more frequent, leading to the gradual popularization and similarity of some cultural elements. In this case, Peitian Hakka dresses culture also faces the risk of cultural homogenization. Some modernized elements and elements of popular culture have been introduced into Peitian Hakka costumes, leading to the gradual disappearance of their traditional characteristics and cultural distortion. In order to protect and pass on the Peitian Hakka cultural costumes, some measures and methods need to be taken. First, a museum and research center for Peitian Hakka cultural costumes should be established to collect, organize and display related costumes, cultural relics and materials. Secondly, to carry out the identification and training of the inheritors of the Peitian Hakka costume production techniques to strengthen the preservation and inheritance of the traditional production techniques (Guo, 2008) In addition, activities such as the Peitian Hakka cultural costumes Festival are organized to strengthen publicity and education, and to raise public awareness of the Peitian Hakka cultural costumes and its preservation. Finally, while preserving and inheriting the Peitian Hakka cultural costumes, it is also necessary to focus on its innovation and development. Through the introduction of modern design concepts and technical means, the development of modern and fashionable Peitian Hakka clothing products, to promote its integration and development with modern society. At the same time, it is also necessary to strengthen the research and management of the homogenization of Peitian Hakka dresses culture, and formulate relevant policies and measures to protect its traditional characteristics and cultural diversity (Chen, T. L. 2017).

#### 2.2.11 Contradiction between modernization claims and conservation

The contradiction between modernization and preservation is an issue that cannot be ignored. With the advancement of social modernization and globalization, there are new requirements and challenges for the preservation and inheritance of traditional culture. In this context, Hakka clothing culture also faces the contradiction between modernization needs and preservation. On one hand, promoting the preservation and inheritance of Hakka clothing culture is an important driving force (Wen, C. X., & Long, 2021) With the development of society and the improvement of



people's living standards, higher requirements have been put forward for the preservation and inheritance of Hakka clothing culture. In order to meet people's demands for fashion, comfort, practicality, etc., Hakka clothing incorporates elements of modern and popular culture into its design. This modernization requirement not only promotes the innovation and development of Hakka clothing culture, but also provides it with a broader space for inheritance (Zhao, 2013). On the other hand, protecting Hakka clothing is of great significance for maintaining the traditional characteristics and cultural diversity of the Hakka people. Hakka clothing is an important part of Chinese traditional culture, with a long history of inheritance and profound cultural connotations. Protecting Hakka clothing can prevent it from being distorted or destroyed, and preserve its original and unique aspects. At the same time, the preservation of Hakka clothing culture is also conducive to maintaining its cultural diversity and continuity, and leaving precious cultural heritage to future generations. However, the contradiction between modernization needs and preservation cannot be ignored. In the preservation and inheritance of Hakka clothing culture, modernization claims may destroy its traditional characteristics and cultural diversity, leading to cultural distortion or homogenization (Zhu, S. Y., & Zhou, 2020). Adding certain modern and popular cultural elements to Hakka clothing may break its original patterns, colors, and decorations, losing its unique cultural charm. To find a balance between modern demands and preservation, corresponding strategies and approaches must be taken. Firstly, it is necessary to conduct in-depth research on Hakka clothing culture, understanding its connotations from historical, cultural, aesthetic aspects, thus providing theoretical support for the preservation and inheritance of Hakka clothing. Secondly, appropriate policies and measures should be adopted in the preservation, inheritance, and innovation of Hakka clothing culture. Additionally, it is necessary to guide the public to have a correct understanding of the value and function of Hakka clothing culture, enhancing their awareness of its preservation and inheritance (Huang, 2010).

### 2.3 Legal Policies

The Chinese government, together with local governments, has developed a number of pertinent laws and regulations to preserve and perpetuate the Peitian Hakka clothing tradition. For instance, the People's Republic of China's Law on Intangible Cultural Heritage provides legal preservation for the preservation of Peitian Hakka clothing culture by precisely defining intangible cultural heritage and outlining its guiding principles and protective measures. Furthermore, in an effort to support the preservation and advancement of the Peitian Hakka clothing culture, local governments have implemented a number of targeted initiatives, including the creation of special funds, archives, and databases, as well as public awareness and education campaigns.

To further enhance the popularity and attractiveness of Hakka dresses culture, the Government also promotes Hakka dresses culture as an important cultural tourism resource through tourism promotion and marketing activities. This includes showcasing Hakka costumes at domestic and international tourism fairs, as well as promoting them through online platforms and social media to attract more tourists to experience them. At the same time, the government supports local tourism operators to develop tourism products and routes related to Hakka dresses culture, such as specialty tourism commodities, theme hotels and bed and breakfasts, as a way to increase the added value and depth of tourism.

In addition, the government encourages and supports academic research and cultural exchange activities, using Hakka dresses culture as a link to promote cultural exchanges and co-operation between different regions and countries. Through these initiatives, the government not only protects and passes on the intangible cultural heritage of Hakka costumes, but also transforms it into an important force for promoting local economic development and cultural exchanges.



## 2.4 Theory Used

### 2.4.1 Structural Functional Theory

Structural Functional Theory, developed by sociologist Talcott Parsons in the mid-20th century, particularly around the 1950s, posits that society is a complex system composed of various parts, each with its own function that contributes to the stability and equilibrium of the whole. Parsons (1951) argued that social structures such as institutions, norms, and traditions are essential for the functioning and survival of society (Garner, 2019). The theory emphasizes that each element of society serves a function that maintains social stability, with disruptions in one part prompting adjustments in others to restore balance. Central to this theory is the concept of value consensus, where shared values and norms ensure social cohesion by having members adhere to common rules and expectations.

Applying Structural Functional Theory to Hakka dress culture, we see how traditional clothing functions within Hakka society to promote social stability and cohesion. Hakka dress culture reinforces cultural identity and belonging, distinguishing the Hakka people from other ethnic groups and fostering pride and continuity. The dress codes and customs associated with Hakka clothing reflect and reinforce social norms and values, such as respect and dignity during important events. By passing down traditional clothing styles and cultural knowledge from one generation to the next, Hakka dress culture ensures intergenerational continuity and societal stability (Sari et al., 2019). Additionally, Hakka dress culture adapts to modern influences and globalization while maintaining core traditional elements, ensuring its relevance and functionality in contemporary society (Rohati et al., 2021). Through the lens of Structural Functional Theory, we understand how these cultural practices support the stability and cohesion of the Hakka way of life amidst changing external conditions (Anggraeni & Mubarak, 2023).

### 2.4.2 Diffusionism Theory

Diffusionism Theory, most notably associated with the anthropologist Edward Burnett Tylor in the late 19th century, posits that cultural artifacts, ideas, and technologies spread from one central point or a few key points to other cultures and societies. Tylor, in his works during the 1870s, emphasized that the dissemination of cultural traits and innovations occurred through direct contact, migration, trade, and

other forms of interaction (Hornor, 2022) The theory suggests that most cultural developments are not unique to one society but are borrowed and adapted from other cultures, leading to similarities across different societies.

In applying Diffusionism Theory to cultural studies, one can understand how cultural practices and innovations are shared and integrated across societies. This theory focuses on the mechanisms of cultural change and the spread of cultural elements from more advanced societies to less advanced ones. It also examines how the recipients of these cultural traits adapt and modify them to fit their own social and environmental contexts (Larsen, 2023) This approach highlights the interconnectedness of human cultures and the importance of intercultural exchange in the development of societies.

Applying Diffusionism Theory to Hakka dress culture, we can trace how elements of Hakka clothing have spread and evolved through interaction with other cultures. The Hakka people, originally from the Central Plains of China, migrated to southern regions such as Fujian, Guangdong, and Jiangxi. During these migrations, they brought with them traditional clothing styles, which were then influenced by the local cultures they encountered (Paul & Mukhopadhyay, 2023) This resulted in a unique blend of Central Plains and southern Chinese dress elements, reflecting the dynamic process of cultural diffusion.

For example, the integration of bright colors and intricate embroidery in Hakka dresses can be seen as a result of this cultural exchange. The adoption and adaptation of these elements demonstrate how Hakka dress culture has evolved while maintaining its core identity. Additionally, modern influences and globalization have further impacted Hakka dress culture, leading to new forms and designs that resonate with contemporary fashion while preserving traditional motifs (Zhang et al., 2023). This continuous process of borrowing and adapting illustrates the principles of Diffusionism Theory in action, showing how Hakka dress culture remains vibrant and relevant in a changing world.

#### 2.4.3 Symbolic Interactionism Theory

Symbolic Interactionism Theory, initially developed by sociologist George Herbert Mead in the early 20th century and further elaborated by his student Herbert Blumer in 1937, posits that people develop and rely upon the symbolic meanings they

derive from social interaction. According to Mead and Blumer, individuals act based on the meaning's things have for them, and these meanings are derived from social interaction and modified through interpretation (Asimakopoulos, 2022) The main components of Symbolic Interactionism Theory include symbols and meaning, social interaction, and self-concept. Symbols and meanings are central to the theory, suggesting that human beings act toward things based on the meanings those things have for them, which are derived from social interaction. Social interaction is the source of these symbolic meanings, where people learn and internalize the symbols that guide their behavior and interactions with others (Hasim et al., 2023) The self is seen as a social product formed through interaction with others, where individuals develop their identities by interpreting how others perceive them, known as the "looking-glass self" (Widiarti et al., 2023a)

Applying Symbolic Interactionism Theory to Hakka dress culture, we can understand how traditional clothing functions as a significant symbol within Hakka society. Hakka dress culture, with its specific styles, colors, and patterns, serves as a medium through which individuals and groups express their cultural identity and social norms. For instance, traditional Hakka attire not only distinguishes the Hakka people from other ethnic groups but also conveys important cultural values and social roles (Muhammad Iqbal Alif Oktrianda et al., 2022a) The dress codes and customs associated with Hakka clothing reflect and reinforce social norms and values. For example, ceremonial clothing worn during important events symbolizes respect, dignity, and adherence to cultural traditions. This continuous process of interpretation and adaptation ensures that Hakka dress culture remains relevant and functional in contemporary society (Mulyadi et al., 2023).

By passing down traditional clothing styles and cultural knowledge from one generation to the next, Hakka dress culture ensures the continuity of social norms and cultural identity within the community. Additionally, as Hakka dress culture adapts to modern influences and globalization, it maintains core traditional elements, ensuring its relevance and functionality in contemporary society. Through the lens of Symbolic Interactionism Theory, we see how these cultural practices support the stability and cohesion of the Hakka way of life amidst changing external conditions (Athoillah, 2023) This theory provides valuable insights into the dynamic and evolving nature of

Hakka dress culture, highlighting the importance of social interaction and symbolic meanings in preserving and transmitting cultural heritage.

#### 2.4.4 Theory of Cultural Ecology

The theory of Cultural Ecology, first proposed by anthropologist Julian Steward in the mid-20th century, emphasizes the relationship between culture and the physical environment. Steward's seminal work "Theory of Culture Change: The Methodology of Multilinear Evolution" (1955) introduced the idea that human cultures evolve in response to their environmental contexts (Duong, 2022). This theory posits that cultural practices, beliefs, and social structures are shaped by the ecological conditions in which a society exists. Key components of Cultural Ecology include environmental adaptation, where cultures develop strategies to thrive in specific environments; the concept of cultural core, which encompasses practices directly related to subsistence and production; and multilinear evolution, which acknowledges diverse paths of cultural development depending on environmental and historical contexts (Ji-ping, H., & Sijun, 2019).

Applying the Theory of Cultural Ecology to Hakka dress culture, we can analyze how the traditional clothing practices of the Hakka people have been influenced by their environment. The Hakka people, traditionally residing in mountainous regions of southern China, developed clothing that was practical and suited to their agrarian lifestyle. The materials used, styles adopted, and the functionality of the clothing were all adaptations to the local ecological conditions (Zhou et al., 2023). For instance, the use of durable fabrics and simple, loose-fitting designs in Hakka attire can be seen as adaptations to labor-intensive agricultural work and the humid subtropical climate. Intricate embroidery and vibrant colors in Hakka dress may also reflect the cultural significance of local flora and fauna and socio-cultural interactions with neighboring ethnic groups (Chaparro González, 2020).

Through the lens of Cultural Ecology, we understand the complex interplay between the Hakka people and their environment, which has shaped their distinctive dress culture. This approach highlights the importance of considering ecological factors in the study of cultural traditions and provides a framework for exploring how traditional practices can be adapted and sustained in the face of modern environmental and social challenges. By examining these interactions, we can see how Hakka dress

culture maintains its core identity while evolving through environmental and social changes, ensuring its relevance and continuity in contemporary society (L, 2020)(Garner, 2019)

#### 2.4.5 Cultural Semiotics Theory

The theory of cultural semiotics is also an important component. Cultural semiotics is a theory that studies cultural symbols and their meaning generation, dissemination and acceptance, and it focuses on the important role of symbols in cultural dissemination, communication and understanding. The theory of cultural semiotics also has important application value in the preservation and inheritance of Hakka dresses culture (H. H. Zhang, 2011)

As an important symbol of Hakka culture, Hakka costumes carry the historical, cultural, social and aesthetic concepts of Hakka people. By studying the styling and decoration of Hakka costumes, we can better understand the connotations and characteristics of Hakka culture, thus providing symbolism for us to better protect and pass on Hakka cultural costumes. Secondly, this research takes "cultural semiotics" as the theoretical basis and provides new ideas for the preservation and inheritance of Hakka clothing culture. The design and production of Hakka garments, including the selection, combination and expression of symbols, are the identification and expression of Hakka people's own culture. By recognizing the mechanism of the production and transmission of Hakka clothing cultural symbols, it will help to provide an in-depth understanding and inheritance, as well as a symbolic meaning for its innovation and development. At the same time, this study will also provide certain policy support and funding basis for the preservation and inheritance of Hakka clothing culture. The government and cultural departments should formulate corresponding policies and plans to increase support and investment in the preservation, inheritance and innovation of Hakka clothing culture in order to promote the sustainable development of Hakka clothing culture. At the same time, strengthening the research and exchange of these cultural symbols is of great significance in promoting the diversity and progress of Chinese culture (Shang, 2017)



## 2.5 Location-related Data

Peitian village is located in the southeastern part of Liancheng County, Longyan City, Fujian Province, and is one of the important birthplaces of Hakka culture. The geographical area of the village is about 30 square kilometres, with a resident population of about 5,000, most of whom are middle-aged and elderly, with a more serious loss of younger people. The village's main industry is agriculture, with the cultivation of rice, tea and fruits. In recent years, with the development of tourism, Peitian Village has gradually become a window for tourists to learn about the Hakka culture, and the rise of the tourism industry has provided a new option for local economic development.

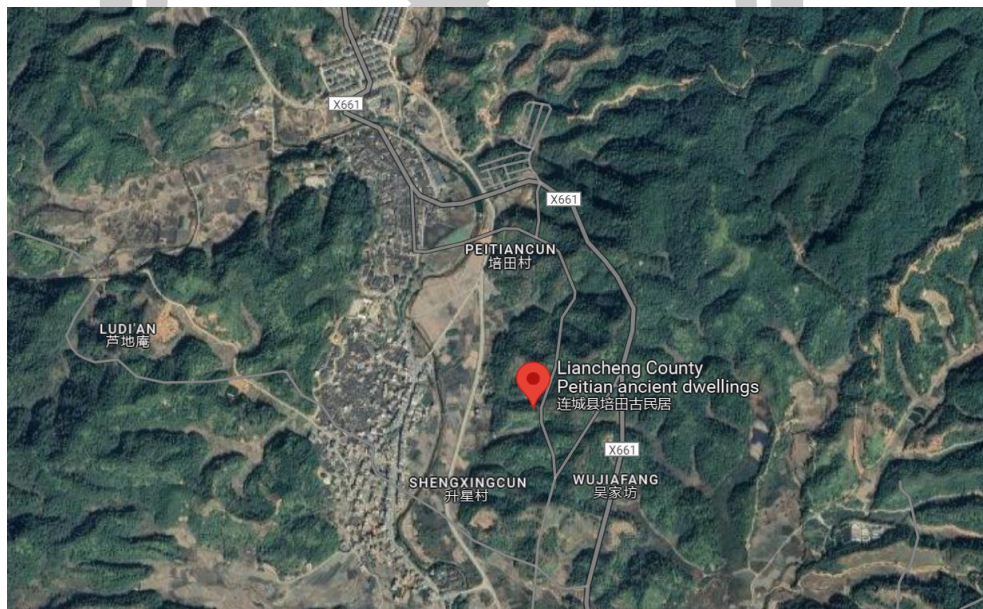


Figure 5 Map of Peitian Village

Source: China map on Baidu website (2024)

Ceremonial clothing is an important aspect of Hakka culture, used during grand celebrations and religious ceremonies. These garments are concerned with etiquette and standards, featuring solemn and dignified patterns. For example, men's formal attire, such as long shirts and lab coats, symbolize power and dignity, while women's solemn and elegant cheongsams or long coats show respect for others' etiquette. The colors and patterns on these costumes have special symbols in ceremonies, such as the joyful red for celebrations and white for funeral ceremonies. These ceremonial



garments are not only integral to social activities but also symbolize cultural identity (Murti & Triyanto, 2018)

Hakka folklore varies over time, leading to differences in dresses for specific occasions. Festival clothes are often brightly colored with flamboyant patterns for celebrations or major events. Wedding attire is opulent and solemn, with brides wearing big red wedding dresses embroidered with dragon and phoenix motifs, symbolizing good luck and happiness. In contrast, ceremonial dresses are usually plain and clean, reflecting respect and solemnity. These traditional garments embody the Hakka people's habits, aesthetic ideas, and outlook on life and living (Bezuhla, 2022)

The traditional ceremonies and festivals of Hakka culture are an important part of its cultural heritage, reflecting the rich cultural values and social cohesion of the Hakka people. Traditional rituals such as ancestor worship, rites of passage, and religious ceremonies not only reflect the beliefs and values of the Hakka people but also strengthen family and social ties. For example, the sweeping of graves and offerings during the Ching Ming Festival, the multi-stage celebration of marriage ceremonies, and the respectful conduct of funeral ceremonies honor and commemorate the family and community. In addition, traditional festivals such as the Spring Festival, Lantern Festival, Dragon Boat Festival, Mid-Autumn Festival, and Chung Yeung Festival demonstrate the collective spirit and cultural characteristics of the Hakka people through family reunions, banquets, dragon and lion dances, dragon boat races, and the eating of rice dumplings and moon cakes. These customs not only preserve the Hakka cultural identity but also promote community cohesion and cultural heritage (Sheehan, 2021)

However, due to an aging population and loss of youth, the maintenance and transmission of the Peitian Hakka dresses culture face enormous obstacles. To address these issues, the People's Republic of China and its local governments have enacted a series of relevant laws and regulations, such as the Intangible Cultural Heritage Law, which provides legal preservation for the preservation of Hakka dresses culture. At the same time, Peitian Village has made some progress in the field of research, such as in-depth studies on the production process of Hakka costumes, material research, and

cultural inheritance, which have provided a scientific basis for the preservation and inheritance of Hakka cultural costumes (Blyzniuk & Vakulenko, 2020)

By analyzing the geographic data, demographic structure and economic situation as well as the traditional customs of Peitian Village, we can better understand the existing problems and difficulties and lay a scientific foundation for the protection of the connected cultural treasures. Therefore, it is crucial to protect and pass on the Peitian Hakka dress culture, and we must act decisively to revitalize this ancient custom in the contemporary society through education and popularization, cultural activities, tourism promotion and other means, while injecting new vitality into the sustainable development of Peitian Village.

## **2.6 Related of Research**

### **2.6.1 Structural Functional Theory**

Recent studies have applied Structural Functional Theory in various contexts to understand social phenomena. For example, Rohati, Anshori, and Hazin (2021) used the theory to examine online learning during the Covid-19 pandemic, focusing on adaptation, goal attainment, integration, and latency in educational processes to maintain cultural patterns (Rohati et al., 2021). Another study by Anggraeni and Mubarak (2023) explored the roles of working wives in Temanggung Regency, demonstrating how they balance household responsibilities and economic challenges through a combination of Islamic law and structural functionalism (Anggraeni & Mubarak, 2023).

Furthermore, Sari, Rusnaini, and Rejekiningsih (2019) applied Structural Functional Theory to analyze the Interfaith and Antirelief Communities of Pantura (TALI AKRAP) in Central Java. Their study highlighted how interfaith dialogue promotes harmonious relationships by ensuring the functions of adaptation, goal attention, integration, and pattern maintenance are met (Sari et al., 2019). This research underscores the theory's applicability in diverse settings, demonstrating its utility in understanding how different social structures contribute to overall societal stability.

### 2.6.2 Diffusionism Theory

Recent applications of Diffusionism Theory have provided insights into various contemporary phenomena. For example, Larsen (2023) applied diffusion theory to analyze the roles of China and the EU in the global proliferation of green finance policies. The study highlighted how different political economy traits shape the origins and diffusion of policy norms, with China employing top-down approaches and the EU using bottom-up strategies (Larsen, 2023). Similarly, Frei-Landau, Muchnik-Rozanov, and Avidov-Ungar (2022) utilized Rogers' Diffusion of Innovation Theory to conceptualize the adoption process of mobile learning in teacher education during the COVID-19 era, providing theoretical insights into the adoption under crisis conditions (Frei-Landau et al., 2022).

Furthermore, Diffusionism Theory has been applied in technology and innovation studies. For instance, Zhang et al. (2023) explored the application of diffusion theory in fine-tuning processes for pre-trained language models, aiding in the detection and purification of potentially biased dimensions caused by backdoor or bias injection (Zhang et al., 2023). Another study by Menzli et al. (2022) investigated the adoption of Open Educational Resources (OER) in higher education using Rogers' Diffusion of Innovation Theory, revealing the positive impact of relative advantage, observability, and complexity on faculty adoption (Menzli et al., 2022).

### 2.6.3 Symbolic Interactionism Theory

Recent applications of Symbolic Interactionism Theory have provided insights into various contemporary phenomena. For instance, Widiarti, P., and Genoveva (2023) examined how Jakarta's youth fulfill their self-actualization needs by imitating Korean popular culture fashion and lifestyle, using these symbols to express their self-concept (Widiarti et al., 2023). Another study by Mulyadi, Mubarak, and Triyono (2023) analyzed how new students engage with verbal and non-verbal symbols in virtual classes, leading to personal reflection on their self through interactions in different phases like text conversations and video conferences (Mulyadi et al., 2023).

Moreover, Symbolic Interactionism Theory has been utilized to explore cultural identity and social interactions within various communities. For example, Oktrianda, Putri, and Srisadono (2022) applied the theory to understand how the gay community in Jakarta uses symbolic communication for self-representation through non-verbal

cues like slang language, body gestures, accessories, colors, and clothing models (Muhammad Iqbal Alif Oktrianda et al., 2022b) Additionally, Hasim et al. (2023) demonstrated how the theory can be effectively applied to study human groups, community life, and social interactions within vernacular cultural landscapes, revealing the relationships between intangible symbols and tangible aspects like space and buildings (Hasim et al., 2023)

#### 2.6.4 Cultural Ecology Theory

Recent applications of Cultural Ecology Theory provide insights into various contemporary issues. Zhou et al. (2023) explored the inheritance and innovation of pottery sculpture techniques in Shiwan, China, revealing how cultural practices are shaped by and adapt to environmental conditions (Zhou et al., 2023). Additionally, González (2020) examined the bio-physical and socio-historical dynamism of cultural landscapes in Hangzhou, demonstrating the interplay between environmental and cultural factors in shaping cultural heritage (Chaparro González, 2020) These studies illustrate how cultural practices and heritage are influenced by and adapt to their ecological settings.

The application of Cultural Ecology Theory to Hakka dress culture reveals how traditional clothing practices have been influenced by their environment. The Hakka people, traditionally residing in mountainous regions of southern China, developed clothing that was practical and suited to their agrarian lifestyle. The materials used, styles adopted, and functionality of the clothing were all adaptations to the local ecological conditions (L, 2020) Through this lens, we can understand the complex interplay between the Hakka people and their environment, highlighting the importance of ecological factors in the study of cultural traditions and providing a framework for exploring how traditional practices can be adapted and sustained in the face of modern challenges.

#### 2.6.5 Cultural Semiotics Theory

The study of cultural symbols and the creation, transmission, and acceptance of their meaning is known as cultural semiotics. This theory offers symbols that can help us better preserve and transmit Hakka cultural costumes, which can be used to the preservation and inheritance of Hakka garment culture.

Zhou et al. (2023) applied semiotic theory in the context of feminist theory to analyses the portrayal of women in film and television dramas, revealing how symbols reinforce gender stereotypes and patriarchal norms (Zhou et al., 2023).

Lozynskyi's (2020) study points out that landscapes carry semantic loads beyond their physical dimensions and as semiotic systems can be interpreted as texts (Lozynskyi, 2020).

Combining psychoanalysis and semiotics, Gu (2023) proposes a theory of cultural criticism that explores how culture and the unconscious interact to form concepts (Gu, 2023)

These latest studies provide a solid theoretical foundation and methodological guidance for this research. These studies not only deepen our understanding of cultural symbolism and identity, but also provide us with interdisciplinary perspectives and innovative approaches to meet the challenges of preserving and disseminating traditional culture in modern society. In this study, we will draw on the results of these cutting-edge studies to further explore the cultural symbols and identity mechanisms of Hakka dress culture in the light of the specificities of Hakka dress culture, and to propose practical strategies for its preservation and transmission. These endeavors aim to contribute to the sustainable development of Hakka culture and provide new ideas and references for research in related fields.

#### 2.6.6 Historical of Cultural

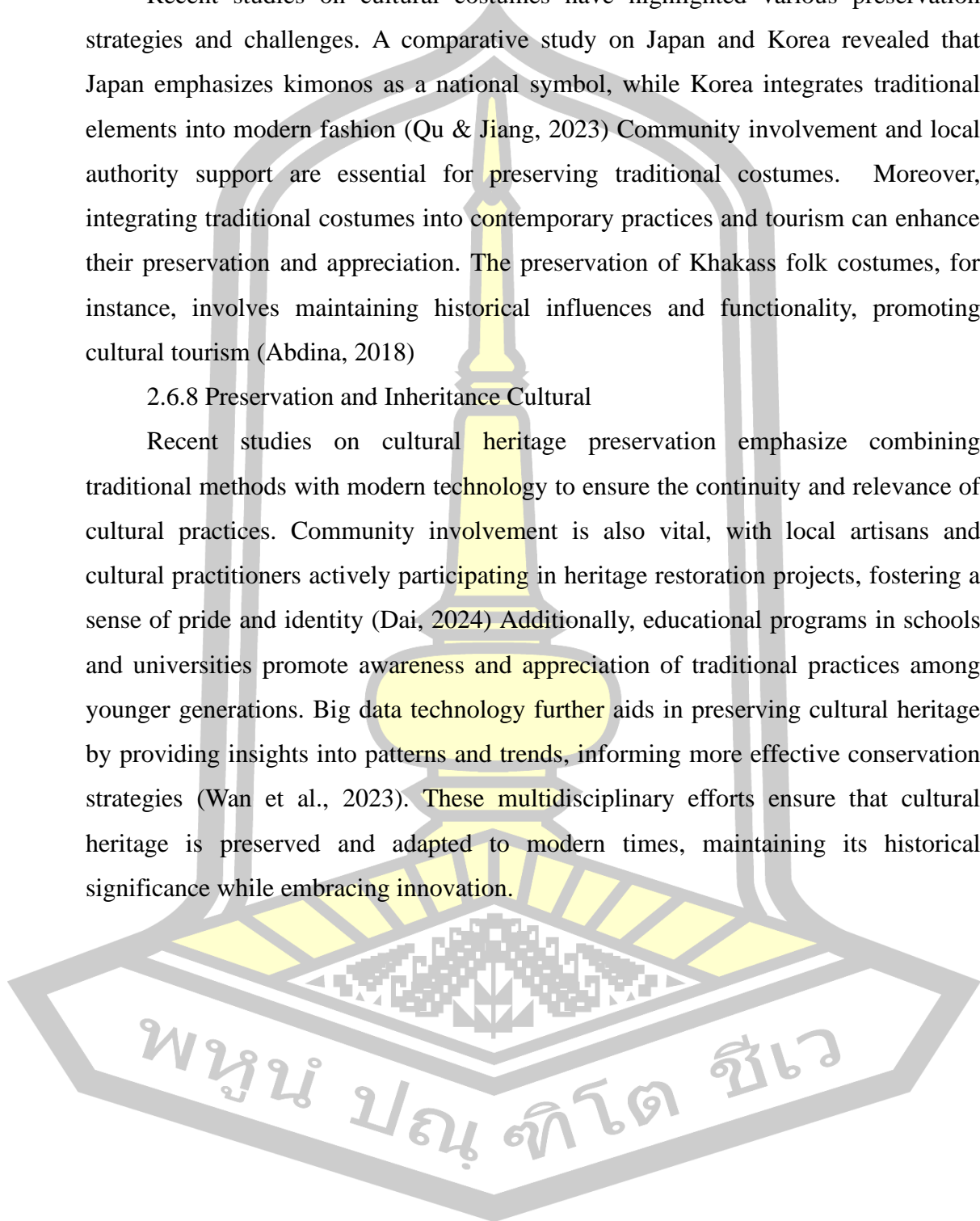
In recent years, research through historical of cultural has revealed differences in conservation strategies and approaches in different regions. Studies have shown that Europe and China have emphasized the importance of capacity building, financial mechanisms and community resilience in the conservation of cultural heritage in historic villages. These studies provide valuable insights into global cultural conservation efforts, demonstrating the diversity of approaches and challenges that different cultures face in preserving their heritage (Mu & Aimar, 2022) Through these studies, we can better understand the importance of cultural history in heritage conservation and provide theoretical support and practical guidance for developing more effective conservation strategies.

### 2.6.7 Cultural Costumes

Recent studies on cultural costumes have highlighted various preservation strategies and challenges. A comparative study on Japan and Korea revealed that Japan emphasizes kimonos as a national symbol, while Korea integrates traditional elements into modern fashion (Qu & Jiang, 2023). Community involvement and local authority support are essential for preserving traditional costumes. Moreover, integrating traditional costumes into contemporary practices and tourism can enhance their preservation and appreciation. The preservation of Khakass folk costumes, for instance, involves maintaining historical influences and functionality, promoting cultural tourism (Abdina, 2018).

### 2.6.8 Preservation and Inheritance Cultural

Recent studies on cultural heritage preservation emphasize combining traditional methods with modern technology to ensure the continuity and relevance of cultural practices. Community involvement is also vital, with local artisans and cultural practitioners actively participating in heritage restoration projects, fostering a sense of pride and identity (Dai, 2024). Additionally, educational programs in schools and universities promote awareness and appreciation of traditional practices among younger generations. Big data technology further aids in preserving cultural heritage by providing insights into patterns and trends, informing more effective conservation strategies (Wan et al., 2023). These multidisciplinary efforts ensure that cultural heritage is preserved and adapted to modern times, maintaining its historical significance while embracing innovation.





## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This research uses qualitative research methodology to study the costume culture of the Hakka Peitian ethnic group. This chapter introduces the research methodology used in this research, which consists of two main parts. The first part is the research scope, which includes research content, research methods, study period, study area, population and sample. The second part is research administration, which includes research instruments, data collection, data process and analysis, and data process and analysis. the following information is included:

#### **3.1 Scope of research**

- 3.1.1 Research Content
- 3.1.2 Research Methods
- 3.1.3 Research Period
- 3.1.4 Research Area
- 3.1.5 Population and Sample

#### **3.2 Research Administration**

- 3.2.1 Research Tools
- 3.2.2 Data Collection
- 3.2.3 Data Process and Analysis
- 3.2.4 Preservation of Research Results

The details of each topic are explained as follows:

#### **3.1 Scope of Research**

##### **3.1.1 Research Content**

This research focuses on the preservation and inheritance of Hakka dresses culture in Peitian, China. The specific content mainly includes three parts:

- 1) To study the historical background and connotation of Peitian Hakka cultural costumes.
- 2) To study the current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture.

3) To study preservation and inheritance of Hakka cultural costumes in Peitian, Liancheng, China.

### 3.1.2 Research Methods

In this research, we will use a variety of research methods to explore the preservation and development of traditional dress in Peitian. These methods will help us understand, analyses and explain the integration process and its impact on cultural diversity and social identity.

#### Research Design:

An in-depth exploratory research design has been adopted in order to examine the development potential of Peitian cultural dress from multiple perspectives. An in-depth exploratory study will help us to reveal the uniqueness and cultural connotations of Peitian cultural dress.

#### Data Collection Methods:

##### Basic Survey

The basic survey mainly collects the current situation and distribution of Hakka costumes in Peitian Village through on-site observation and questionnaire survey. The survey includes the types of Hakka costumes, production techniques, occasions of use and their application in modern life. Members of the research team visited various villages and families in Peitian Village to record the actual status of Hakka costumes in detail by taking photos and recording notes. In addition, questionnaires were designed and distributed to investigate the local residents' knowledge and attitudes towards Hakka dress culture.

##### Interview

We plan to conduct semi-structured interviews with local costume sellers, costume craftsmen and folk culture experts. These interviews will help us to understand the actual experiences, perspectives, and challenges facing the future development of Peitian costume culture. We will record and analyses the interviews.

##### Observation

Through observation and analysis, we will observe and record the sale of garments in different shops and the frequency of wearing in areas where ethnic dress is concentrated. This will help us to understand the current situation of clothing in Pei County.

### Group discussions

Group discussion, as another key method of data collection, aims to brainstorm and obtain diverse perspectives. Participants included Hakka dress inheritors, cultural research scholars, local government officials and ordinary residents, with 5-8 people in each group. Discussion topics covered the history, current situation, inheritance and preservation of Hakka costumes. Members of the research team acted as facilitators, recording the discussions and conducting classification and in-depth analyses, extracting key ideas and themes, comparing them with the results of literature studies and other data collection methods, and synthesizing the research conclusions. In this way, the research team obtained rich qualitative data, which provides an important basis for the inheritance and preservation of Hakka dress culture.

### Data Analysis Methods:

**Qualitative Data Analysis** For qualitative data collected from interviews and observations, content analysis will be used. This includes data coding, categorization and pattern recognition to reveal commonalities and trends.

Words, sounds, pictures and other data are collected through observations, interviews and case studies to explain the internal relationships and meanings between phenomena. The specific steps of this research are as follows:

First, collect data and literature to analyses the history and development of Peitian Hakka dress culture.

Second, to understand the current situation of Peitian Hakka dress culture through basic survey.

Third, to understand the current situation of the preservation and inheritance of Hakka dress culture through interviews.

Fourthly, to summarize the collected data and organize group discussions to propose new ideas for the preservation and inheritance of Peitian Hakka dress culture.

In order to gain an in-depth understanding of the current situation of Peitian costumes, several case areas were selected for detailed study. These cases cover different geographical, cultural and social backgrounds in order to gain a comprehensive understanding.

### 3.1.3 Research Period

#### First month:

Refine the research plan and methodology. Define the research problem and develop a detailed research plan and methodology. Literature review. Collect relevant literature, start the literature review and develop the theoretical framework of the study.

#### Second month:

Continue the literature review. Study the literature in depth and clarify the theoretical basis of the study. As well as methodological details and tool preparation. Determine data collection methods and tools and prepare questionnaires or interview outlines.

#### Third month:

Select case study area. Selection of the case study area, including identifying the location and contacting relevant people. Data Collection. Begin semi-structured interviews and cultural analysis to collect case study data.

#### Month 4:

Continue data collection. Conduct interviews and observations to ensure detailed data is obtained. Collate data and conduct preliminary analyses. Collate data collected and conduct preliminary analyses.

#### Month Five:

Further analyses data and organize group discussions. In-depth analysis of commonalities and trends in the data. Comment on preliminary results and discussion. Write the preliminary results and discussion section of the study. And methodological and research ethics review. Review research methodology and ethics to ensure consistency and compliance.

#### Sixth month:

Thesis Writing. Writing of the various sections of the research paper including introduction, literature review, research methods, results and discussion. Final review and submission. Conduct final review and proofreading to ensure the quality of the paper and then submit the research thesis.

#### 3.1.4 Research Area

The main area of the study is Peitian Village, Lianchen County, Fujian Province, China, because Peitian Village is an ancient village with a long history, and the focus of this research is Peitian Hakka traditional costumes, so it is very important to take Peitian Village as an important place for this research.

As a researcher of local culture in China, I have been engaged in the study of minority cultures, especially in intangible heritage preservation and research.

The Peitianke family is an ethnic minority in southern China. Most of its population lives in Peitian villages in Fujian. Here a large number of Hakka family culture's most relevant and representative ethnic costumes. Due to the problems of management strategies and publicity strategies, the ethnic characteristics of the Peitian Hakka costumes have been gradually neglected, and the Hakka family's sense of national identity has been the competitiveness of ethnic tourism has also declined. Therefore, how to enhance the sense of national identity, prosperity of Hakka dresses culture, inheritance of Hakka dresses culture, and the sustainable development of the period has become an urgent problem in this research.

#### 3.1.5 Population and Sample

1) The first group (Key Informants): There are 5 persons in total who provide key information on the development of Hakka dresses culture, such as village elders, village chiefs, and government officials. Elders and village chiefs understand the history and cultural connotations of Hakka dresses, while government administrators can provide practical information about the use and preservation of Hakka dresses culture.

2) The second group (Casual Informants): General information providers of Hakka dresses culture, mainly engaged in dresses-related activities, 10 persons planned, such as garment makers, accessory makers, participants in folklore activities, and local villagers.

3) The third group (General Informants): Temporary information providers on Hakka dresses culture, 20 persons are planned, such as tourists, outsiders traveling in the area, visitors, and people who provide the most authentic experience of Hakka dresses and other information.

## 3.2 Research Administration

### 3.2.1 Research Tools

A research instrument is a tool or method used to collect data and gather research information. In order to collect as much data as possible for in-depth analysis, we can use a variety of research tools to collect data from different stakeholders, and find rigorous theoretical and data support for how to better protect and develop Hakka cultural costumes. The following are some of the research tools that can be used in this research:

#### 3.2.1.1 Basic Survey

The basic survey is the first step of this research, aiming to collect basic information about the Hakka dress culture and its current situation. This step was mainly carried out through literature research, questionnaires and data collection in order to lay the foundation for subsequent observations, interviews and group discussions. Through reviewing and analyzing existing academic literature, government reports and relevant books, we learnt about the historical background, developmental status and conservation measures of Hakka dress culture. Literature research not only provides theoretical support, but also helps to identify key issues and potential challenges that need attention in the study. Collect statistical data and field research data related to Hakka dress culture. These data include, but are not limited to, information on dress-making techniques, types of dress, occasions of use, and cultural symbols. By collating and analyzing the data, it is possible to gain a preliminary understanding.

#### 3.2.1.2 Observation

Observation is a method of participating in and observing the behavior and activities of the research subject at the research site. In this research, the researcher observed and recorded the use of Hakka costumes and the way they were passed down by participating in various cultural activities and daily life in Peitian Village. observation helped the researcher obtain real and direct information about the practical application of Hakka costumes in daily life and special ceremonies. In addition, the researcher documented the specific practices of cultural bearers in teaching and promoting traditional costumes through observation.

The specific steps are as follows:



Integration into the local community: the researcher participates in the daily life and cultural activities of Peitian Village, such as festivals and weddings, with minimal interference from outsiders in order to observe the most natural behaviors.

Record observations: During the process of participation, the researcher recorded in detail the observations about the use, production and inheritance of Hakka costumes, especially how the culture bearers teach the younger generation.

Interacting with the observation subjects: While observing, the researcher interacted with local residents and cultural inheritors to obtain additional information and background knowledge.

Analyzing observation data: records from participant observation are systematically collated and analyzed to extract key information relevant to the research questions.

Through participant observation, the researcher was able to gain a deeper understanding of the current state of Hakka culture and dresses in Peitian. This allows for the acquisition of a large amount of first-hand materials, and also improves the reliability and comprehensiveness of the research.

#### 3.2.1.3 Interviews

Interviews are a powerful tool for exploring cultural heritage and preservation. In our study of Hakka dresses culture in Peitian, Liancheng, Fujian, we first identified interviewees, including inheritors, craftspeople, and cultural researchers, with the aim of gaining an in-depth understanding of the culture's connotations, values, and the challenges it faces. We designed an interview outline containing an opening, a thematic exploration, and a conclusion with open-ended questions to guide interviewees to share their perceptions and experiences.

When implementing the interviews, we took audio recordings and notes to ensure the integrity of the information and adjusted the questions to fit the flow of the interview. After the interviews, we collated and content analyzed the data to distil key themes and recommendations, which not only deepened our understanding of Hakka dresses culture, but also provided us with strategies for its preservation and transmission.

Finally, we wrote a report based on the interview data, summarizing the interviewees' perspectives and offering specific recommendations for preservation and

transmission. This report not only provides a reference for our research, but also a guide for future work. Through the interviews, we not only obtained rich qualitative data, but also established a good cooperative relationship with the interviewees, laying a foundation for further research and practice.

#### 3.2.1.4 Group Discussion

The group discussion is the last step of this research, which aims to explore the preservation and inheritance of Hakka dress culture in depth through a focused discussion. Through group discussion, the views and suggestions of different stakeholders can be synthesized, providing an important basis for research conclusions and strategy development. The objectives of the group discussion are: to explore in depth the current situation of Hakka dress culture and the challenges it faces. As well as to analyses the views and suggestions of different stakeholders on the preservation and inheritance of Hakka dress culture, and to find feasible strategies and methods to solve the current problems. Through the group discussion, this research can obtain rich first-hand information and diversified perspectives, further validate and supplement the findings of the previous research, and provide empirical evidence for the development of effective preservation and inheritance strategies.

### 3.2.2 Data Collection

#### 3.2.2.1 Basic Survey

The data collection of the basic survey is a key part of the whole research process, through the systematic and comprehensive collection of data related to Hakka dress culture, it can provide a solid foundation for the subsequent research. Data collection is mainly carried out through literature study and field research. Literature research is the first step of data collection. Through reviewing and analyzing existing academic literature, government reports, historical records and relevant books, we collect information on the historical background, development status and preservation measures related to Hakka dress culture. These documents provide a theoretical basis for understanding the formation and evolution of Hakka dress culture. Specific steps include data search, data screening and data organization, where the screened data are classified and organized to extract important information related to the research questions.

After the data collection was completed, the collected data needed to be systematically organized and classified. Data entry will record and digitize the collected field research data and interview records, data classification will classify and label the data according to the research questions and data types to facilitate the subsequent analysis, and data cleansing will carry out preliminary cleansing of the data to eliminate invalid data and repetitive data to ensure the accuracy and reliability of the data. Through the basic investigation of literature research and field research, we can have a comprehensive understanding of the current situation of Hakka dress culture and the problems it faces, and provide a solid foundation for the subsequent data analysis and research.

#### 3.2.2.2 Observation

Observation obtains real and direct information through the researcher's participation in and observation of the behavior and activities of the research subjects. The researcher observed and recorded the use and inheritance of Hakka costumes through participation in various cultural activities and daily life in Peitian Village. The specific steps of observation include: integrating into the local community, recording the observations, interacting with the observation subjects, and analyzing the observation data.

#### 3.2.2.3 Interview

The interview method obtains detailed background information and personal perspectives through in-depth dialogue with the research subjects. The researcher conducted a number of interviews with residents, cultural inheritors and craftsmen in Peitian Village to collect detailed information about the production process, cultural connotations and conservation status of Hakka cultural costumes. The specific steps of the interviews include: identifying the interviewees, formulating the interview outline, conducting the interviews, and collating and analyzing the interview records.

#### 3.2.2.4 Group Discussion

This research collects data through group discussions, aiming to gain insight into the perceptions and attitudes of different groups towards Hakka dress culture. Participants included Hakka dress inheritors, cultural research scholars, local government officials and ordinary residents, with 5-8 people in each group, and the discussion topics covered the history, current situation, inheritance and preservation of

Hakka dress. Members of the research team acted as facilitators, recording the discussions and conducting classification and in-depth analyses, extracting key ideas and themes, comparing them with the results of literature studies and other data collection methods, and synthesizing the research conclusions. In this way, the research team obtained rich qualitative data, which provides an important basis for the inheritance and preservation of Hakka dress culture.

### 3.2.3 Data Process and Analysis

#### 3.2.3.1 Data Process

In this research, Triangulation (Triangulation) and Comparison (Comparison) were used to process and analyses the collected data. By synthesizing and analyzing different data sources and research methods, a more comprehensive understanding of the research questions can be gained and the reliability and validity of the findings can be improved.

##### Triangulation

Triangulation refers to the verification of the consistency and accuracy of research results through the use of multiple data sources, data collection methods and analysis methods. In this research, multiple methods such as literature research, field research, interviews and observation were combined to ensure the diversity and comprehensiveness of the data. For example, the historical background and development of Hakka dress culture were analyzed through the literature; Interviews were conducted to understand the personal views and experiences of the interviewees; participant observation was used to experience the practical application of Hakka dress culture. The data from these different methods validate each other and enhance the credibility of the research results.

##### Comparison Method

Comparison method refers to analyzing the characteristics and changing trends of the research object by comparing the differences and similarities between different data sets, time periods or research objects. In this research, the trajectory of cultural exchange and social change embodied behind the Hakka dress culture is discovered by comparing different historical periods, regions and groups. For example, by comparing Hakka dresses from different periods and analyzing the changes in their styles, colours and patterns, we reveal the social and cultural changes reflected in

these changes; by comparing Hakka dresses from different regions, we discover the differences and commonalities in the preservation of the traditional culture in each region; and by comparing the identity of Hakka dress culture among different age groups and social roles, we analyse the main factors affecting the cultural identity.

Data collection related to research objective 1

Data source: data mainly from interviews and observation.

Historical background: Through interviews with Peitian village residents and cultural inheritors, the researcher obtained detailed information about the historical origins, evolutionary process, and cultural background of Hakka costumes.

Cultural connotations: During the interviews, the researcher learned about the cultural symbolism of Hakka dresses designs, craftsmanship, colors and patterns, as well as the use of these dresses in different social and cultural contexts.

Data collection related to research objective 2

Data sources: data mainly from interviews and observation.

Current state of conservation: In the interviews, the researcher gathered information on current conservation measures and policy support, including the roles and functions of cultural heritage conservation institutions.

Problems faced: The interviews and observations revealed the impact of modernization and globalization on Hakka costumes, the lack of awareness and interest in traditional culture among the younger generation, and the shortage of funds and resources for conservation.

Data collection related to research objective 3

Data source: data mainly from interviews, observation.

Preservation and inheritance strategies: In the interviews, residents and culture bearers put forward specific suggestions on the preservation and inheritance of Hakka costumes, and the actual preservation and inheritance activities were recorded in the observation.

### 3.2.3.2 Analysis

Following data collection, all data were systematically collated and analyzed by the researcher. All interviews were audio-recorded and textually transcribed at the end of the interviews, and the transcribed textual material was carefully proofread for accuracy. Each interview transcript was labelled and categorized, initially organized

according to the themes of the interview outline. Notes taken during participant observation were systematically organized to categories and summarize observed phenomena, and each observation record was described in detail to ensure that all details were recorded in full. During the analysis process, in order to understand and interpret the data more fully, the researcher used a comparative analysis approach. This approach was not limited to identifying and analyzing separate themes and patterns, but also included comparing similarities and differences across interview subjects and observation situations. The details are as follows:

Internal comparison:

Compare the different views and attitudes of different interview subjects (e.g., residents, culture bearers, craftspeople) on the same issues and analyses the reasons and motives behind them.

Compare the responses of the same interviewees in different contexts to understand the consistency and changes in their views.

External comparison:

Compare the results of the study on Peitian Hakka dresses with similar studies in other regions to identify the uniqueness and universality of Peitian Hakka dresses.

Compare and contrast the effects of modernization and globalization on different traditional cultures and analyses their specific impact on the preservation and transmission of Hakka dresses.

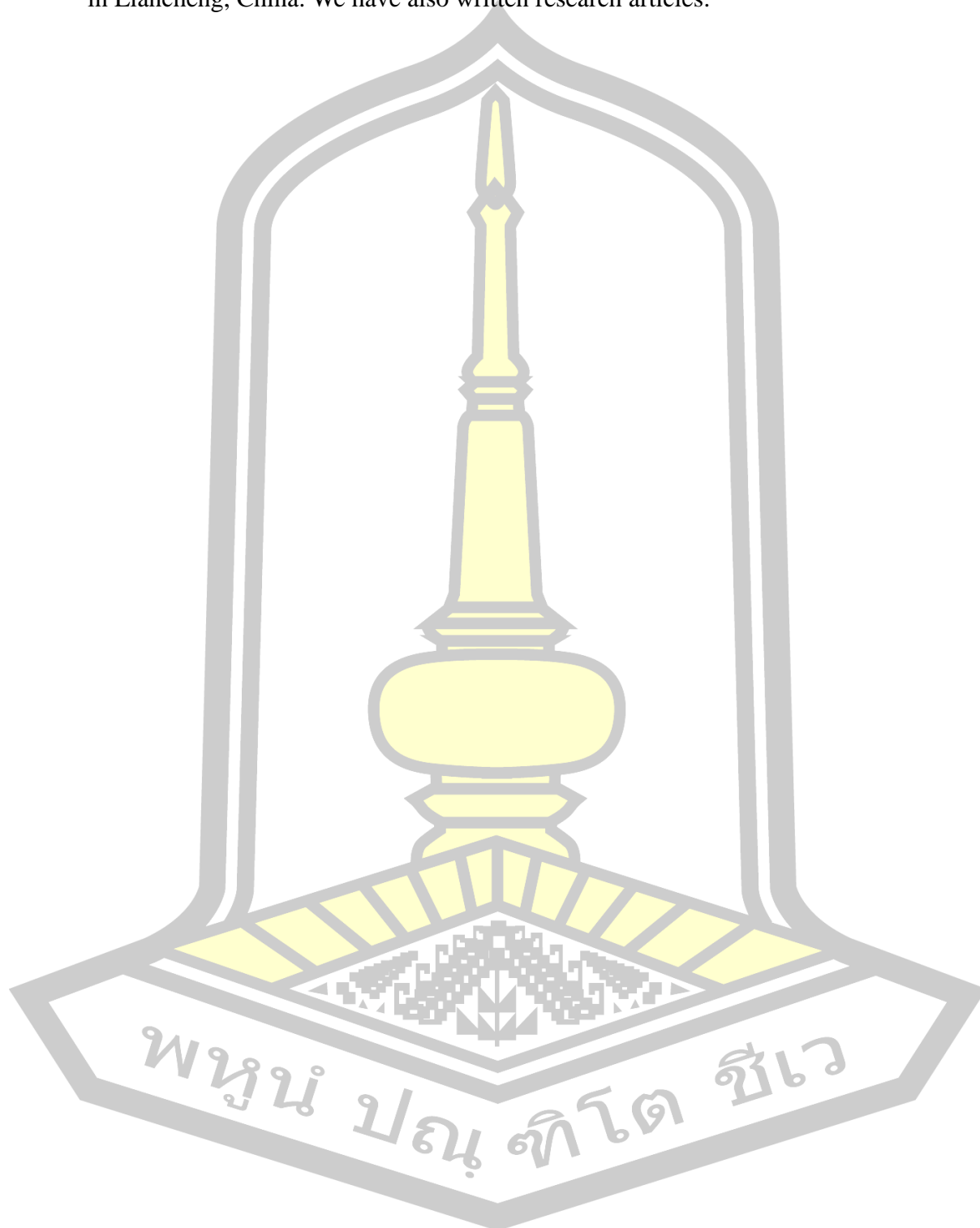
Through the comparative analysis, the researcher was able to gain a more comprehensive understanding of the historical background, cultural connotations, current conservation status, and the main problems faced by the Hakka costumes in Peitian. This approach not only reveals the major patterns and relationships in the data, but also provides a deeper level of understanding that helps the researcher to propose more targeted conservation and transmission strategies.

#### 3.2.4 Preservation of Research Results

We write Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China to get a thesis to study the Historical background and Connotation of Peitian Hakka cultural costumes.



And to study the preservation and inheritance of Peitian Hakka dresses culture in Liancheng, China. We have also written research articles.



## **CHAPTER IV**

### **RESEARCH RESULTS**

This chapter presents the results of research on the preservation and transmission of Hakka cultural costumes in Peitian, Liancheng, China. The research results are organized according to the three main parts of the study. The first part understands the historical background and connotation of Hakka costumes. The second part describes the current situation and problems in the protection and development of Hakka dress culture. The third part is about the innovative research and new findings on the protection and inheritance of Peitian Hakka dress culture.

4.1 The historical background of Peitian Hakka cultural costumes.

4.2 The current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture.

4.3 Preservation and inheritance of Hakka cultural costumes in Peitian, Liancheng, China.

4.4 Conclusion

#### **4.1 The historical background of Peitian Hakka cultural costumes**

In order to achieve research objective 1: To study the historical background of Peitian Hakka cultural costumes. we collected a large amount of data through documentary research and interviews, which explained to us the historical background and cultural connotations of the Hakka. The details are as follows:

##### **Historical Overview of Peitian Village**

Peitian Village in Fujian Province, located on the western side of the province, is not only known for its long history and deep agricultural traditions, but also for its rich Hakka dresses culture. The name Peitian Village is officially due to its vast farmland and farming history, which aptly reflects the main economic activities and lifestyle of its inhabitants.

Tracing the history of Peitian Village back thousands of years, archaeologists have found that early Peitian Village residents made their living by growing rice and other crops. It was these early agricultural activities that laid the foundation for the

development of Peitian Village as an important agricultural center in Fujian Province. Over time, the village grew into a thriving community, especially during the Ming and Qing dynasties, when both the population and the size of the village reached a historical peak and became a center of commercial and cultural exchange.



Figure 6 Full View of Peitian Village

Source: Wenhua Chen (2024)

With continuous development, Peitian Village has not only made remarkable economic progress, but also made important cultural and social achievements. In particular, the Hakka dresses culture has become an important part of Peitian culture. Most of Peitian Village is made up of Hakka people, who, as an important ethnic group in China, have a unique dresses tradition. Their ethnic costumes are a household name for their exquisite craftsmanship, unique designs and rich cultural connotations. In Peitian Village, this traditional Hakka costume has been widely inherited and carried forward, becoming an important symbol of the village culture. Peitian Village has undergone a number of important social and political changes in its recent history. After the establishment of the People's Republic of China, a series of social changes such as land reform and collectivization of agriculture were carried out in the countryside, which profoundly affected the development of the rural economy and society. To this day, Peitian Village still retains its own unique historical and humanistic features, including a strong Hakka clothing culture. The village's ancient buildings, customs and habits, and local culture all highlight its long history. At the same time, the village is also constantly adapting to the changes of the times, and seeks to preserve the unique regional characteristics and living style of the village by means of developing rural tourism and preserving cultural heritage. Through further data collection, interviews, etc. in our research.

Through an interview with Wu Meixi (Wu Meixi,7/6/2024, Interview by Wenhua Chen), the vice president of the Peitian Ancient Village Conservation and Development Research Association, who was born in 1944, we found that Peitian Village in Fujian is a community with a long history, with its origins dating back to ancient times. Initially, Peitian Village was a predominantly agrarian society where residents led a simple life, relying mainly on farming and breeding for their livelihood. During the Ming and Qing dynasties, Peitian Village gradually developed into a bustling centre of commerce and cultural exchange. Over time, although Peitian Village has remained a rural community, its landscape has changed dramatically, especially with the development of tourism, making it a very different place from what it used to be. Today, Peitian Village has not only retained its agricultural traditions, but has also introduced new economic activities, especially tourism. On weekends and days off, many tourists come to experience the unique history and culture of this village. The rich historical and cultural heritage of Peitian Village is one of the most important factors attracting tourists, especially the traditional Hakka costumes, which are not only the costumes themselves, but also the carriers of Hakka culture and history. These costumes are not only beautiful in appearance, but also contain deep cultural significance, which enables tourists to feel the deep cultural heritage of Peitian Village while enjoying them, thus making the history and culture of this village more vivid and attractive. (Wu Meixi,7/6/2024, Interview by Wenhua Chen)

The content of the interviews with the elderly made it clear that Peitian Village has a long history and a rich cultural heritage, especially the Hakka dress culture. In the future, Peitian Village will continue the pace of history and adapt and respond to socio-economic challenges in new ways. The village's history and cultural heritage, including its rich Hakka dress culture, will continue to provide inspiration and impetus for the development of its community, and will continue to serve as an important window for outsiders to understand and study China's rural society.

#### 4.1.1 Origins and Evolution

The origins of Hakka costumes can be traced back to the Southern Song Dynasty when the Hakka people began to settle in the Peitian area. As they migrated from the Central Plains to southern China, they brought with them traditional Han

Chinese clothing styles, which gradually evolved through interaction with local cultures. This migration initiated the blend of traditional Han elements with local influences from Fujian and Guangdong provinces, laying the foundation for the unique characteristics of Hakka costumes.



Figure 7 Song Dynasty Hakka Costumes  
Source: Wenhua Chen (2024)

During the Yuan Dynasty, the initial fusion of Central Plains and southern styles began to take shape. The Hakka people, adapting to their new environment, started incorporating local materials and techniques into their traditional clothing. This period marked the beginning of the distinct identity of Hakka costumes, characterized by practicality and simplicity, suitable for their agrarian lifestyle.



Figure 8 Yuan Dynasty Hakka Costumes  
Source: Wenhua Chen (2024)

The Ming Dynasty saw further refinement of Hakka costumes. During this period, Hakka clothing became more elaborate, with the introduction of vibrant colors



and intricate designs. The influence of the local culture continued to grow, leading to a more defined Hakka style. Women's clothing, in particular, became more colorful and intricate, incorporating elements such as the dragon and phoenix motifs symbolizing auspiciousness and prosperity.



Figure 9 Ming Dynasty Hakka Costumes  
Source: Wenhua Chen (2024)

In the Qing Dynasty, Hakka costumes reached a new level of sophistication and cultural significance. The designs and craftsmanship of Hakka clothing were further refined, making them not only functional but also aesthetically pleasing. The elaborate embroidery, detailed patterns, and use of symbolic motifs became more pronounced. This period also saw the solidification of Hakka cultural identity through their unique attire, which distinguished them from other ethnic groups in southern China.



Figure 10 Qing Dynasty Hakka Costumes  
Source: Wenhua Chen (2024)



In modern times, Hakka costumes continue to evolve while preserving their traditional essence. Contemporary Hakka attire blends traditional elements with modern fashion trends, making them relevant and appealing to younger generations. Efforts to preserve Hakka clothing include cultural festivals, educational programs, and digital archiving. These initiatives aim to ensure that the rich heritage of Hakka costumes is not only maintained but also adapted to contemporary lifestyles, allowing this unique cultural symbol to thrive in today's globalized world.



Figure 11 Modern Hakka Costumes  
Source: Wenhua Chen (2024)

The settlement of Hakka people in Peitian Village has had a profound impact on the social and cultural development of this village. They brought with them a unique language, customs, and way of life, all of which deeply influenced the social structure and cultural traditions of Peitian Village. During the Ming and Qing Dynasties, Peitian Village reached the peak of its history and became an important center of commerce and cultural exchange. Over the past 800 years, the Peitian Wu clan has prospered and produced many talented people, with the village making remarkable economic, cultural, and social achievements. The name Peitian, meaning "to raise children in the field," reflects the ancient Chinese culture of "cultivation and study."



Figure 12 Hakka Migration Map  
Source: China map on Google website (2024)

Based on interviews with villager Wu Xiaoming (Wu Xiaoming, 2/11/2023, Interview by Wenhua Chen), we found that since the founding of the State, the life of the residents of Peitian Village has improved significantly. This village is dominated by the Wu family name, and the villagers have demonstrated a high degree of solidarity and collaboration since ancient times. It is this spirit that has enabled Peitian Village to maintain its unique historical and cultural characteristics despite the many changes it has undergone in the course of history. Every brick and tile of the old buildings in Peitian Village records the marks of history and tells the stories of the past. The traditional customs and vernacular culture here are valuable assets of the village, which not only add to the unique charm of Peitian Village, but also bear witness to its historical continuity. Even in modern times, these cultural heritages remain an integral part of the village. Currently, Peitian Village is actively promoting the development of rural tourism, aiming to let more people understand and experience its history and culture. At the same time, the villagers are working hard to preserve and pass on this cultural heritage to ensure that it can adapt to the times without losing its original flavor. Through such efforts, Peitian Village has not only preserved its traditional features, but has also successfully integrated with modern life, displaying a unique look that is both ancient and modern. (Wu Xiaoming, 2/11/2023, Interview by Wenhua Chen)



Figure 13 The Genealogy of the Wu Family in Peitian  
Source: Wenhua Chen (2024)

An overview of the history of Peitian Village in Fujian reveals a vibrant and changing rural community, as can be found based on interviews with villagers. The history of this village, from an early farming community, to a Center of commerce and cultural exchange during the Ming and Qing dynasties, to a modern rural community, reflects the development and change of rural society in China. The family-based community of this village has well preserved its historical and cultural heritage and provides a unique perspective for a deeper understanding of the history and culture of rural Chinese society.

#### 4.1.2 Cultural Traditions and Cultural Connotations

Peitian Village has a good cultural tradition, for example, the buildings in Peitian Village are mainly of traditional wooden structures and green tile roofs, which have the delicacy and subtlety of southern architecture and reflect the roughness and boldness of northern architecture. Each building seems to carry a long history, quietly telling the past of Peitian Village. In addition to the unique architectural style, Peitian Village is also rich in folk customs. Grand temple fairs, mysterious ancestor worship ceremonies and other folk activities not only demonstrate the faith and wisdom of Peitian villagers, but also pass on the history and culture of the village. These activities are colorful and attract many tourists to come to see and experience them. Among the cultural characteristics of Peitian Village, the Hakka dresses culture is even more unique. Hakka costumes, as a bright business card of Peitian Village, show the aesthetic concepts and cultural traditions of the Hakka people with their unique styles and connotations.

We interviewed Cao Chunmei (Chunmei,2/2/2024, Interview by Wenhua Chen), who runs a farmhouse, and through our interview with her, we discovered that Hakka dresses culture is one of the highlights of Peitian Village, which is not only a "living business card" showing the characteristics of the village, but also profoundly reflects the aesthetic concepts and cultural traditions of the Hakka people. The costumes are not just simple clothes, but the crystallization of the wisdom and craftsmanship of the Hakka people, each detail is unique, showing the first-class craftsmanship. The exquisite embroidery and floral patterns on the costumes not only demonstrate the Hakka people's dexterity, but also reflect their love and pursuit of life. In Peitian Village, whether it is in the fields or in the ancient streets and alleys, Hakka costumes add lustre to the villagers' lives and become a beautiful landscape. These costumes are not only an important part of culture, but also an important carrier of Hakka ethnic identity and cultural heritage. By wearing these costumes, Hakka people can feel a close connection with traditional culture and thus better inherit and carry forward the spirit of Hakka culture. In addition, Hakka costumes also play the role of a bridge between Peitian Village and the outside world, giving more people the opportunity to understand and appreciate the unique cultural characteristics of the Hakka people. Through these costumes, the Hakka culture is able to cross regional boundaries and show its unique charm and value to the world. (Chunmei,2/2/2024, Interview by Wenhua Chen)

In addition to Hakka costumes, Peitian Village is also known for its unique folk art. The villagers are good at making all kinds of handicrafts, such as paper-cutting and root carving, which are not only of great artistic value, but also highlight the wisdom of Peitian's laboring people.

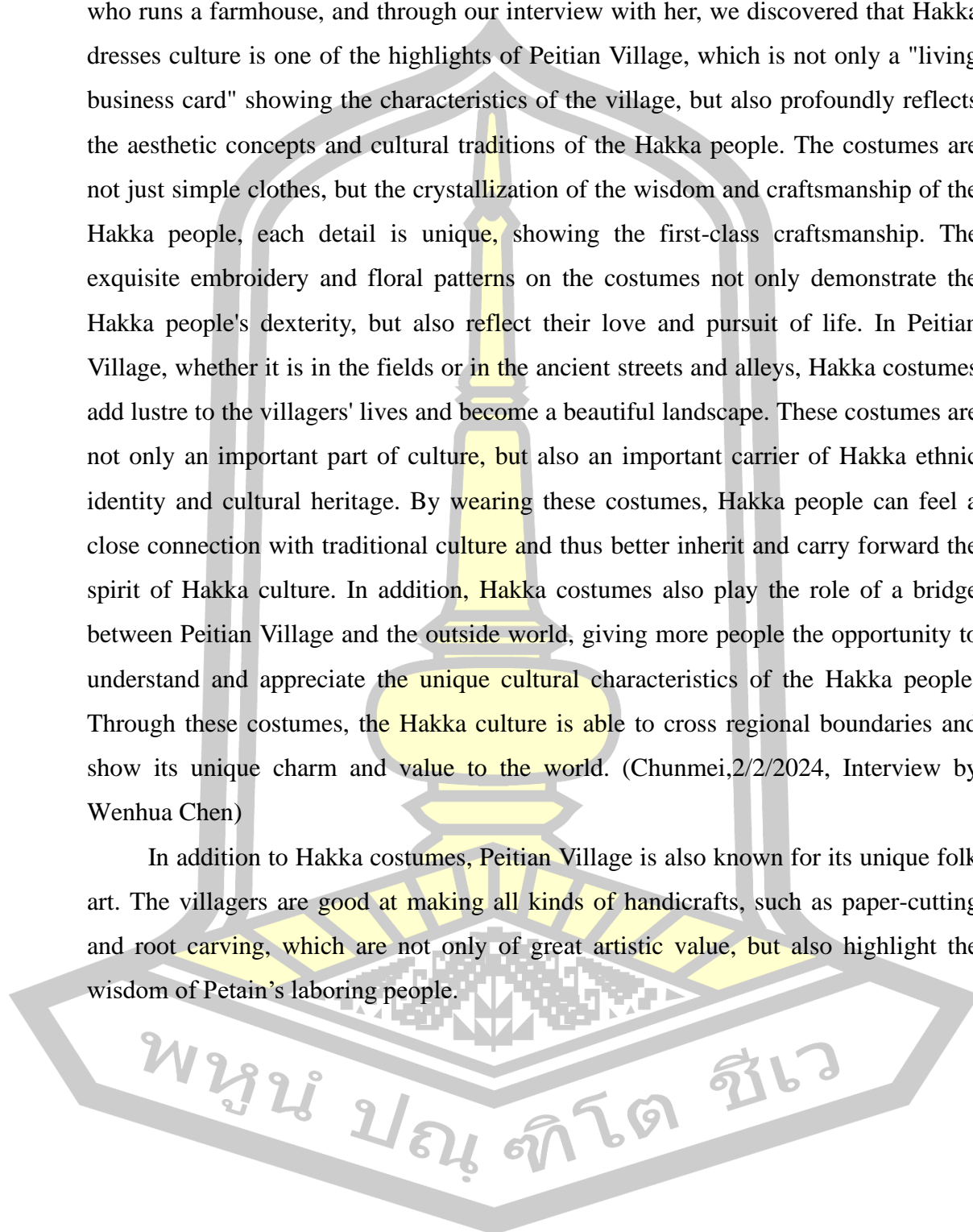






Figure 14 Root Carving  
Source: Wenhua Chen (2024)



Figure 15 Villagers dressed in Hakka Costumes Perform for Tourists  
Source: Wenhua Chen (2024)

Based on our interview with villager Cao Chunmei (Chunmei, 2/2/2024, Interview by Wenhua Chen), we found that the cultural traditions and characteristics of Peitian Village are not static. With the change of time and the development of society, Peitian Village is constantly absorbing new cultural elements and concepts to meet the needs of the times. The Hakka dresses culture is also under constant innovation and development, becoming a symbol of the Hakka people in the villagers' hearts and a business card for outsiders to understand Peitian Village. Therefore, the cultural traditions and characteristics of Peitian Village show its deep historical deposits and unique humanistic flavor. The simple and elegant architectural style, rich and varied folk customs, and the unique Hakka clothing culture here are unforgettable.

In the course of future development, Peitian Village will take the initiative to embrace modern civilization while maintaining its original cultural traditions, striving for the village's sustainable development and cultural heritage. We wish Peitian Village to get better and better, and to make a modest contribution to the inheritance and development of Chinese culture.

#### 4.1.3 The Design and Production Process of Peitian Hakka Cultural Costumes

Peitian Hakka cultural costumes show great artistic attainments in design. The designers have absorbed the connotations of Hakka dresses culture and cleverly combined traditional elements with modern aesthetics to create dressiness with both traditional flavor and modern aesthetics. They draw inspiration from nature and life, combining natural scenes such as flowers, birds, landscapes and figures with auspicious patterns, making each Hakka costume like a beautiful painting that mesmerizes people. The costumes in Peitian Hakka culture also reflect a special aesthetic concept in the use of colors. The designers are good at combining and combining different colors in order to achieve a harmonious and unified visual effect. They are deeply aware of the important role of colors in costumes, so they always make proper use of colours to accentuate the theme and style of the costumes, making the whole set of costumes look more colorful and fascinating.



Figure 16 Handmade Hakka Costumes

Source: Wenhua Chen (2024)

Through an interview with handmade craftsman Wu Xiangxiang (Wu Xiangxiang,12/4/2023: Interview),we learnt that Peitian Hakka cultural costumes



demonstrate the exquisite skills and profound wisdom of the Hakka people in their production process. The making of these costumes is a complex process involving several delicate procedures, including material selection, cutting, sewing and embroidery, each of which requires a great deal of energy and meticulous work on the part of the craftsmen. They use traditional handcraft techniques such as embroidery, picking and batik to transform simple silk threads and fabrics into exquisite patterns and shapes, reflecting a very high level of craftsmanship and artistic attainments. While pursuing the aesthetics of the costumes, the designers also focus on their practicality and comfort. They carefully design the styles and sizes of the costumes according to the living habits and physical characteristics of the Hakka people to ensure that the costumes not only show the style and charm of the Hakka people, but also meet the needs of daily wear. In addition, Peitian Hakka cultural costumes also incorporate rich folk culture and religious beliefs. During important festivals and celebrations, Hakka people will wear costumes with special symbolic meaning and cultural connotations to express their beliefs and prayers. These costumes are not only a carrier of cultural heritage, but also an important symbol of the identity of the Hakka community. Through these costumes, the Hakka people can better inherit and carry forward their cultural spirit, and at the same time, let the outside world better understand and appreciate the unique charm of Hakka culture.

Through the interviews with Christina Wu and others, we learnt that the patterns and craftsmanship of Peitian Hakka ethnic costumes are not only profound but also unique. It not only demonstrates the ingenuity of the Hakka people, but also is a microcosm of Chinese cultural costumes. In the process of future development, we should inherit and carry forward this valuable traditional cultural heritage.

Specifically, the patterns of Peitian Hakka national costumes often contain rich cultural symbols, such as dragons and phoenixes, flowers, birds, insects and fish, etc. These patterns are not only decorative, but also contain profound cultural significance and historical value. In terms of craftsmanship, traditional handicraft techniques such as embroidery and brocade weaving are skillfully applied to the production of costumes, reflecting the Hakka people's desire for a better life and their extreme pursuit of details. These techniques have been passed down from generation to generation, carrying the cultural memory and living wisdom of the Hakka people.

While preserving and inheriting these traditional cultural heritages, it is important to focus on innovation and combine them with modern design concepts and technologies so that they can take on a new lease of life in contemporary society. By introducing new materials, new techniques and modern aesthetic concepts, traditional costumes can be made more in line with the aesthetic demands of modern people and enhance their market competitiveness. For example, by combining traditional patterns with modern fashion elements, we can design costumes with traditional cultural heritage and in line with contemporary trends to attract more attention and love from young people.

In addition, it is also important to strengthen cultural exchanges and co-operation with countries around the world, so that the distinctive Peitian Hakka cultural costumes can display their unique charms on a bigger stage. By participating in international cultural exchange activities, organizing cultural exhibitions and seminars, the international visibility of Peitian Hakka culture can be enhanced, and mutual understanding and integration between different cultures can be promoted. This will not only help to promote Chinese culture, but also contribute to the protection and development of global cultural diversity.

In conclusion, as a valuable cultural heritage, Peitian Hakka national costume not only needs to maintain its traditional characteristics in inheritance, but also needs to incorporate modern elements in innovation to enhance its vitality. Through multifaceted efforts, we can give this traditional culture a new luster in the new era and contribute to the prosperity of Chinese culture and global cultural exchanges.

#### 4.1.4 Socio-Economic Influences

In modern times, the socio-economic landscape has shifted with globalization and urbanization. These changes pose challenges to the preservation of traditional Hakka attire. Younger generations are increasingly adopting modern clothing, and traditional costume-making skills are at risk of being lost. However, there are efforts to revive and maintain these traditions through cultural festivals, educational programs, and tourism. Wu Zaiwei (Wu Zaiwei, 23/1/2023, Interview by Wenhua Chen), secretary of the village Party branch, told us, "The economic boost from tourism has had a positive impact on the preservation of our cultural costumes. Increased income allows us to invest in cultural preservation projects, such as setting

up workshops where local artisans can produce and teach traditional costume-making techniques. Moreover, the demand from tourists for authentic Hakka cultural experiences has encouraged more community members to wear traditional attire and participate in cultural performances, thereby keeping the tradition alive." (Wu Zaiwei, 23/1/2023, Interview by Wenhua Chen)



Figure 17 Qing Dynasty Hakka Bridal Blouse  
Source: Wenhua Chen (2024)

In the course of our research, we randomly interviewed tourists visiting Peitian Village, including Wan Fang, a tourist from Hunan, and found that Peitian Village has made remarkable achievements in socio-economic development over the past decade, largely due to the rapid development of tourism and agriculture. Peitian Village has gradually transformed into a popular cultural tourism hotspot, especially attracting tourists who are interested in traditional Hakka culture, including admirers of traditional Hakka costumes. The tourists generally rate the Hakka costumes highly, and their arrival has brought significant economic benefits to Peitian Village. As the number of tourists increased, the local infrastructure was improved and the income of many families was boosted as a result. This positive economic development not only improves the living standards of the villagers, but also provides more resources and possibilities for the cultural heritage and preservation of Peitian Village. Through the promotion of tourism, the traditional costumes and other cultural elements of Peitian Village have been displayed to a wider audience, further enhancing the influence and attractiveness of the culture of this area.

Visitor Wang Wei, a retired teacher, shared his views on the development of Peitian Village in an interview. He pointed out that while economic development has brought prosperity to Peitian Village, it has also brought challenges of modernization which may have an impact on traditional practices. The younger generation, in particular, may favor modern fashions, which could potentially lead to a risk of diminishing the transmission of traditional Hakka dress-making skills. To address this challenge, Wang Wei mentioned that an educational programme is currently being implemented in schools with the aim of providing children with a deeper understanding of the cultural significance of Hakka costumes and inspiring them to participate in conservation efforts. Through such educational interventions, it is possible to cultivate awareness and respect for traditional culture among the younger generation, which in turn will help preserve and pass on traditional skills. This effort to balance modernization and tradition is vital to maintaining the uniqueness and vitality of Peitian Village's culture.

According to the interviews with these tourists we learnt that for these traditional costumes, not only do they reflect the history and culture of the Hakka people, but they also provide an important window for the outside world to understand and study the Hakka culture. Hakka costumes are well-designed, colorful and richly patterned, which not only reflect the aesthetic taste of Hakka people, but also show their love and pursuit of life. At the same time, the material of Hakka costumes is also very careful, mostly using natural fiber materials, such as cotton, hemp, silk, etc., which is both comfortable and environmentally friendly. With the changes of the times, Hakka cultural costumes are also constantly developing and innovating. Contemporary Hakka costumes not only keep the traditional elements, but also combine more modern design concepts and popular elements, so as to better meet the aesthetic needs of modern people. At the same time, Hakka costumes have gradually gone out of the Hakka region and have been recognized and loved as a kind of culture and art.

#### 4.1.5 Preservation and Inheritance

The preservation of Hakka cultural costumes involves both tangible and intangible heritage. Tangibly, it includes the conservation of physical garments, traditional weaving and embroidery techniques, and the architectural settings where

these costumes are displayed, such as the Hakka Culture Museum in Liancheng County. Intangibly, it encompasses the transmission of knowledge, skills, and cultural values from one generation to the next.

Efforts to preserve and inherit Hakka cultural costumes are multifaceted. They include governmental support, community initiatives, and academic research. Government policies play a crucial role in providing legal protection and funding for cultural heritage projects. Community initiatives often involve local artisans and cultural practitioners who actively engage in making and promoting traditional costumes. Academic research contributes by documenting and analyzing the historical and cultural significance of Hakka attire, providing a theoretical foundation for preservation strategies.

Through a conversation with our Peitian Village guide, Wu Xinmei(Wu Xinmei,7/10/202, Interview by Wenhua Chen), we gained insight into the traditional elements and characteristics of Hakka dress. She introduced several programmes aimed at promoting education and community participation. One of the key projects is to work with local schools to incorporate Hakka culture and Hakka dress making into the teaching curriculum. This not only gives students the opportunity to learn about the history and significance of Hakka dress, but also to experience first-hand the traditional embroidery and weaving techniques. In order to pass on these skills, Wu Xinmei mentioned the establishment of cultural workshops, which are led by experienced artisans who teach young members of the community traditional skills. These workshops are not only a platform for imparting knowledge, but also a place to make authentic Hakka garments. These garments are not only used for cultural activities, but also sold as tourist products, sustaining the livelihood of the artisans and promoting cultural continuity. However, Wu Xinmei also points out one of the main challenges faced: ensuring that the younger generation remains interested and involved in these traditions. Modern lifestyles and contemporary fashions can make traditional practices seem less appealing. To address this, they focus on making the learning process attractive and relevant. For example, by organizing fashion shows, combining traditional Hakka designs with modern elements and demonstrating the versatility and beauty of Hakka cultural dress, they aim to attract the attention of



young people to traditional culture. (Wu Xinmei, 7/10/202, Interview by Wenhua Chen)



Figure 18 1990s "Hakka Blue Shirt"  
Source: Wenhua Chen (2024)

The interview with Wu Xinmei illustrates that the traditional elements and characteristics of Hakka culture are colourful, which is not only the aesthetic concept and cultural heritage of the Hakka people, but also the love and pursuit of life of the Hakka people. In the future development, we should better protect and inherit this precious traditional culture, so that more people can recognise and enjoy the unique charm of Hakka national costumes. On this basis, we should actively explore and innovate the traditional costumes, organically integrate the traditional Hakka costumes with the modern ones, and create costumes with more contemporary characteristics and cultural heritage, so as to make our own efforts for the diversified development of Chinese culture.

The historical background and cultural connotations of Peitian Hakka costumes are deeply intertwined with the Hakka people's identity and history. Preserving these costumes is not just about maintaining a tradition but also about sustaining a vibrant cultural heritage that continues to enrich the social fabric of the Hakka community.



## **4.2 The current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture**

In order to better explore Research Objective 2: To study the current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture. We collected a large amount of data through documentary research and interviews, which detailed to us the current situation of Hakka dresses culture. The details are as follows: To study the current situations and problems of the preservation and development of Peitian Hakka dresses culture.

4.2.1 Problems of the preservation and inheritance food Peitian Hakka dresses culture.

### **1) Cultural Disinterest Among Youth**

The younger generation in Peitian Village is increasingly disconnected from their cultural heritage. Modern education systems and global cultural influences often overshadow local traditions. As a result, there is a diminishing interest in learning about and wearing traditional Hakka costumes. This cultural disinterest poses a significant risk to the preservation of Hakka attire.

Through an interview with Wu Qiaolian (Wu Qiaolian.2023: Interview), a seller of Hakka clothing in Peitian Village, we learnt that Peitian cultural clothing is facing a number of challenges and dilemmas. Wu Qiaolian expressed her feelings about the current lifestyle of the younger generation, noting that young people's preferences have changed significantly. They are more inclined to wear clothing influenced by pop culture, such as animated films, and these new and diverse fashion trends are extremely attractive to young people. Wu Qiaolian (Wu Qiaolian.2023: Interview) regrets that this pop culture impact is gradually eroding young people's interest in traditional cultural dress. She recalls that when she was a child, the adults in Peitian Village labored in the fields wearing fine traditional costumes, forming a unique landscape. In those days, children also imitated the adults and wore traditional costumes. However, nowadays, it is mainly the elderly who wear these traditional costumes, and the younger generation's interest in traditional costumes has significantly decreased. Wu Qiaolian's narrative reflects the dilemma faced by traditional culture under the influence of globalization and modernization, and at the same time expresses her concern about the inheritance of traditional culture. Her

words reveal her nostalgia for the good old days and her expectation that the younger generation will rediscover and appreciate the value of traditional culture.(Wu Qiaolian.2023: Interview)

#### Loss of Traditional Skills

One of the most pressing issues is the gradual loss of traditional costume-making skills. Many of the artisans skilled in weaving, embroidery, and tailoring are aging, and there are few younger individuals willing to learn and continue these crafts. This skills gap threatens the continuity of Hakka costume production.

During our interview with Wu Qiaolian, a seller of Hakka costumes in Peitian Village, we learnt that the current trendy culture has a significant impact on young people, leading to a marked decrease in their interest in and frequency of use of traditional Hakka costumes. In contrast, young people are more inclined to pursue trendy clothing, cosplay and other elements of popular culture. In addition, we interviewed Wu Changsheng (Wu Changsheng,23/6/2023, Interview by Wenhua Chen), a maker of Hakka costumes. He expressed his concern about the inheritance of traditional skills. Wu Changsheng pointed out that the process of making these traditional costumes is the culmination of the hard work and wisdom of the older generation, and is a valuable asset that they have accumulated bit by bit. However, fewer and fewer young people are willing to learn these crafts today, with many preferring to work outside to earn an income. Wu Changsheng recalls seeing his elders making these costumes when he was a child, their focused eyes and skillful techniques, each stitch full of love and respect for traditional culture. However, with the rapid development of modern technology, many young people have lost interest in learning these traditional skills, preferring to pursue a fashionable and convenient lifestyle. This change not only affects the inheritance of traditional skills, but also poses a challenge to the preservation and promotion of Hakka culture. How to rekindle young people's interest in and respect for traditional culture in modern society has become an urgent issue. (Wu Changsheng,23/6/2023, Interview by Wenhua Chen)

#### 2) Economic Pressures

Economic pressures have had a significant impact on the preservation of our Hakka cultural costumes. On one hand, tourism has brought new economic

opportunities and increased income for many families in the village. This has allowed us to invest more in cultural preservation projects and maintain traditional practices. However, it has also introduced some challenges. One of the main challenges is the commercialization of our traditional costumes. With the rise in tourism, there is a growing demand for Hakka costumes as souvenirs. While this has provided a market for local artisans, it has also led to a shift in priorities. Some artisans are now more focused on producing items that appeal to tourists rather than adhering strictly to traditional methods and designs. This can dilute the cultural authenticity of our costumes. (Wu Changsheng, 23/6/2023, Interview by Wenhua Chen)

Through the interview with Wu Changsheng, we know that Economic development in Peitian Village has brought both opportunities and challenges. While tourism has created new revenue streams, it has also introduced commercial pressures that can undermine cultural authenticity. Some artisans might prioritize producing costumes that cater to tourist tastes rather than adhering to traditional methods and designs. This commercialization can dilute the cultural significance of Hakka costumes.

#### Inadequate Documentation and Research

As a unique cultural heritage, Hakka dress faces a number of challenges in the systematic preservation and dissemination of its historical and cultural context. Currently, there is a lack of comprehensive documentation and academic research on Hakka dress, which makes it difficult to systematically preserve and disseminate relevant historical and technical information. Without thorough documentation, valuable information about the techniques, materials and meanings behind Hakka costumes may be gradually lost. Chen Jushui, a leader of Liancheng County, emphasized the characteristics and cultural connotations of Hakka costumes in his interview. He pointed out that Hakka people pay great attention to the combination of practicality and aesthetics, pursuing both practicality and decorativeness in the design and production of costumes. Handicrafts such as embroidery, picking and batik transform simple silk threads and fabrics into exquisite patterns and shapes, demonstrating the Hakka people's exquisite skills and artistic creativity. Chen Jushui (Chen Jushui, 12/6/2023, Interview by Wenhua Chen) also mentioned that Hakka cultural costumes not only show the aesthetic pursuit of Hakka people, but also

contain the national spirit and cultural identity of Hakka people. As a group with a strong sense of national identity, the Hakka people's dress culture embodies the national spirit of perseverance, hard work and wisdom, solidarity and mutual help. These unique styles, colors and patterns silently convey the spiritual qualities of the Hakka people, and through the costumes, the Hakka people feel a sense of national belonging and cultural roots. However, Chen Jushui also pointed out the existing problems: the previous documents have been lost for some reasons, and there is no one to study these traditional cultures in modern times, which has brought negative impacts on Peitian culture. This status quo not only affects the transmission of Hakka culture, but also makes it difficult for the deeper cultural connotations of Hakka costumes to be more widely understood and appreciated. Therefore, it is particularly important to strengthen documentation and academic research to protect and disseminate the cultural value of Hakka costumes. (Chen Jushui,12/6/2023, Interview by Wenhua Chen)

Through interviews with county leaders, we found that the challenges facing the preservation and inheritance of Peitian Hakka costumes have significant implications for the cultural heritage of the community. If these issues are not addressed, there is a risk that the unique cultural identity represented by Hakka attire could be eroded or even lost. This loss would not only affect the Hakka community's sense of identity and continuity but also diminish the cultural diversity and richness of the broader region. By addressing these problems through targeted strategies, Peitian Village can ensure the preservation and inheritance of its rich Hakka cultural costume heritage for future generations.

#### 4.2.2 Current Situations of the preservation and inheritance of Peitian Hakka dresses culture.

The current situation of Peitian Hakka costumes is characterized by a mix of traditional practices and modern influences. The traditional Hakka costumes, with their distinctive designs and cultural significance, continue to be a source of pride for the local community. These costumes are prominently featured during cultural festivals, ceremonies, and other community events, helping to maintain their visibility and relevance.

Despite the many efforts made by Peitian Village in preserving and passing on the Hakka culture, the frequency of traditional Hakka dresses in daily use has declined significantly. Modern dress is preferred by the younger generation due to its convenience and conformity to global fashion trends, and they generally consider traditional dress to be unsuitable for daily wear and even somewhat outdated. In an interview with Wu Xiaorong, a civil affairs officer in Peitian Village, she described the current situation where tradition and change go hand in hand. She noted that traditional dress is still worn and displayed during festivals and important community events, which helps preserve some traditional practices. However, the use of traditional dress in everyday life has greatly diminished, and modern clothing is more popular with young people because of its convenience. Wu Xiaorong(Wu Xiaorong,20/3/2024,Interview by Wenhua Chen) emphasized the importance of finding a balance between tradition and modernity. She argued that in order for the younger generation to have a greater awareness of and pride in cultural heritage, this needs to be achieved through continuous education and community activities. In addition, financial and institutional support for artisans is key to preserving and passing on traditional methods. She mentioned that resources are needed to ensure that traditional skills are preserved and accurately passed on, and to encourage local communities to participate and recognize the value of preserving these traditions. Overall, Peitian Village is facing the challenges of modern lifestyles and global fashion trends while maintaining traditional Hakka culture. To meet these challenges, the community is seeking ways to balance tradition and modernity while emphasizing the importance of education and community involvement, as well as support for traditional artisans.(Wu Xiaorong,20/3/2024,Interview by Wenhua Chen)

Through our interview with Wu Xiaorong, we found that the preservation and transmission of Peitian Hakka dress culture faces a number of challenges and problems.





Figure 19 Costume Makers are Weaving  
Source: Wenhua Chen (2024)

### **4.3 Preservation and inheritance of Hakka cultural costumes in Peitian, Liancheng, Chin**

#### **4.3.1 Preservation of Peitian Hakka Dresses Culture**

##### **Government and Policy Support**

In an interview with Yang Xiaochun (Yang Xiaochun, 17/6/2023, Interview by Wenhua Chen), a leader of Liancheng County, the vital role of government in preserving and promoting Hakka cultural costumes in Peitian Village was emphasized. Over the years, the county government has implemented key policies to support cultural heritage preservation, including the establishment of a special fund for cultural projects, particularly the preservation of traditional Hakka costumes. Financial incentives such as subsidies for raw materials and grants for participation in cultural festivals and exhibitions have been provided to support craftspeople. The government has also facilitated marketing support, helping artisans sell their products to local residents and tourists. Future plans include promoting Hakka cultural costumes through digital platforms and international cooperation. Modern technology will be utilized to create virtual exhibitions and online shops, making it easier for a global audience to appreciate and purchase authentic Hakka costumes. Additionally, international cultural organizations will be engaged to share best practices and resources in heritage conservation, ensuring that Hakka cultural costumes remain



vibrant and an integral part of the community's identity for future generations. (Yang Xiaochun, 17/6/2023, Interview by Wenhua Chen)

#### Community Involvement and Artisan Support

Zhou Caixia (Zhou Caixia, 28/6/2023, Interview by Wenhua Chen), head of the Peitian Ancient Village Management Station, highlighted the importance of community involvement in preserving and transmitting Hakka cultural dress. The community provides a necessary support network for artisans, ensuring traditional skills are valued and passed down through generations. Cultural workshops where experienced artisans teach traditional dressmaking skills to community members, especially the younger generation, are regularly organized. These workshops focus on hands-on practice, enabling participants to learn key skills such as embroidery, weaving, and tailoring directly from skilled artisans. Local festivals and cultural events are also organized, allowing people to wear traditional costumes and participate in cultural activities, enhancing pride in tradition and awareness of cultural continuity. Zhou Caixia emphasized that community participation is crucial for keeping traditional cultures alive and inspiring the younger generation's interest in and respect for traditional culture (Zhou Caixia, 28/6/2023, Interview by Wenhua Chen).

#### Technological Integration

Modern technology offers innovative solutions for preserving and promoting Hakka cultural costumes. Digital documentation of traditional patterns, techniques, and garment designs ensures that this knowledge is preserved and easily accessible for future reference. Virtual reality (VR) and augmented reality (AR) technologies are explored to create immersive cultural experiences for both locals and tourists, allowing users to experience traditional Hakka festivals and costume-making processes in a virtual environment, increasing engagement and interest. Social media and online platforms are utilized to promote Hakka cultural costumes to a wider audience, providing artisans with new markets and ensuring traditional crafts reach global consumers while maintaining cultural integrity. National costumes play a significant role in highlighting cultural characteristics and personality traits, enhancing cultural identity and pride, and promoting cultural tourism. Entrepreneurs like Cao Ruchang have contributed positively to promoting Hakka culture through specialized lodges and cultural display areas, enriching tourists' experiences and

supporting local economic development. (Cao Ruchang, 8/1/2023, Interview by Wenhua Chen)

#### 4.3.2 Inheritance of Peitian Hakka Dresses Culture

##### Educational Programs and Community Engagement

Educational programs are essential for preserving and transmitting Hakka cultural costumes. Schools in Peitian have incorporated Hakka culture into their curricula, teaching students about the history and significance of traditional attire. Special programs and extracurricular activities, such as traditional costume parades and cultural festivals, engage students and the broader community, fostering cultural pride and awareness. Local universities and research institutions collaborate on projects to document and study Hakka costumes, providing valuable insights and contributing to the body of knowledge necessary for informed preservation efforts.

##### Training and Workshops

Training programs and workshops play a crucial role in passing down traditional dressmaking skills. Cultural workshops led by experienced artisans focus on hands-on practice, allowing participants to learn key skills such as embroidery, weaving, and tailoring. These workshops ensure that the knowledge and skills related to Hakka dress-making are transmitted to the younger generation, preserving the cultural heritage.



Figure 20 Children Accompanied by Their Parents Take Part in the Blue Dye Craft Course

Source: Wenhua Chen (2024)

### Integration with Modern Design and Fashion Trends

Integrating traditional Hakka costumes with modern fashion design can enhance their appeal to a broader audience, including younger generations. By blending traditional elements such as embroidery patterns, color schemes, and garment structures with contemporary styles and materials, these costumes can maintain their cultural significance while remaining relevant in today's fashion industry. This fusion ensures the survival and appreciation of Hakka cultural costumes in modern society.

### Cultural Tourism and Economic Benefits

Cultural tourism can play a significant role in preserving and promoting Hakka cultural costumes. Establishing museums, cultural centers, and interactive workshops where visitors can learn about the history, significance, and production processes of Hakka costumes will enhance cultural appreciation and provide economic benefits to the local community. Events such as fashion shows and cultural festivals showcasing traditional garments can further promote cultural tourism, bringing visibility and financial benefits to the local community.

Through these comprehensive measures, the preservation and inheritance of Peitian Hakka dresses culture can be ensured, contributing to the sustainable development and appreciation of Hakka culture in the context of modernization and globalization.

However, traditional cultural dresses face a number of challenges and dilemmas in contemporary society. On the one hand, due to changes in modern lifestyles and aesthetic concepts, some young people's interest in traditional cultural costumes has gradually waned; on the other hand, some traditional handicraft techniques are at risk of being lost, making traditional cultural costumes expensive to make and difficult to popularize. Therefore, we need to take measures to protect and pass on traditional cultural costumes, so that they can be revitalized in contemporary society.

To address these challenges, we can promote the development of traditional cultural costumes in several ways. Firstly, we can strengthen the publicity and promotion of traditional cultural costumes to enhance the public's awareness and sense of identity. This can be done by organizing cultural exhibitions and carrying out cultural exchange activities to let more people understand and come into contact with traditional cultural costumes. Secondly, pay attention to the inheritance and

innovation of traditional handicraft techniques, cultivate more handicraft talents, and promote the continuous development and improvement of the production techniques of traditional cultural costumes. At the same time, combining with modern aesthetic demand and lifestyle, traditional cultural costumes are innovated and improved to make them more in line with modern aesthetic demand and living habits.

Looking into the future, traditional cultural costumes have a broad development prospect. With people's attention to traditional culture and concern, traditional cultural costumes will be loved and sought after by more people. At the same time, with the prosperity of tourism and the rapid opportunities of cultural industry.

#### **4.4 Conclusion**

This chapter explores in depth the historical value and cultural connotations of Peitian Hakka cultural costumes, and proposes strategies and initiatives to protect and pass on Peitian Hakka cultural costumes. Through interviews with different groups of people, such as experts, village chiefs and tourists, as well as organizing talks and group discussions we have come to the following important conclusions and findings:

##### **4.4.1. Insights from the Mayor**

4.4.1.1. Village chief's understanding of the history and tradition of Peitian Hakka cultural costumes.

In an interview, the village head of Peitian expressed his pride in the rich history and culture of his village. He mentioned that the Hakka people have taken root in this land for centuries, bringing with them their own unique culture and way of life. Among the many cultural elements, Hakka cultural costumes are a highlight of the village and an important cultural heritage. The village head emphasized that Hakka people attach great importance to costumes as an important way of displaying their identity, taste and cultural heritage. Hakka costumes in Peitian Village are known for their exquisite embroidery and unique styles, reflecting the wisdom and aesthetics of the Hakka people. These costumes are not only for daily wear, but also a cultural heritage and historical testimony. The village chief describes the practicality and beauty of Hakka costumes. They are made from the finest fabrics, which are both comfortable and durable, and the colors are bright without being ostentatious, in line with Hakka aesthetics and reflecting a love of life. The patterns and symbols on the

costumes have unique meanings and stories, representing the beliefs and pursuits of the Hakka people. The village headman also mentioned that Hakka costumes are a specialty of Peitian Village, attracting many foreign friends and tourists. They are not only interested in the costumes, but also take photos of them and even buy them as souvenirs or collectibles, which extends the influence of Hakka costumes.

However, the village chief also realizes that with the change of time and the development of society, Hakka costumes are facing some challenges and difficulties. For example, young people may be less interested in traditional culture and more inclined to pursue fashion and trends. In addition, some traditional crafts and techniques are at risk of being lost. Therefore, the village chief called for the need to think about how to solve these problems in order to preserve and pass on this precious cultural heritage. (Chen Jushui,12/6/2023,Interview by Wenhua Chen)

#### 4.4.1.2 Village Chief's Views and Suggestions on the Inheritance and Development of Peitian Cultural Costumes

If we want the Hakka costume to continue to be passed on, we have to start from many aspects. Firstly, we should strengthen publicity and education so that more people can understand the cultural connotation and historical value of our Hakka costumes. Secondly, we can also try to combine Hakka costumes with modern elements to create styles and patterns that meet modern aesthetic needs. In this way, Hakka costumes can better attract the attention of young people and can be better inherited and developed. (Yang Xiaochun,17/6/2023, Interview by Wenhua Chen)

#### 4.4.2 Clothing Manufacturers' Perspectives

##### 4.4.2.1 Manufacturer's Introduction to the Design and Production Process of Peitian Hakka Cultural Costumes

In Peitian Village, the design and craftsmanship of Hakka cultural costumes carry a long history and rich cultural connotations. We, as a local clothing manufacturer, also want to make Hakka clothing available. The design of Hakka cultural costumes focuses on simplicity, practicality and durability. Most of our Hakka costumes are made of natural materials, such as cotton, linen and silk, which are breathable and comfortable to wear, especially suitable for the weather in the south of China. Then there is the production process, which is really elaborate. Every process, from cutting to sewing, has to be done by hand, and every stitch is the heart and soul



of the craftsmen. Look at the embroidery, every stitch is so meticulous, the pattern is vivid, the colors are bright, this is not only skill, but also art! The design of the Hakka costumes is also very elaborate. It has both traditional elements, such as the lapel, wide sleeves, and large skirts, and a modern feel, which makes it both dignified and fashionable to wear. (Wu Xiangxiang 12/4/2024, Interview by Wenhua Chen)

#### 4.4.2.2 Reflections and Suggestions of Garment Manufacturers on the Commercialization and Traditional Preservation of Hakka Cultural Costumes

We should focus on the quality and cultural connotation of products. In the process of commercialization, we should not sacrifice the quality of products and the value of traditional culture, but stick to the traditional craftsmanship and design style to maintain the uniqueness and charm of Hakka cultural costumes. Secondly, we should focus on cultural education and dissemination. Through organizing cultural activities, exhibitions and lectures, we should disseminate the history, characteristics and values of Hakka cultural costumes to the public, so as to enhance the society's knowledge and recognition of Hakka culture. When possible, we should co-operate with the government and non-governmental organizations to formulate relevant policies and measures, and with the government giving us a stand to strengthen the support and preservation of the Hakka cultural dresses industry, in order to promote its sustainable development and inheritance. (Wu Junkai, 7/1/2024, Interview by Wenhua Chen)

Through these efforts, we believe that Hakka cultural costumes can be commercialized as well as preserving the tradition, and achieving the heritage and development of the cultural heritage.

#### 4.4.3. Evaluation by Folklore Experts

##### 4.4.3.1 Experts' Interpretation of the Historical Background and Cultural Connotation of Peitian Hakka Cultural Costumes

While contributing to the environmental protection of Peitian Ancient Village, expert Wu Laixing also has a deep understanding and love for Hakka cultural costumes. He has studied the Hakka culture of Peitian Village in depth by collecting and compiling a large amount of information, including Hakka Manor and Peitian Acts. Wu Laixing believes that Peitian's Hakka cultural costumes are not only a fashion, but also the pride of Peitian Village. These costumes are not just the sewing



of fabrics, but also the embodiment of the soul of the Hakka people. They carry hundreds of years of history and contain the wisdom and traditions of our ancestors. The patterns on the costumes, such as landscape patterns, flower and bird patterns, may look simply, but each stroke is carefully selected and designed, revealing the Hakka people's reverence and love for nature and life. These patterns are not only deep but also romantic, like a flowing scroll that tells the story of history. Wearing Peitian Hakka cultural costumes is not only to cover up, but also an expression of recognition of cultural heritage and faith. Wu Laixing deeply expresses his attachment to his hometown and his reverence for traditional culture, which he believes is stronger than love. Wearing these costumes, people seem to be immersed in a deep cultural atmosphere, a sense of pride and belonging. Wu Laixing said that he does not want to go to other places, but only want to stay in the bosom of his hometown forever, which reflects his deep emotion and recognition of Peitian Hakka cultural costumes as well as the whole Hakka culture. (Wu Xiaorong, 20/3/2024, Interview by Wenhua Chen)

#### 4.4.3.2 Expert Advice on Strategies and Initiatives for the Preservation and Transmission of Peitian Cultural Costumes

Wu Xiaoming, 36 years old, is the 24th generation of the Wu family in Peitian Village, and also the head of the "Wu Family Compound" B&B. He has deep insights and clear strategies for the protection and inheritance of Peitian cultural costumes. According to Wu Xiaoming, a series of strategies and initiatives are needed to protect and pass on the Peitian Hakka cultural costumes. Firstly, he emphasized the importance of establishing a cultural heritage archive, suggesting that research and documentation of traditional production techniques and materials should be strengthened in order to preserve each and every precious piece of Hakka costume. This would not only help preserve the existing cultural heritage but also provide a basis for future research and education. Secondly, Wu Xiaoming proposed to focus on cultural heritage education. He suggested passing on and popularizing the knowledge and skills of Peitian Hakka cultural costumes through cultural activities and traditional craft training. In this way, more traditional craftsmen can be trained to ensure that traditional skills are passed on to the next generation. In addition, Wu Xiaoming emphasized the importance of cultural innovation and development. He

suggested that on the basis of preserving traditions, continuous innovation and improvement, combined with modern design concepts and market demand, to launch more contemporary and market competitive Hakka clothing products. This will not only realize the organic combination of cultural heritage and development, but also inject new vitality and momentum into the cultural tradition and economic development of Peitian Village. Through these strategies and initiatives, Wu Xiaoming believes that Peitian Hakka cultural costumes will be effectively inherited and developed, and will bring a positive impact on the cultural and economic development of Peitian Village. (Wu Xiaoming, 2/11/2023, Interview by Wenhua Chen)

**Importance of Historical Value and Cultural Connotation:** As a cultural heritage passed down from generation to generation by the Hakka people, the Peitian Hakka cultural costumes have extremely important historical value and cultural connotation. Experts pointed out that these costumes are not only clothes, but also the expression of the Hakka people's deep love for their hometown and traditional culture, carrying a wealth of emotions and cultural significance. The village chief emphasized that understanding the historical background and cultural connotations of Hakka cultural costumes in Peitian is crucial for passing on and promoting Hakka culture.

**Importance of the interview results to the study:** The responses of the experts, village chiefs, and others provided us with unique perspectives and valuable information for an in-depth understanding of the Hakka cultural costumes in Peitian. Their in-depth interpretation and discussion of the history, production process, and social significance of the cultural costumes provide us with important theoretical and practical guidance for understanding and preserving this traditional culture. The results of these interviews not only enrich our understanding of Peitian Hakka cultural costumes, but also provide important references for us to formulate relevant conservation and inheritance strategies.

**Strategies and Initiatives for preservation and Inheritance:** In terms of preservation and inheritance, we should focus on strengthening the preservation and preservation of cultural heritage, developing cultural inheritance and education, and promoting cultural innovation and development. The suggestions of village chiefs and manufacturers emphasize the inheritance and excavation of traditional crafts, while the

views of experts highlight the importance of cultural education. The implementation of these strategies and initiatives will help the inheritance and development of Peitian Hakka cultural costumes and contribute to the preservation and transmission of traditional culture.

Through the study and discussion of Peitian Hakka cultural costumes, we have gained a deeper understanding of the importance of their historical value and cultural connotation, and have strengthened our determination and belief in the preservation and inheritance of this traditional culture. In our future work, we will continue to draw on the opinions and suggestions of experts, village chiefs and others to continuously improve the work of preservation and inheritance, and contribute our strength to the inheritance and development of Peitian Hakka cultural costumes.

Through the in-depth study of Hakka cultural costumes in Peitian, this research has made the following new discoveries, which not only enrich our understanding of Hakka cultural costumes, but also provide new ideas and methods for their preservation and inheritance.

#### New Finding 1: Multi-level Cultural Connotation of Hakka Cultural Costumes

This research reveals that Peitian Hakka cultural costumes not only have unique artistic value in terms of design and craftsmanship, but also contain rich cultural symbolism in terms of colors and patterns. These dresses elements are not only the embodiment of living habits and aesthetic concepts, but also an important symbol of the Hakka people's cultural identity and social identity. By analyzing the costumes in detail, the study further clarifies the symbolic significance of Hakka costumes in social rituals and festivals.

#### New Finding 2: The Dual Impact of Modernization on Traditional Culture

The study finds that the impact of modernization and globalization on Hakka cultural costumes is twofold. On the one hand, modernization has brought new fashion trends and lifestyles, leading to a gradual decline in the daily use of traditional costumes. On the other hand, modern technology and digital means have provided new tools and platforms for the preservation and dissemination of traditional culture. Through digital recording and display, Hakka costumes have not only been better preserved, but also expanded their influence and audience.

### New Finding 3: Knowledge and Attitude of the Younger Generation towards Traditional Culture

Observation and interviews, the study found that the younger generation's perception of and interest in Hakka cultural costumes show diverse characteristics. Although some young people do not know enough about traditional culture, a considerable number of them show strong interest and positive attitudes. Particularly through school education and participation in community activities, the younger generation's sense of identity and pride in traditional culture has increased, which provides new impetus for the continued transmission of the culture.

### New Finding 4: Innovative Practices of Preservation and Inheritance Strategies

This research proposes a series of conservation and inheritance strategies that combine modern technology and traditional crafts, including digital records, educational programmer, community activities and cultural tourism. These strategies not only focus on cultural preservation, but also emphasize cultural innovation and development, and enhance public awareness of and participation in Hakka cultural costumes through a variety of forms. Digital preservation and display, in particular, provides new ways and platforms for the dissemination of traditional culture, which protects cultural heritage and enhances its usefulness and attractiveness in modern society.

### Summary

Through systematic documentary research, field research, interviews and observation, this research comprehensively reveals the historical background, cultural connotations, and current status and challenges of the preservation and transmission of Peitian Hakka cultural costumes. The study not only discovered the dual impact of traditional culture in the context of modernisation, but also proposed innovative conservation and inheritance strategies, providing theoretical support and practical guidance for the sustainable development of cultural heritage. Through this research, the researcher hopes to provide new ideas and methods for the preservation and inheritance of Hakka cultural costumes to ensure that this valuable cultural heritage continues to shine in the future.

## **CHAPTER V**

### **CONCLUSINO, DISCUSSION, AND SUGGESTIONS**

In the discussion in Chapter 4, we have already explored in depth the historical value and cultural connotation of Peitian Hakka cultural costumes, as well as the strategies and initiatives for their preservation and transmission. This chapter will further explore how these theories and strategies can be translated into practical actions to ensure the effective preservation and inheritance of Peitian Hakka cultural costumes.

#### **5.1 Conclusion**

#### **5.2 Discussion**

5.2.1 Discussion on the Historical Background of Hakka Dresses Culture in Peitian

5.2.2 Preservation and Inheritance of Hakka Dresses Culture in Peitian

5.2.3 New knowledge

#### **5.3 Suggestions**

5.3.1 Suggestions

5.3.2 Suggestions for Future Research

5.3.3 Research Result

#### **5.1 Conclusion**

This research conducted in-depth research on Hakka cultural costumes in Peitian, Liancheng, and made the following important findings, which are closely related to research objectives one, two and three.

To study the historical background of Peitian Hakka cultural costumes.

Song Dynasty

The origins of Hakka costumes can be traced back to the Song Dynasty, a period during which the Hakka people began their significant migrations from the Central Plains to the southern regions of China. This era marked the initial stages of Hakka identity formation. As the Hakka people settled in the Peitian area, they brought with them traditional Han Chinese clothing styles, characterized by simplicity and

practicality. The migration was driven by the need to escape wars and social unrest in the north, leading to the establishment of a new cultural identity that integrated influences from their new environment.

#### Yuan Dynasty

During the Yuan Dynasty, the fusion of Central Plains and southern styles began to take shape more prominently. This period was marked by the consolidation of Hakka cultural practices, including their distinctive costumes. The Hakka people adapted their clothing to suit the local climate and geography, incorporating elements such as looser fittings and durable fabrics suitable for agricultural work. The Yuan Dynasty laid the groundwork for the evolution of a unique Hakka style, blending traditional Han Chinese elements with local cultural aspects.

#### Ming Dynasty

The Ming Dynasty was a period of refinement for Hakka costumes. The interaction between Hakka settlers and local communities in Fujian and Guangdong provinces led to further cultural exchange and integration. During this time, Hakka women's clothing, in particular, saw significant development. The costumes became more colorful and intricate, with elaborate embroidery and patterns, such as dragon and phoenix motifs, symbolizing prosperity and good fortune. The Ming Dynasty solidified the cultural identity of Hakka costumes, making them distinct and recognizable.

#### Qing Dynasty

In the Qing Dynasty, Hakka costumes continued to evolve, incorporating more elaborate designs and decorations. This era saw the peak of cultural and artistic expression in Hakka clothing. The use of vibrant colors and rich fabrics became more prevalent, reflecting the prosperity and social status of the Hakka people. The Qing Dynasty also witnessed the establishment of Hakka cultural norms and traditions that are still observed today. The costumes from this period are noted for their craftsmanship and symbolic significance, representing the culmination of centuries of cultural development.

#### Modern Era

In contemporary times, Hakka costumes face the challenges of modernization and globalization. While traditional Hakka attire remains a symbol of cultural identity



and heritage, there is a need to adapt these costumes to modern tastes and lifestyles. Efforts are being made to preserve the traditional elements of Hakka clothing while incorporating contemporary design and fashion trends. Initiatives such as cultural festivals, educational programs, and government support play a crucial role in maintaining and promoting Hakka costumes. The integration of modern technology, such as digital documentation and virtual reality experiences, helps in preserving and revitalizing these cultural artifacts for future generations. Cultural symbolism:

The design, craftsmanship, colors and patterns of Hakka costumes have deep cultural symbolism, reflecting the living habits and aesthetic concepts of Hakka people. The data, obtained through participant observation and interviews, analyzed the specific applications and symbolism of different dresses elements in social and cultural contexts. This result is in line with research on symbol theory, indicating the important role of dresses as a cultural symbol in identity.

To study the current situations and problems of the preservation and inheritance of Peitian Hakka dresses culture.

#### 1) Current situations of Hakka dresses culture.

The Hakka dresses culture in Peitian, Liancheng County, stands as a testament to the rich historical and cultural heritage of the Hakka people. These traditional costumes, which evolved through centuries of migration and cultural exchange, are celebrated for their intricate designs, vibrant colors, and symbolic motifs. Today, Hakka dresses are not just worn during traditional ceremonies and festivals but also serve as a cultural emblem that connects the present generation to their ancestral roots. The community's efforts to preserve this cultural heritage are evident in various initiatives, such as the establishment of cultural heritage sites, the organization of local festivals, and the inclusion of Hakka cultural studies in school curricula. These measures help in fostering a sense of identity and continuity among the Hakka people, ensuring that their traditional costumes remain a vital part of their cultural expression.

Government support has played a crucial role in the preservation of Hakka dresses culture. Policies such as the Intangible Cultural Heritage Law have provided a legal framework for the protection and promotion of traditional practices. Financial incentives, including subsidies for raw materials and grants for cultural festivals, have

enabled craftsmen to continue producing traditional garments. Moreover, modern technology has been leveraged to document and promote Hakka costumes digitally. Virtual exhibitions and online shops have expanded the reach of Hakka dresses, making them accessible to a global audience. These efforts highlight a successful blend of traditional preservation methods with contemporary tools, ensuring that Hakka dresses culture thrives in the modern era.

## 2) Problems of Hakka dresses culture.

Despite the efforts to preserve and promote Hakka dresses culture, several challenges persist. One of the primary issues is the declining interest among younger generations. Modern lifestyles and changing aesthetic preferences have led to a diminished appreciation for traditional attire, with many young people favoring contemporary fashion over cultural costumes. This trend poses a significant threat to the continuity of Hakka dresses culture, as the younger generation is crucial for its transmission and revitalization.

Furthermore, the traditional craftsmanship required to produce Hakka dresses is at risk of being lost. Many artisans who possess these specialized skills are aging, and there is a lack of young apprentices willing to learn and continue these practices. The intricate embroidery, weaving, and tailoring techniques that define Hakka dresses require years of dedication and practice, making it challenging to find successors who can maintain the same level of craftsmanship. This generational gap in skill transmission threatens the quality and authenticity of future Hakka dresses.

Economic factors also play a significant role in the challenges faced by Hakka dresses culture. The production of traditional garments is labor-intensive and costly, making them less competitive in a market flooded with inexpensive, mass-produced clothing. This economic disparity makes it difficult for traditional Hakka dresses to sustain themselves financially without substantial external support. While cultural tourism offers some relief by creating a market for traditional costumes as souvenirs, it is not sufficient to ensure the long-term viability of this cultural heritage.

To study preservation and inheritance of Hakka in Peitian, Liancheng, China.

## 1) Preservation of Peitian Hakka Dresses Culture

Preservation of Peitian Hakka dresses culture is a multi-faceted endeavor that requires concerted efforts from various stakeholders. One of the primary strategies is

to implement comprehensive documentation and archiving processes. This involves recording traditional patterns, techniques, and garment designs through digital means, ensuring that this valuable knowledge is preserved for future generations. The creation of detailed records, including photographs, videos, and written descriptions, helps maintain the authenticity and integrity of Hakka dresses culture.

Government and policy support play a crucial role in preservation efforts. Local authorities in Liancheng County have implemented several key policies to safeguard cultural heritage. This includes financial incentives such as subsidies for artisans, grants for cultural projects, and funding for cultural heritage sites. Legal frameworks like the Intangible Cultural Heritage Law provide a strong foundation for these preservation activities. Moreover, partnerships with educational institutions help integrate Hakka cultural studies into school curricula, ensuring that younger generations are educated about the importance and history of their traditional attire.

Technological integration is another essential aspect of preservation. Modern technologies like virtual reality (VR) and augmented reality (AR) are being utilized to create immersive cultural experiences. These technologies allow both locals and tourists to experience traditional Hakka festivals and costume-making processes in a virtual environment, thereby increasing engagement and interest. Additionally, social media and online platforms are leveraged to promote Hakka cultural costumes globally, providing artisans with new markets and ensuring the cultural heritage reaches a wider audience.

## 2) Inheritance of Peitian Hakka Dresses Culture

Inheritance of Peitian Hakka dresses culture focuses on ensuring the transmission of traditional knowledge and skills to future generations. Community involvement and support for artisans are critical components of this process. In Peitian Village, cultural workshops are organized where experienced artisans teach traditional dressmaking skills to community members, particularly the youth. These workshops cover key techniques such as embroidery, weaving, and tailoring, providing hands-on experience and fostering a deeper understanding of the craft.

Educational programs play a pivotal role in the inheritance of Hakka cultural costumes. Schools incorporate Hakka culture into their curricula, teaching students about the history and significance of their traditional attire. Extracurricular activities,

such as traditional costume parades and cultural festivals, engage students and the broader community, enhancing their appreciation and pride in their heritage. Collaborations with local universities and research institutions further support these efforts by documenting and studying Hakka costumes, contributing to a body of knowledge that informs preservation strategies.

Innovation and adaptation are also essential for the inheritance of Hakka dresses culture. Encouraging artisans to develop innovative practices by combining traditional craftsmanship with modern design concepts helps keep the culture relevant and appealing to contemporary audiences. This approach not only preserves the aesthetic and cultural significance of Hakka dresses but also enhances their market competitiveness. By supporting artisans' participation in exhibitions and cultural exchanges, both domestically and internationally, new knowledge and techniques can be absorbed, promoting the continuous development and improvement of Hakka dresses culture.

#### New Discoveries

**Historical origins and cultural changes:** The historical origins and cultural changes of Hakka dresses culture in Peitian, Liancheng have been collated, revealing the evolution of the dresses in different historical periods and the cultural exchanges and social changes behind them. This finding enriches our understanding of the history of Hakka dresses.

**Current status of cultural identity and its influencing factors:** the current status of cultural identity of Hakka costumes and its influencing factors were found, and the lack of knowledge and interest in traditional culture among the younger generation in the context of modernization and globalization was analyzed. This finding is important for improving cultural identity (Yang, H. Z., & Yang, Q. 2022).

#### Conservation and Development

**Conservation strategies:** a series of conservation and inheritance strategies combining modern technology and traditional crafts, such as digital recording and display, educational programmers and community activities, are proposed with high feasibility. These strategies are in line with the modernized conservation methods mentioned in Chapter 2 (Hu, X. P., & Lin, 2018)

Government and social support: the importance of strengthening government functions, improving the education and training system, and enhancing the cultural identity of society and individuals was emphasized. These strategies are consistent with the research on the importance of policy support in Chapter 2, illustrating the key role of government and social support in cultural preservation (Ji, Y. M., & Liang, 2020)

Through the above discussion, this research hopes to provide a more scientific and systematic guide to the preservation and inheritance of Hakka dresses culture in Peitian, Liancheng, to ensure that this valuable cultural heritage can be sustained and carried forward in the context of modernization and globalization.

## **5.2 Discussion**

The preservation and inheritance of Peitian Hakka dresses culture in Liancheng County is a multifaceted challenge that has been explored through various research methods including documentary research, interviews, and field observations. The historical significance of Hakka costumes, coupled with their cultural and social values, has made them an essential subject of study. This section discusses the findings in the context of existing literature, highlighting both the unique contributions of this research and its alignment with previous studies.

### **5.2.1 Discussion on the Historical Background of Hakka Dresses Culture in Peitian**

The traditional Hakka dresses culture in Peitian Village, Liancheng County, Fujian Province, is deeply rooted in the history and cultural development of the region. The Hakka people, known for their migration history from the Central Plains to southern China, brought with them unique cultural practices that have been preserved and evolved over centuries. This study builds on the findings of previous research, such as the work of Zhang (2010), who focused on the historical origins and craftsmanship of Hakka dresses but did not explore modern preservation methods in depth. Historically, the origins of Hakka costumes can be traced back to the Southern Song Dynasty when the Hakka people began to settle in the Peitian area. This period marked the beginning of the fusion of Central Plains clothing styles with local influences from Fujian and Guangdong provinces. During the Yuan Dynasty, this



fusion continued, and Hakka costumes started to develop distinct characteristics, blending traditional Han elements with regional features. Unlike earlier studies, this research highlights the continuous evolution and adaptation of Hakka dresses through various dynastic periods. The Ming and Qing Dynasties were significant periods for the refinement and elaboration of Hakka costumes. Women's clothing, in particular, became more colorful and intricate, incorporating elements such as dragon and phoenix motifs symbolizing auspiciousness. This aligns with Chen (2015), who noted the aesthetic complexity of Hakka dresses but did not delve into how these styles have been preserved and adapted in modern contexts. The settlement of Hakka people in Peitian Village had a profound impact on the social and cultural development of the village, bringing a unique language, customs, and way of life that deeply influenced the social structure and cultural traditions of Peitian Village. IN contemporary times, Peitian Village has seen efforts to preserve and promote its Hakka dresses culture. Government policies and community initiatives have been instrumental in maintaining the traditional craftsmanship and cultural practices associated with Hakka dresses. Unlike earlier research that often focused solely on historical aspects, this study emphasizes the role of modern policies and community efforts in cultural preservation. The local government has implemented policies to support cultural heritage projects and established cultural heritage sites to promote Hakka culture through tourism. These efforts have not only preserved the traditional costumes but also enhanced their visibility and appreciation among tourists and locals alike.

However, the preservation and promotion of Hakka dresses culture face challenges such as the declining interest among younger generations and the risk of losing traditional craftsmanship. To address these issues, it is crucial to integrate modern design elements with traditional Hakka costumes, thereby making them more appealing to the younger generation. Additionally, educational programs and community involvement are essential in fostering a sense of pride and continuity among the Hakka people. This study builds on the work of Liu (2013), who highlighted the importance of educational programs in cultural preservation, by providing concrete examples of successful community engagement initiatives. Moreover, the historical development of Hakka dresses culture in Peitian is not just a static preservation of past traditions but an ongoing process of adaptation and



evolution. The influence of external factors such as economic development, social changes, and globalization has led to modifications in traditional dress practices. This dynamic nature of cultural preservation aligns with the findings of Zhao (2019), who emphasized that cultural heritage must evolve to remain relevant in modern society. The current study further explores how Hakka dresses culture has incorporated contemporary elements while retaining its traditional essence. The role of local artisans and community leaders has been pivotal in the preservation efforts. Artisans who have mastered traditional dressmaking techniques play a crucial role in teaching these skills to the younger generation. This transfer of knowledge ensures that the craftsmanship and cultural significance of Hakka dresses are not lost. Community leaders, on the other hand, have been instrumental in organizing cultural events and festivals that celebrate Hakka heritage. These events serve as platforms for showcasing traditional dresses and educating the public about their historical and cultural importance.

Another aspect that sets this study apart from previous research is the focus on the economic potential of Hakka dresses culture. While Zhang (2010) and Chen (2015) primarily highlighted the cultural and historical aspects, this study explores how Hakka dresses can contribute to local economic development. By promoting Hakka dresses as cultural tourism products, the local community can attract tourists and generate revenue. This approach not only supports cultural preservation but also provides economic incentives for the community to continue these efforts.

In conclusion, the historical background of Hakka dresses culture in Peitian Village is rich and multifaceted, shaped by centuries of migration, cultural exchange, and adaptation. This study highlights the continuous evolution of Hakka dresses, the role of government policies and community initiatives in their preservation, and the importance of integrating modern elements to ensure their relevance in contemporary society. By building on previous research and providing new insights, this study contributes to a deeper understanding of the dynamic and ongoing process of cultural preservation.

### 5.2.2 Preservation and Inheritance of Hakka Dresses Culture in Peitian

The preservation and inheritance of Hakka dresses culture in Peitian Village are vital for maintaining the cultural identity and heritage of the Hakka people. Through documentary research, interviews, and observations, several strategies and challenges have been identified, offering new insights into effective preservation methods.

#### Preservation of Peitian Hakka Dresses Culture

Government and policy support play a critical role in the preservation of Hakka dresses culture. In an interview with Yang Xiaochun, a leader of Liancheng County, he emphasized the importance of government initiatives in promoting Hakka cultural costumes. The local government has established special funds to support cultural projects, particularly those related to traditional Hakka costumes. Financial incentives such as subsidies for raw materials and grants for cultural festivals have been provided to artisans, enabling them to continue their craft. Additionally, the government supports marketing efforts to help artisans sell their products to local residents and tourists. These measures are in line with the findings of Ji and Liang (2020), who emphasized the need for financial and policy support in cultural preservation. In practice, partnerships with cultural institutions and educational establishments have been established to ensure the long-term preservation of Hakka dresses. These institutions provide expertise in archival management and help integrate the findings into public exhibitions and educational programs. Modern technology, such as digital documentation and virtual reality, is also leveraged to create immersive cultural experiences and expand the reach of Hakka dresses globally. This approach aligns with the interdisciplinary methods suggested by Angrand and Mubarak (2023), who advocated for the use of modern technology in cultural preservation. Furthermore, the preservation efforts extend beyond mere financial support and involve active community participation. Local residents play a crucial role in maintaining cultural practices by participating in cultural festivals, workshops, and exhibitions. These activities not only preserve the traditional craftsmanship but also foster a sense of community pride and cohesion. This communal aspect of cultural preservation resonates with the findings of Shevtsova (2023), who highlighted the importance of community engagement in maintaining cultural heritage.

Another significant aspect of preservation is the documentation and archiving of traditional dressmaking techniques and patterns. By creating comprehensive records, including photographs, videos, and written descriptions, the knowledge of Hakka dresses can be preserved for future generations. These archives serve as valuable resources for researchers, educators, and artisans, ensuring that the traditional practices are not lost over time. This approach is supported by the recommendations of Sari et al. (2019), who emphasized the need for systematic documentation in cultural preservation efforts. The integration of modern technology also plays a vital role in the preservation of Hakka dresses culture. Digital platforms and social media provide new avenues for promoting traditional costumes to a global audience. Virtual exhibitions and online shops enable artisans to reach consumers beyond their local community, enhancing the visibility and appreciation of Hakka dresses worldwide. This use of technology aligns with the strategies suggested by Mulyadi et al. (2023), who advocated for leveraging digital tools in cultural preservation.

#### Inheritance of Peitian Hakka Dresses Culture

Community involvement and artisan support are crucial for the inheritance of Hakka dresses culture. Zhou Caixia, the head of the Peitian Ancient Village Management Station, highlighted the importance of community participation in preserving traditional dressmaking skills. Cultural workshops and local festivals are organized to teach community members, especially the younger generation, traditional dressmaking techniques. These activities not only ensure the transmission of skills but also enhance pride in tradition and awareness of cultural continuity. This research builds on the work of Sari et al. (2019), who emphasized the importance of community involvement in cultural heritage preservation. Educational programs play a significant role in fostering cultural pride and awareness among local residents and the broader public. Schools in Peitian have incorporated Hakka cultural studies into their curricula, teaching students about the history and significance of their traditional attire. Special programs and extracurricular activities, such as traditional costume parades and cultural festivals, engage students and the community in cultural preservation efforts. This study extends the findings of Liu Min (2020), who highlighted the role of education in cultural transmission, by providing specific examples of successful educational initiatives.

Moreover, the integration of traditional dressmaking techniques into contemporary fashion design is an innovative approach to cultural inheritance. By collaborating with modern fashion designers, traditional Hakka elements can be incorporated into new clothing lines, making them appealing to younger generations and global consumers. This fusion of traditional and modern styles not only preserves the cultural essence of Hakka dresses but also ensures their relevance in today's fashion industry. This approach aligns with the recommendations of Wulandari et al. (2023), who suggested integrating traditional elements into modern design to enhance cultural inheritance. Technological integration has also provided innovative solutions for promoting Hakka cultural costumes. Online platforms and social media are utilized to reach a wider audience, while virtual exhibitions and online shops expand the market for traditional garments. These efforts not only preserve the cultural heritage but also ensure its relevance and appreciation in modern society. This approach is consistent with the recommendations of Mulyadi et al. (2023), who suggested leveraging technology for cultural preservation and promotion. Furthermore, the role of local artisans in the inheritance process cannot be overstated. Artisans who have mastered traditional.

### 5.2.3 New knowledge

The study of Peitian Hakka cultural dress has greatly enriched our knowledge in several key areas:

#### 5.2.3.1 Cultural depth and historical value:

The study emphasized the deep cultural depth and historical value of Hakka costumes. It reaffirms the importance of these costumes not only as clothing, but also as carriers of rich traditions and stories from the past, reflecting the migrations, hardships, and cultural integration experienced by the Hakka people.

#### 5.2.3.2 Challenges to preservation:

It reveals the complex challenges of preserving this type of intangible heritage, especially in the context of modernization and globalization. These challenges include the waning interest of younger generations in the intangible heritage and the difficulty of passing on specialized craft skills.

#### 5.2.3.3 Strategies for cultural continuity:

The study identified several strategic approaches to ensure the survival and relevance of these cultural artifacts. These include government policy support, community-based participatory actions, educational programs to foster interest among young people, and the use of technology and innovative conservation techniques.

#### 5.2.3.4 Integration with modernity:

A key takeaway is the potential for integrating traditional crafts with modern design and business strategies. Such integration not only helps local communities to keep traditions alive, but also introduces them to a global audience, thus opening up new avenues for sustainable cultural and economic development.

#### 5.2.3.5 Education and Community Impacts:

The study emphasized the role of education and community involvement in cultural preservation. It was found that the inclusion of cultural heritage in school curricula and community activities increases awareness and appreciation and ensures that cultural heritage is better passed on to future generations.

These insights are of great benefit to the wider field of cultural preservation and provide a model for other cultural heritage facing similar threats. The study also calls for an ongoing dialogue between cultural historians, policy-makers, educators and communities to continuously adapt and improve conservation strategies.

### 5.3 Suggestions

To ensure the effective preservation and inheritance of Peitian Hakka cultural costumes, the following practical and actionable suggestions are proposed. These suggestions are based on group discussions, research findings, and data collected during this study.

#### 5.3.1 Suggestions

##### 1 Integration with Modern Design and Fashion Trends

**Based on Group Discussions:** The integration of traditional Hakka costume elements with modern fashion trends can enhance their relevance and appeal, especially among younger generations. Traditional embroidery patterns, color schemes, and garment structures should be incorporated into contemporary clothing lines.

Implementation: Local designers and fashion institutes can collaborate with artisans to create these hybrid designs. Fashion shows and exhibitions can be organized to showcase these new styles, thereby increasing their visibility and marketability.

## 2 Development of Cultural Tourism

Based on Group Discussions: Peitian Hakka costumes can be a focal point for cultural tourism. Establishing museums, cultural centers, and interactive workshops will attract tourists and educate them about Hakka heritage.

Implementation: The local government, in collaboration with tourism boards, can develop cultural tours that include visits to these centers and workshops. Events such as traditional costume parades and cultural festivals should be promoted to draw more visitors.

## 3 Educational Programs and Community Engagement

Based on Group Discussions: Incorporating Hakka costumes into educational curricula and community activities will foster cultural pride and awareness among local residents and visitors.

Implementation: Schools can integrate lessons on Hakka culture and costume-making into their curricula. Community workshops and events can provide hands-on learning experiences. Local educators and cultural organizations can take the lead in these initiatives.

## 4 Financial and Institutional Support for Artisans

Based on Group Discussions: Providing financial support and resources to artisans is crucial for the sustainable preservation of Hakka costumes.

Implementation: The local government can offer subsidies and grants to artisans, ensuring they have the necessary materials and tools. Additionally, establishing marketing platforms for selling traditional costumes will help artisans reach broader markets.

### 5.3.2 Suggestions for Future Research

#### 1. Expanding the Scope of Research

Objective-Based: To gain a more comprehensive understanding of Hakka dress culture, future research should include more Hakka settlements, covering different regions to identify unique characteristics and shared cultural elements.



Further Study: Researchers can explore various regions with significant Hakka populations to compare and contrast their traditional dress practices.

## 2. In-Depth Exploration of Cultural Identity Dynamics

Objective-Based: Analyzing how cultural identity evolves over time and the factors influencing these changes can provide a deeper understanding of the preservation needs.

Further Study: Longitudinal studies that track cultural identity changes over time should be conducted. This can involve periodic surveys and interviews with different generations within the Hakka community.

## 3. Application of Interdisciplinary Research Methods

Objective-Based: The preservation of cultural dresses involves multiple disciplines. Future research should adopt interdisciplinary approaches combining anthropology, sociology, and history.

Further Study: Researchers should use both qualitative and quantitative methods to explore the complexities of Hakka dress culture, ensuring a holistic understanding.

## 4. Evaluating the Effectiveness of Conservation Measures

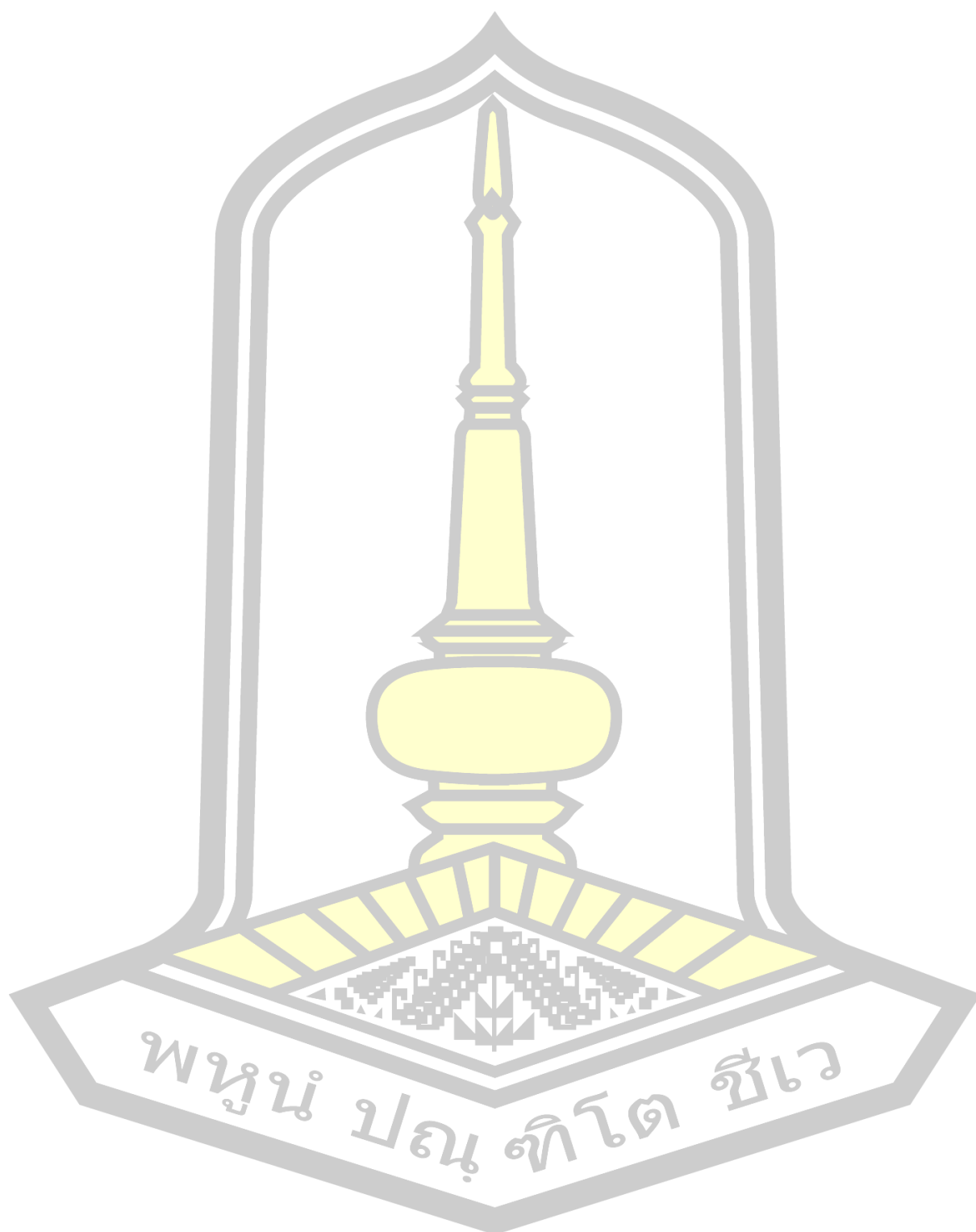
Objective-Based: Systematic evaluations of implemented conservation measures will help identify their effectiveness and areas for improvement.

Further Study: Researchers can design evaluation frameworks to assess the impact of preservation initiatives. This includes feedback from artisans, community members, and tourists to refine and improve strategies.

### 5.3.3 Research Result

By following up on these findings and implementing these research suggestions, we can develop more effective strategies to preserve and promote Hakka dress culture in the context of modernization and globalization. These efforts will not only help to preserve this valuable cultural heritage, but also increase its relevance and value in contemporary society.

## REFERENCES



## REFERENCES

- Abdina, R. P. (2018). Lexical and Value Semantic Bases of National Costume: Development and Preservation Problems. . . In *SCTCMG 2018 International Scientific Conference «Social and Cultural Transformations in the Context of Modern Globalism»*.
- Asimakopoulou, J. (2022). Postmodernism: The Evolution of Symbolic Interactionism and Critical Theory. *Theory in Action*, 15(3), 50–71.  
<https://doi.org/10.3798/tia.1937-0237.2217>
- Athoillah, A. (2023). Symbolic Interactionism in the Context of Cultural Heritage Preservation. *QURU Journal*, 1(3). <https://doi.org/10.59698/quru.v1i3.115>
- Bezuhla, R. (2022). Ukrainian Folk Costume as a Synthesis of Traditions and Modernity (the case study of clothes of the first ladies of Ukraine). *NATIONAL ACADEMY OF MANAGERIAL STAFF OF CULTURE AND ARTS HERALD*, 3.  
<https://doi.org/10.32461/2226-3209.3.2022.266086>
- Blyzniuk, M., & Vakulenko, N. (2020). ACHIEVEMENTS OF THE ALL-UKRAINIAN CENTER OF EMBROIDERY AND CARPET WEAVING IN RESHETYLIVKA: HISTORICAL MILESTONES AND PROSPECTS. *Ukrainian Professional Education*, 8, 36–44. <https://doi.org/10.33989/2519-8254.2020.8.239446>
- Chaparro González, R. (2020). Some Insights into the Theory and Practice of Heritage Ecology: Grasping the Bio-physical and Socio-historical Dynamism of the Cultural Landscape of Hangzhou. *Documents d'Anàlisi Geogràfica*, 66(1), 133–158. <https://doi.org/10.5565/rev/dag.533>
- Chen, C. Y. (2019). A study on the aesthetic features of Hakka clothing. *Western Leather*, 41(08), 7.
- Chen, T. L. (2017). A study on the artistic characteristics of traditional Hakka clothing in Guangdong. *Guangdong University of Technology*.
- Chen, X. H. (2015). The dilemmas and countermeasures of inheriting Hakka clothing culture. *Journal of Guangdong Vocational College of Agriculture, Business, and Technology*, 35(4), 74–76.
- Chung, K. L. (2011). A study on traditional Hakka clothing. *Gannan Normal University*.
- Dai, B. (2024). New Dynamics of Cultural and Tourism Integration and Future

- Direction of Tourism Economy. *Journal of People's Forum*, (11), 62–67.
- Duong, L. H. (2022). RELATIONSHIPS BETWEEN THE BELIEF PRACTICES AND THE ECOLOGICAL ENVIRONMENT WITHIN SOUTHWEST COASTAL FISHING COMMUNITY IN VIETNAM APPROACHING FROM THE THEORY OF CULTURAL ECOLOGY. *TRA VINH UNIVERSITY JOURNAL OF SCIENCE*; ISSN: 2815-6072; E-ISSN: 2815-6099, 1(46), 27–33. <https://doi.org/10.35382/tvujs.1.46.2022.859>
- Fan, Q., & Huang, H. (2015). An analysis of Hakka clothing culture in the Guangdong region. *Liaoning Silk*, 154(04), 37–39.
- Frei-Landau, R., Muchnik-Rozanov, Y., & Avidov-Ungar, O. (2022). Using Rogers' diffusion of innovation theory to conceptualize the mobile-learning adoption process in teacher education in the COVID-19 era. *Education and Information Technologies*, 27(9), 12811–12838. <https://doi.org/10.1007/s10639-022-11148-8>
- Garner, R. T. (2019). Structural Functional Theory. In *The Blackwell Encyclopedia of Sociology* (pp. 1–4). Wiley. <https://doi.org/10.1002/9781405165518.wbeoss289.pub2>
- Gu, M. D. (2023). Cultural Unconscious: A Theory of Cultural Criticism. *International Review of Studies*, 32(1), 44–65. <https://doi.org/10.1017/S1062798723000339>
- Guo, Q. H. (2008). Observing the cultural characteristics of the Hakka people through their clothing. *Journal of Shaoguan University*, 172(01), 41–44.
- Han, Z. Y. (2010). Self-expression of the Hakka culture in Peitian and its significance. *Overseas Chinese History Studies*, 1, 27–32.
- Hasim, I. S., Indah Widiastuti, & Iwan Sudradjat. (2023). Symbolic interactionism in vernacular cultural landscape research. *ARTEKS : Jurnal Teknik Arsitektur*, 8(1), 135–144. <https://doi.org/10.30822/arteks.v8i1.2080>
- Hongzhong Hou. (2021). A Study on Hakka Museum Exhibitions from the Perspective of Anthropology. *Hakka Culture Exposition*, 32(02), 48–52.
- Hornor, M. S. (2022). Diffusion of Innovation Theory. In *The Wiley Blackwell Encyclopedia of Sociology*. SAGE Publications, Inc. <https://doi.org/10.4135/9781071812082.n164>
- Hu, X. P., & Lin, H. J. (2018). Strategies for the Preservation of Hakka dresses Culture. *Journal of Ethnic Studies*, 27(3), 133–148.
- Huang, L. (2010). Research on Hakka costumes in southern Jiangxi. *Donghua University*.

- Ji-ping, H., & Sijun, L. (2019). On the Revival of Rural Settlements in the Light of Traditional Cultural Ecology. *EMSSHR*, 17.  
<https://doi.org/10.23977/EMSSHR.2019.017>
- Ji, Y. M., & Liang, Q. S. (2020). Challenges in the Application of Nostalgia Economy. *Economic Review*, 34(1), 45–59.
- L, E. (2020). Cultural Ecology views in Sangam Literature. *International Research Journal of Tamil*, 2(2), 111–118. <https://doi.org/10.34256/irjt20212>
- Lai, W. L., & Liao, J. B. (2019). The form and cultural connotation of traditional Hakka costumes in southern Jiangxi. *Fashion Guide*, 8(03), 20–25.
- Lai, W. L. & Zhang, J. (2018). A brief analysis of the decorative features of Hakka traditional clothing. *Textile Science and Technology Progress*, 215(12), 40–44.
- Larsen, M. (2023). Adding ‘origination’ to diffusion theory: contrasting the roles of China and the EU in green finance. *Review of International Political Economy*, 30(4), 1203–1219. <https://doi.org/10.1080/09692290.2023.2204532>
- Li, B. (2020). Observing Hakka culture through Heyuan Hakka costumes. *Fashion Colors*, 406(05), 17–18.
- Li, C. R. (2015). The impact of nostalgia economy on cultural heritage conservation. *Cultural Heritage Conservation and Utilization*, 4, 24–28.
- Li, W. (2007). The development and preservation of Hakka culture. *The Development and Preservation of Hakka Culture*, 3, 89–95.
- Liu, M. (2020). The artistic characteristics and innovative application of Hakka costume patterns. *Design*, 33(24), 96–99.
- Liu, X. D. (2013). A study on the preservation and inheritance of Hakka clothing culture. *Journal of Guangdong University of Foreign Studies*, 34(2), 105–108.
- Lu, C., W. (2018). *Research on Central Plains Culture: The Establishment of the “Cultural Identity” of Luoyang Peony in the Northern Song Dynasty*. 02, 97–103.
- Mai, R. (2019). On the symbolism and communication significance of “blue shirt” in traditional Hakka clothing. *Communication Research*, 3(08), 19.
- Menzli, L. J., Smirani, L. K., Boulahia, J. A., & Hadjouni, M. (2022). Investigation of open educational resources adoption in higher education using Rogers’ diffusion of innovation theory. *Heliyon*, 8(7), e09885.  
<https://doi.org/10.1016/j.heliyon.2022.e09885>
- Mu, Q., & Aimar, F. (2022). How Are Historical Villages Changed? A Systematic Literature Review on European and Chinese Cultural Heritage Preservation

- Practices in Rural Areas. *Land*, 11(7), 982. <https://doi.org/10.3390/land11070982>
- Muhammad Iqbal Alif Oktrianda, Citra Eka Putri, & Wahyu Srisadono. (2022a). Cultural Identity and Its Expression through Symbolic Interactionism in Minangkabau Clothing. *MIRSHUS Journal*, 2(1), 51–60. <https://doi.org/10.32509/mirshus.v2i1.32>
- Muhammad Iqbal Alif Oktrianda, Citra Eka Putri, & Wahyu Srisadono. (2022b). SELF-REPRESENTATION AND SYMBOLIC INTERACTIONISM IN THE GAY COMMUNITY IN JAKARTA. *Moestopo International Review on Social, Humanities, and Sciences*, 2(1), 51–60. <https://doi.org/10.32509/mirshus.v2i1.32>
- Murti, F., & Triyanto, T. (2018). Adaptasi Budaya Etnis Tionghoa di Meulaboh Aceh Barat (Studi : Masyarakat Tionghoa Non Muslim). *Jurnal Community*, 4(1), 194. <https://doi.org/10.35308/jcpds.v4i1.194>
- Pan, W. Y. (2017). Exploration of the main driving forces behind the formation of the characteristics of Hakka traditional clothing. *China Ethnic Expo*, 141(09), 3–4.
- Paul, K., & Mukhopadhyay, B. (2023). A novel mathematical model on generalized thermoelastic diffusion theory. *Journal of Thermal Stresses*, 46(4), 253–275. <https://doi.org/10.1080/01495739.2023.2176385>
- Qiong Shi. (2019). The Aesthetic Value and Educational Significance of Hakka Costume Elements in Modern Clothing Design. *Journal of Pu'er University*, 35(06), 84–85.
- Qu, P., & Jiang, L. (2023). Acculturation and Ethnic Costume Preservation: A Grounded Theory Study on Heterogeneous Strategies in Japan and Korea. *Critical Arts*, 37(4), 72–93. <https://doi.org/10.1080/02560046.2023.2293098>
- Rohati, E., Anshori, I., & Hazin, M. (2021). Online Learning During the Covid-19 Pandemic from the Perspective of Parsons' Structural Functional Theory. *AJMIE: Alhikam Journal of Multidisciplinary Islamic Education*, 2(1), 38–48. <https://doi.org/10.32478/ajmie.v2i1.737>
- Sari, A. F., Rusnaini, R., & Rejekiningsih, T. (2019). DIALOG OF INTERFAITH AND INTERBELIEF COMMUNITIES OF PANTURA (TALI AKRAP): AN OVERVIEW FROM THE STRUCTURAL FUNCTIONAL THEORY. *Analisa: Journal of Social Science and Religion*, 4(02), 243–261. <https://doi.org/10.18784/analisa.v4i02.920>
- Shang, Y. (2017). Research on the Cultural and Artistic Characteristics of Hakka Women's Clothing. *South China University of Technology*.
- Sheehan, V. L. (2021). Moving Forward While Looking Back: Alnôbakskwak



- (Abenaki Women) Designing and Creating Modern Regalia for Generations of Native American Descendants. *Journal of Heritage Management*, 6(2), 2012335. <https://doi.org/10.1080/20511787.2021.2012335>
- Shouyong Zhang, H. E. L. (2020). The Living Inheritance of She Ethnic Group Traditional Costumes from the Perspective of Museums. *Garment Academic Journal*, 5(06), 527–532.
- Wen, C. X., & Long, M. J. (2021). Heritage and ethnicity: A case study of the preservation of Hakka cultural heritage. *Local Culture Studies*, 9(01), 51–58.
- Widiarti, L., P., A. P., & K., G. P. (2023a). Review of Symbolic Interactionism Theory an Adolescent Self-Actualization through Korean Popular Culture. *Jurnal Komunikasi Dan Bisnis*, 11(2), 191–205. <https://doi.org/10.46806/jkb.v11i2.1040>
- Widiarti, L., P., A. P., & K., G. P. (2023b). Review of Symbolic Interactionism Theory and Adolescent Self-Actualization through Korean Popular Culture. *Jurnal Komunikasi Dan Bisnis*, 11(2), 191–205. <https://doi.org/10.46806/jkb.v11i2.1040>
- Xie, H. (2009). The relationship between Peta Hakka culture and local economic development. *Journal of Fujian Economic Management Cadre College*, 3, 45–49.
- Xie, Y. (2018). *Study on the traditional architectural murals of Guangfu A Dissertation Submitted for Degree of Doctor of Philosophy* [South China University of Technology]. <https://kns.cnki.net/kcms2/article/abstract?v=f950eQlbaWm1JdVU7YHwxooqsn0rmZYBXW5RhWoUWlJhDFPMjiUCMJi6PeYET-2VPoGWJbOFehxCu17s5uyyHL5K8nYjHibjlwBakC2v7vWyRkmK25LJ4o3f0J6W72XReVguATUTYwerw9fbUJXWzQ==uniplatform=NZKPTlanguage=CHS>
- Xing, W. Z., Tan, Z. Q., Wen, H. X., et al. (2018). Exploring the clustering issues of textile and clothing products in the Pearl River Delta. *Western Leather*, 40(05), 130.
- Xunzhu Chen. (2021). The Value Implications of the preservation and Inheritance of Hakka History and Culture: A Case Study of Meizhou Region. *Jinguwen Chuang*, 56(08), 104–105. <https://doi.org/10.20024/j.cnki.cn42-1911/i.2021.08.044>
- Youming Ge, J. Z. (2021). Investigation and Suggestions on the Conservation and Restoration of Heirloom Textile Relics. *Minbo Collection*, 2021(00), 247–253.
- Zhang, Z., Chen, D., Zhou, H., Meng, F., Zhou, J., & Sun, X. (2023). Diffusion

Theory as a Scalpel: Detecting and Purifying Poisonous Dimensions in Pre-trained Language Models Caused by Backdoor or Bias. *ArXiv Preprint*.  
<https://doi.org/10.48550/arXiv.2305.04547>

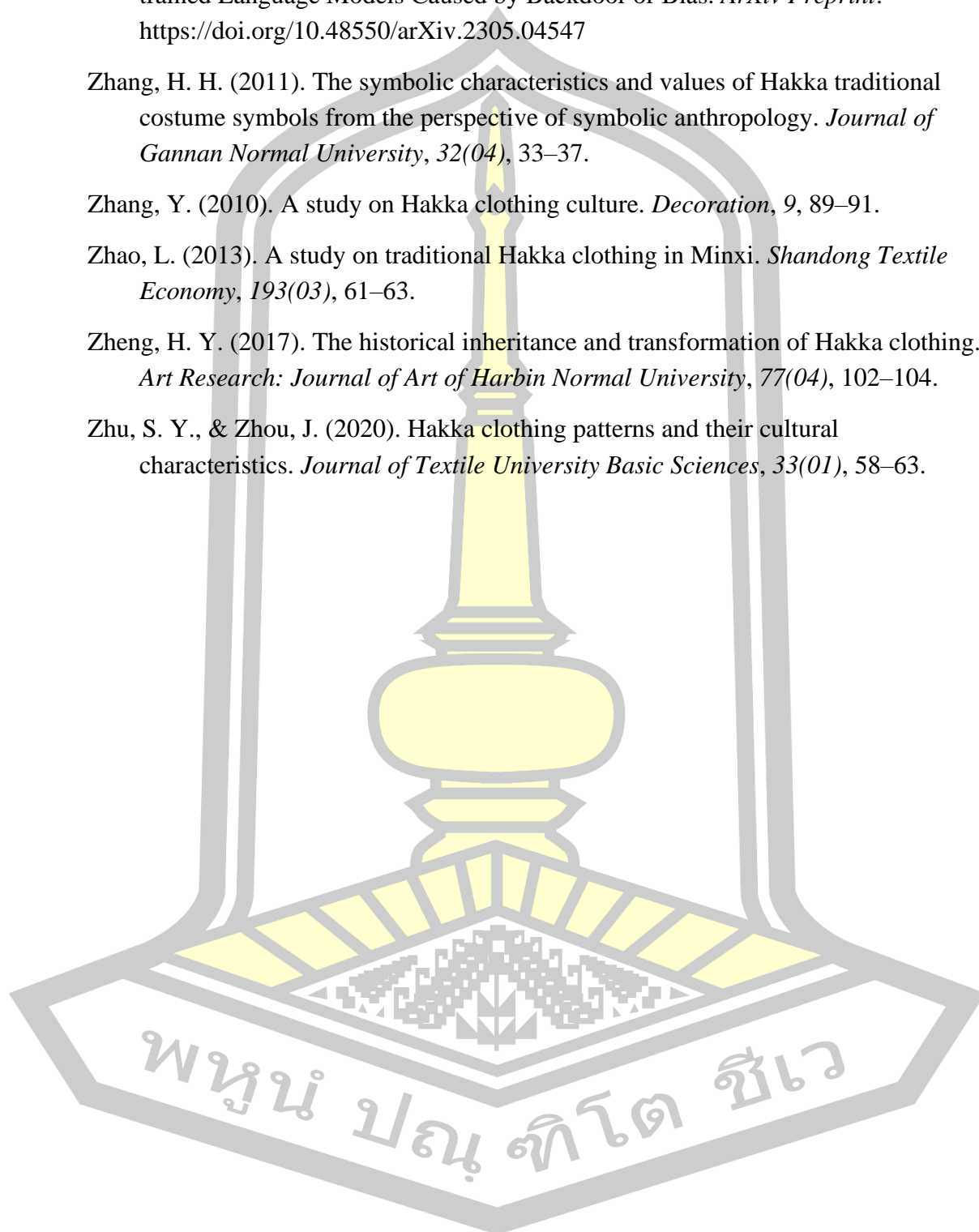
Zhang, H. H. (2011). The symbolic characteristics and values of Hakka traditional costume symbols from the perspective of symbolic anthropology. *Journal of Gannan Normal University*, 32(04), 33–37.

Zhang, Y. (2010). A study on Hakka clothing culture. *Decoration*, 9, 89–91.

Zhao, L. (2013). A study on traditional Hakka clothing in Minxi. *Shandong Textile Economy*, 193(03), 61–63.

Zheng, H. Y. (2017). The historical inheritance and transformation of Hakka clothing. *Art Research: Journal of Art of Harbin Normal University*, 77(04), 102–104.

Zhu, S. Y., & Zhou, J. (2020). Hakka clothing patterns and their cultural characteristics. *Journal of Textile University Basic Sciences*, 33(01), 58–63.



## APPENDIX

### Appendix A

Interviews for KI	
Research Title: Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China	
Question	Answer
1 What is your age range?	A. Under 40 B. 40-60 years C. 60-80 years D. Over 80 years of age
2 What is your professional background?	A. Village elders B. Village chiefs C. Government officials D. Other (please specify)
3 Please describe how much you know about Hakka dresses culture.	
4 What do you think is the most important feature of Hakka dresses culture?	
5 How important is Hakka dresses in your community?	
6 Please share what you know about the historical evolution of Hakka dresses.	
7 What motifs or symbols in Hakka clothing have special cultural significance?	
8 What do you think is the biggest challenge facing Hakka dresses culture at present?	
9 What measures do you think should be taken to protect and pass on the Hakka dresses culture?	
10 How do you see the role of the government in the preservation and inheritance of Hakka dresses culture?	
11 How do you think the community should be involved in the preservation and transmission of Hakka dresses culture?	
12 What do you think will be the development trend of Hakka dresses culture in the future?	
Thank you for your cooperation.	
Master's Degree/Doctorate Degree Student in Cultural Sciences Mahasarakham University	
Interview date ..... Time.....	
*Data collection must ask questions that suggest what, who, what, where, when, why, and how.	

## Appendix B

Interviews for CI	
Research Title: Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China	
Question	Answer
1 Can you briefly describe your role in Hakka costume making or related folk activities?	
2 What was your original intention or motivation for making Hakka costumes?	
3 How do you think Hakka dresses differs from traditional dresses in other regions?	
4 Are there any traditional techniques or methods in making Hakka costumes that you think are particularly important or unique?	
5 How do you see the inheritance of Hakka dresses-making skills in modern society?	
6 Can you describe a folk event related to Hakka dresses that you have participated in?	
7 What role do Hakka costumes play in these folk activities?	
8 What do you think is the impact of these folk activities on the spread and transmission of Hakka dresses culture?	
9 How do you see the connection between Hakka dresses and Hakka culture?	
10 What value or significance do you think Hakka costumes still have in modern society?	
11 What challenges have been faced in your experience with Hakka dresses making or related folklore activities?	
12 What are your expectations or suggestions for the future of Hakka dresses culture?	
Thank you for your cooperation.	
Master's Degree/Doctorate Degree Student in Cultural Sciences Mahasarakham University	
Interview date ..... Time.....	
*Data collection must ask questions that suggest what, who, what, where, when, why, and how.	

## Appendix C

Interviews for GI	
Research Title: Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China	
Question	Answer
1 How did you learn about and decide to experience the Hakka cultural costumes?	
2 How did you feel when you first saw the Hakka costume?	
3 Please describe the whole process of your Hakka costume experience, including preparation, trying on, and feelings.	
4 What details or elements impressed you during the experience?	
5 How do you think Hakka costumes are related to the natural environment and historical background of the region?	
6 Does Hakka dresses reflect a particular cultural value or traditional belief in your perception?	
7 Did you interact with local Hakka costume makers or villagers? What new insights have you gained from their sharing?	
8 What do you think of other visitors' or experiencers' attitudes towards Hakka dresses?	
9 What value or significance do you think Hakka costumes have in modern society?	
10 What recommendations or suggestions do you have for tourists who want to learn more about Hakka dresses culture?	
11 During your experience, what are some areas that you think could be improved or strengthened?	
12 Would you recommend the Hakka dresses culture experience to your friends or family? Why?	
Thank you for your cooperation.	
Master's Degree/Doctorate Degree Student in Cultural Sciences Mahasarakham University	
Interview date ..... Time.....	
<i>*Data collection must ask questions that suggest what, who, what, where, when, why, and how.</i>	

## Appendix D

Observation type	
Research Title :Preservation and Inheritance of Hakka Cultural Costumes in Peitian, Liancheng, China	
OBSERVATION FORM	Details
1. Time of observation: (3 of these are planned to be observed in the old town)	1.1 February 3 (Saturday all day) 1.2 March 16 (Saturday all day) 1.3 April 28 (all day Sunday) Adjust accordingly if circumstances change
2. Observation sites:	2.1 Ancient Town Center Square 2.2 Ancient Town Attractions Entrance
3. Subject of observation:	3.1 Villagers 3.2 Travelers 3.3 Patek clothing maker and seller
4. Observations:	4.1 Villagers 1. Do you often wear Hakka clothing? 2. Understand the differences and similarities between the clothing they wear 3. Observe and analyze the use and expression of Hakka costumes in daily life and social activities 4. Understanding the place and role of Hakka dresses in people's daily lives 4.2 Travelers 1. Whether there are tourists buying or renting Hakka costumes 2. Understanding their acceptance of Hakka dresses 3. Tourists' attitudes toward villagers wearing Hakka costumes 4.3 Producer and seller of Patek's apparel 1. Understanding the process of making Hakka costumes 2. Explore and study the preservation and inheritance of Hakka dresses culture, including the identification and training of inheritors, the preservation and inheritance of traditional skills, and the preservation and utilization of cultural venues.
5. Methods of observation:	5.1 Direct observation 5.2 Indirect observation
6. Means of observation:	6.1 Observation through the human senses 6.2 Means of preserving observations A. Human brain B. Written record C. Video recording
7. Content and methodology of the record:	Record according to our observation indicators and content, and record other information related to the subject study in a timely manner during the observation process
8. Character division of researchers:	One researcher observed and one researcher recorded at the observation site.
9. Discussion of results:	Observer: ..... Date: .....Deni .....B.E. .... Location: .....



## LIST OF INTERVIEWERS

### Key Informants

Number	Name	Gende	Role	Age	Date	Location
1	ChenJushui	Male	Government	49	2023.6.1	Office
2	YangXiaoch	Male	Government	47	2023.6.1	Office
3	Wu Zaiwei	Male	Elder	82	2024.1.2	Home
4	WuXiaoron	Male	Scholar	60	2024.3.2	Home
5	ZhouCaixia	Femal	villager cadres	39	2023.6.2	Office

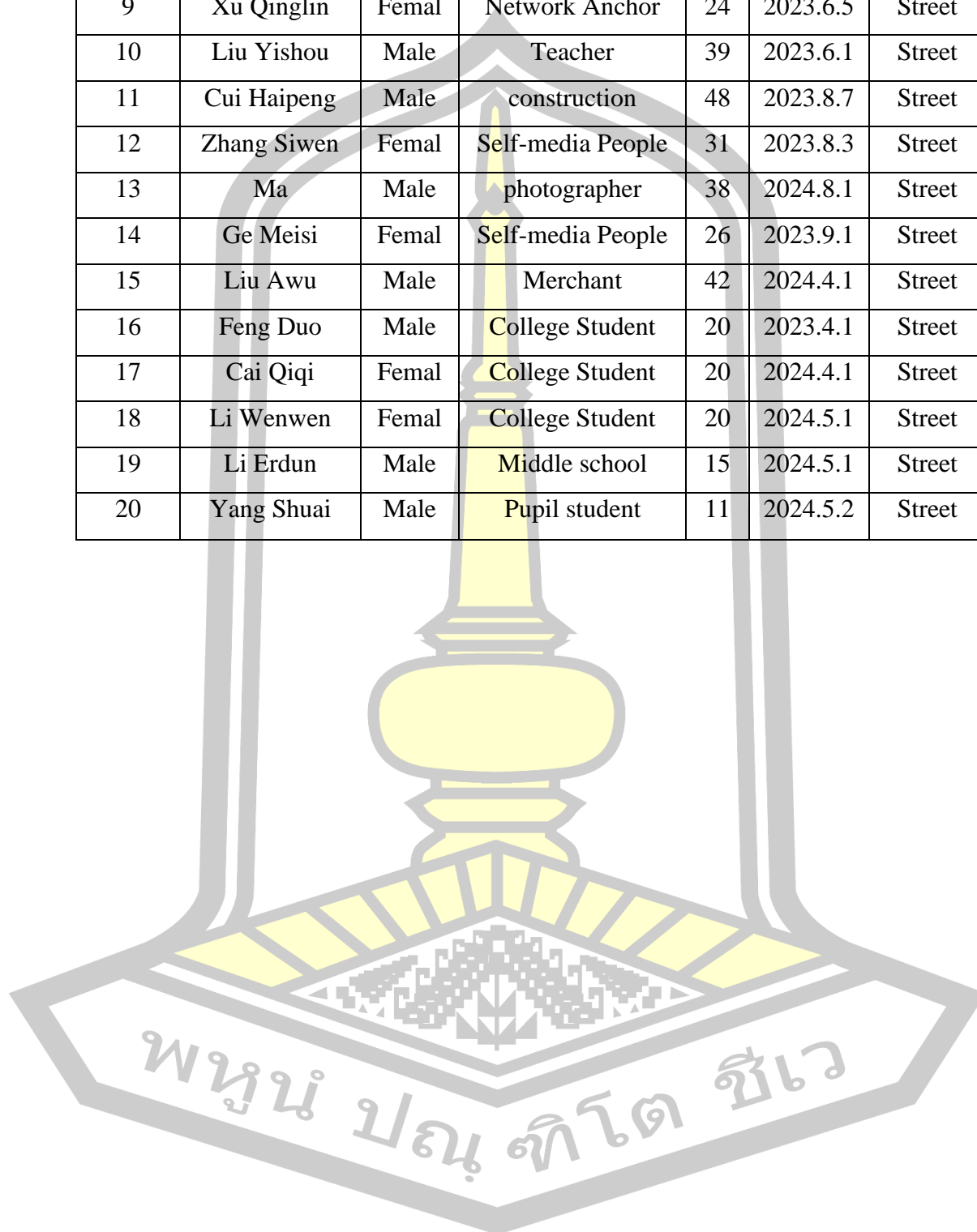
### Casual Informants

Number	Name	Gende	Role	Ag	Date	Location
1	Wu	Femal	Costume maker	36	2024.4.12	Mall
2	Wu Junkai	Male	Costume maker	28	2024.1.7	Mall
3	Wu Peiyuan	Male	Costume maker	23	2023.1.23	Mall
4	Cao Ruchang	Femal	Hakka Hotel	41	2024.1.8	Hotel
5	Cao Chunmei	Femal	Restaurant	39	2024.2.2	Restaurant
6	Wu Xiaoming	Male	Villager	36	2023.4.12	Home
7	Wu Meixi	Male	Hakka Costume	70	2024.6.7	Street
8	Wu	Male	Shopping centre	50	2024.6.23	Mall
9	Cao Ruchang	Male	Hakka Hotel	48	2023.6.5	Hotel
10	Wu Sikai	Famal	Hakka Clothing	30	2023.6.12	Mall

### General Informants

Numbe	Name	Gende	Role	Ag	Date	Location
1	Wu Qiaolian	Male	villager	49	2023.9.1	Street
2	Wu Xinmei	Male	Guide	37	2023.10.	Street
3	Wu Xiaoming	Male	Elder	82	2023.11.	Street
4	Wan Fang	Male	Scholar	60	2024.1.8	Street
5	Wang Wei	Male	villager	39	2024.2.2	Street
6	Zhu Yanyan	Femal	Retired teacher	62	2023.4.1	Street
7	Chen Zhigang	Male	Retired	67	2023.5.7	Street

8	Zhou	Male	Freelancer	33	2023.6.2	Street
9	Xu Qinglin	Femal	Network Anchor	24	2023.6.5	Street
10	Liu Yishou	Male	Teacher	39	2023.6.1	Street
11	Cui Haipeng	Male	construction	48	2023.8.7	Street
12	Zhang Siwen	Femal	Self-media People	31	2023.8.3	Street
13	Ma	Male	photographer	38	2024.8.1	Street
14	Ge Meisi	Femal	Self-media People	26	2023.9.1	Street
15	Liu Awu	Male	Merchant	42	2024.4.1	Street
16	Feng Duo	Male	College Student	20	2023.4.1	Street
17	Cai Qiqi	Femal	College Student	20	2024.4.1	Street
18	Li Wenwen	Femal	College Student	20	2024.5.1	Street
19	Li Erdun	Male	Middle school	15	2024.5.1	Street
20	Yang Shuai	Male	Pupil student	11	2024.5.2	Street



## BIOGRAPHY

NAME	Wenhua Chen
DATE OF BIRTH	18 December 1983
PLACE OF BIRTH	Putian City, Fujian Province, China
ADDRESS	No. 1133, Xueyuan Middle Street, Chengxiang District, Putian City, Fujian Province
POSITION	Office Director
PLACE OF WORK	Putian University, Fujian Province
EDUCATION	2010 Graduated from Fuzhou University, Fujian Province 2022-2025 (M.A.) Present Master of Philosophy Program in Cultural Science, Mahasarakham University

