

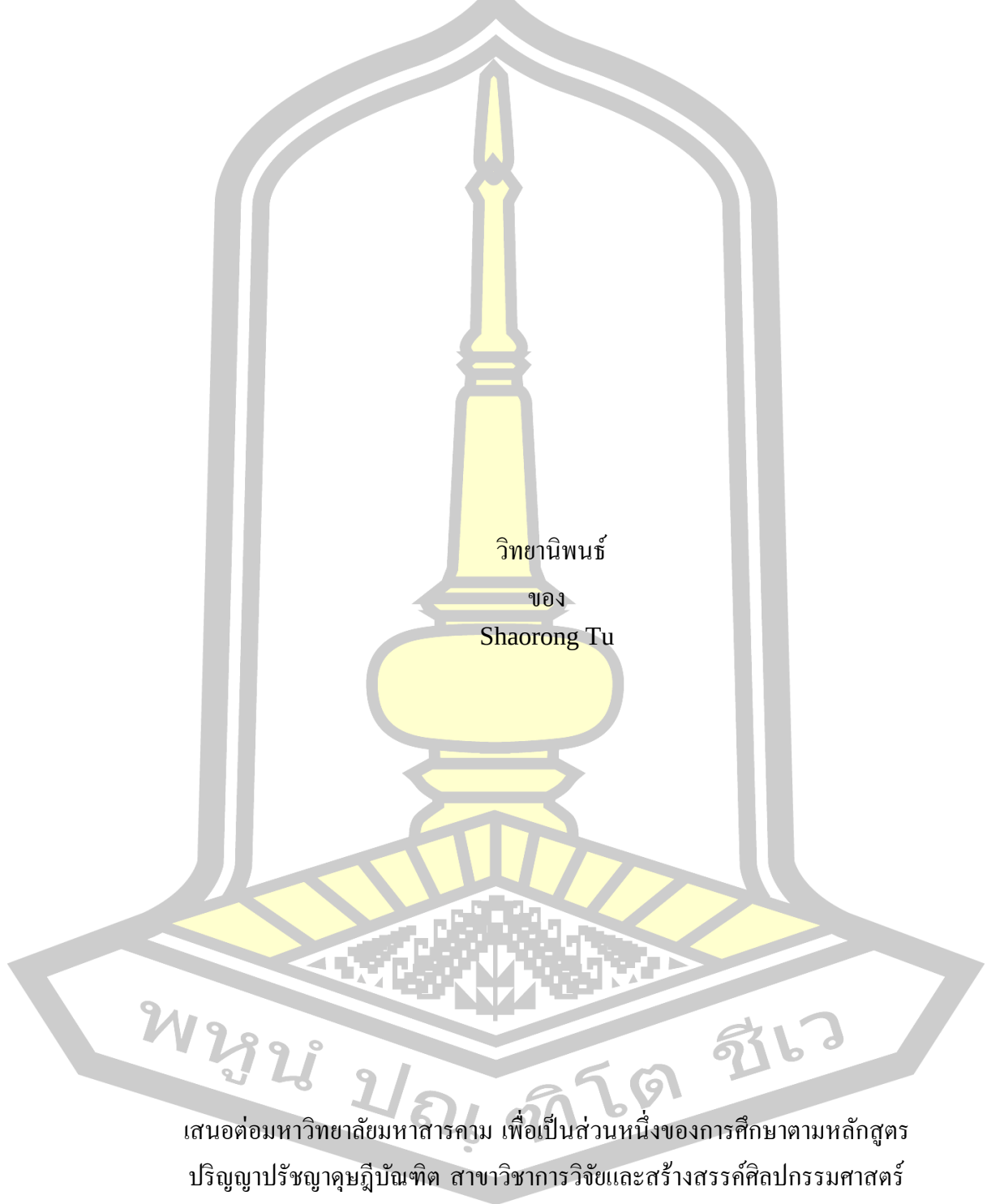
She Costume in Southeastern China: Ethnic Identity Bodily Practices and Local
Fashion Styles in the Process of Globalisation

Shaorong Tu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
March 2025

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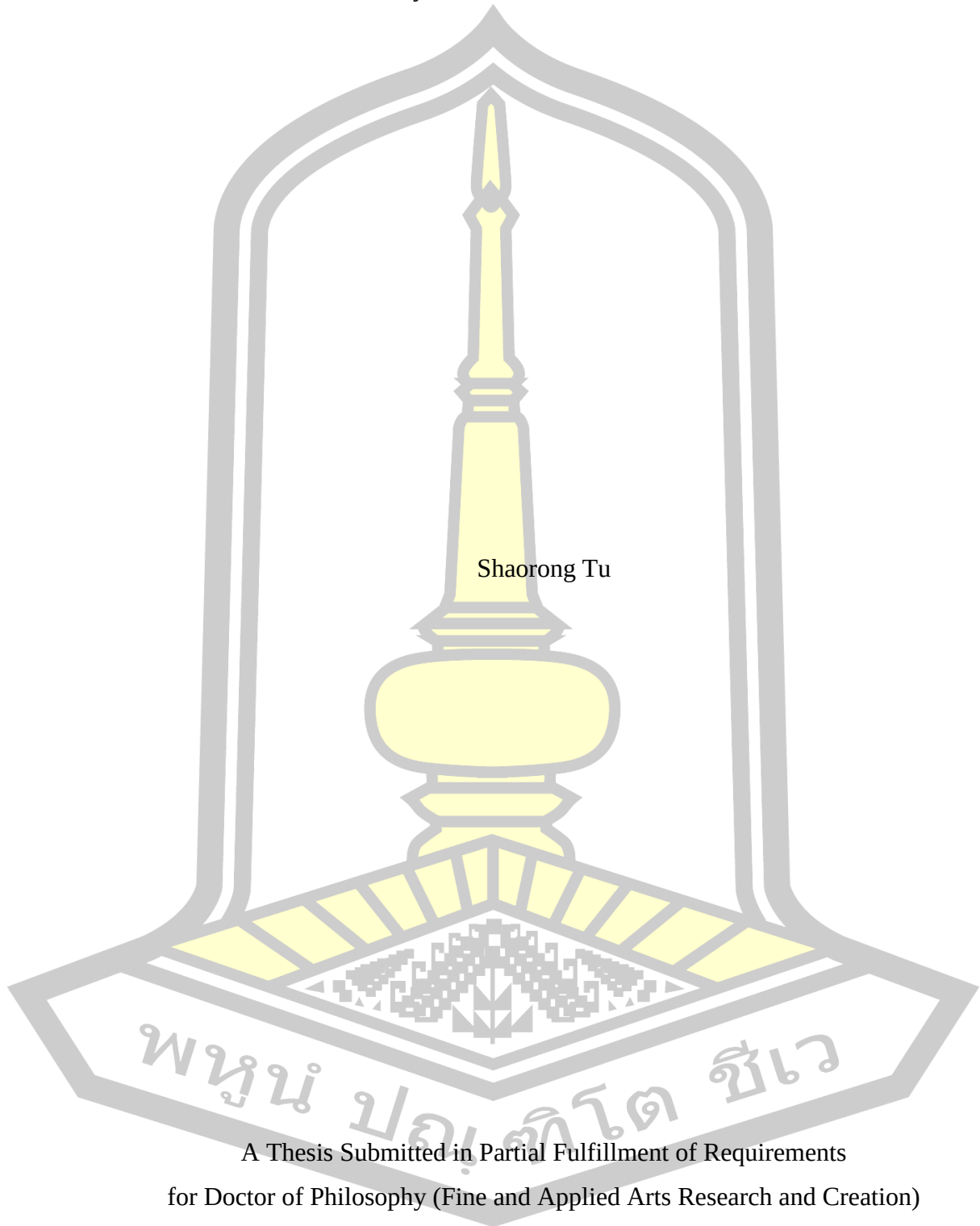


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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A Thesis Submitted in Partial Fulfillment of Requirements
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March 2025

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

Examining Committee

Chairman

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

Advisor

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

Committee

(Kersiri Noknoi , Ph.D.)

Committee

(Assoc. Prof. Pattamawadee
Chansuwan , Ph.D.)

Committee

(Assoc. Prof. Ourarom Chantamala ,
Ph.D.)

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

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

(Prof. Anongrit Kangrang , Ph.D.)
Acting Dean of Graduate School

TITLE	She Costume in Southeastern China: Ethnic Identity Bodily Practices and Local Fashion Styles in the Process of Globalisation		
AUTHOR	Shaorong Tu		
ADVISORS	Assistant Professor Peera Phanlukthao , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
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ABSTRACT

This study focuses on the costume culture of the She Costume in southeastern China, especially the She Costume, which is mainly the She Phoenix Costume. The research aims to achieve the following four objectives: To study the history, structure, classification, aesthetics, and social role of the She Costume, mainly the She phoenix costume. To analyses the impact of Globalisation on She Costume and She ethnic identity. To examine the changing Bodily Practices of She Costume in the process of globalization. To analyze the process of She Costume to become Local Fashion Styles incorporating traditional ethnic clothing elements into modern fashion in the process of Globalisation.

The study adopts a qualitative research method, combining two information collection methods: field survey and literature study. The field survey includes a field investigation of the She Costume settlement and interviews with samples of different identities, such as She Costume designers, non-genetic inheritors, and She people. Literature research, on the other hand, covered historical documents, genealogy, and folklore in order to gain a comprehensive understanding of the historical and cultural background of She Costume. The study also adopted the case study method to explore in depth the inheritance and innovation of She Costume through specific cases.

The results of the study show that the She originated from the Yue ethnic group in ancient times and went through the process of migration, settlement and integration, forming a unique culture with strong regional and ethnic characteristics. The development of She Costume has a long history and has a unique history, structure and classification. With its unique shape, rich symbolism and exquisite craftsmanship, the She Costume has become a treasure of She Costume, reflecting She people's unique understanding and pursuit of beauty.

Globalisation has had a far-reaching impact on She Costume, causing it to undergo remarkable changes in design, costume material and craftsmanship. She Costume has been transformed from traditional to modern, retaining nethic characteristics and incorporating modern elements. However, this process has also

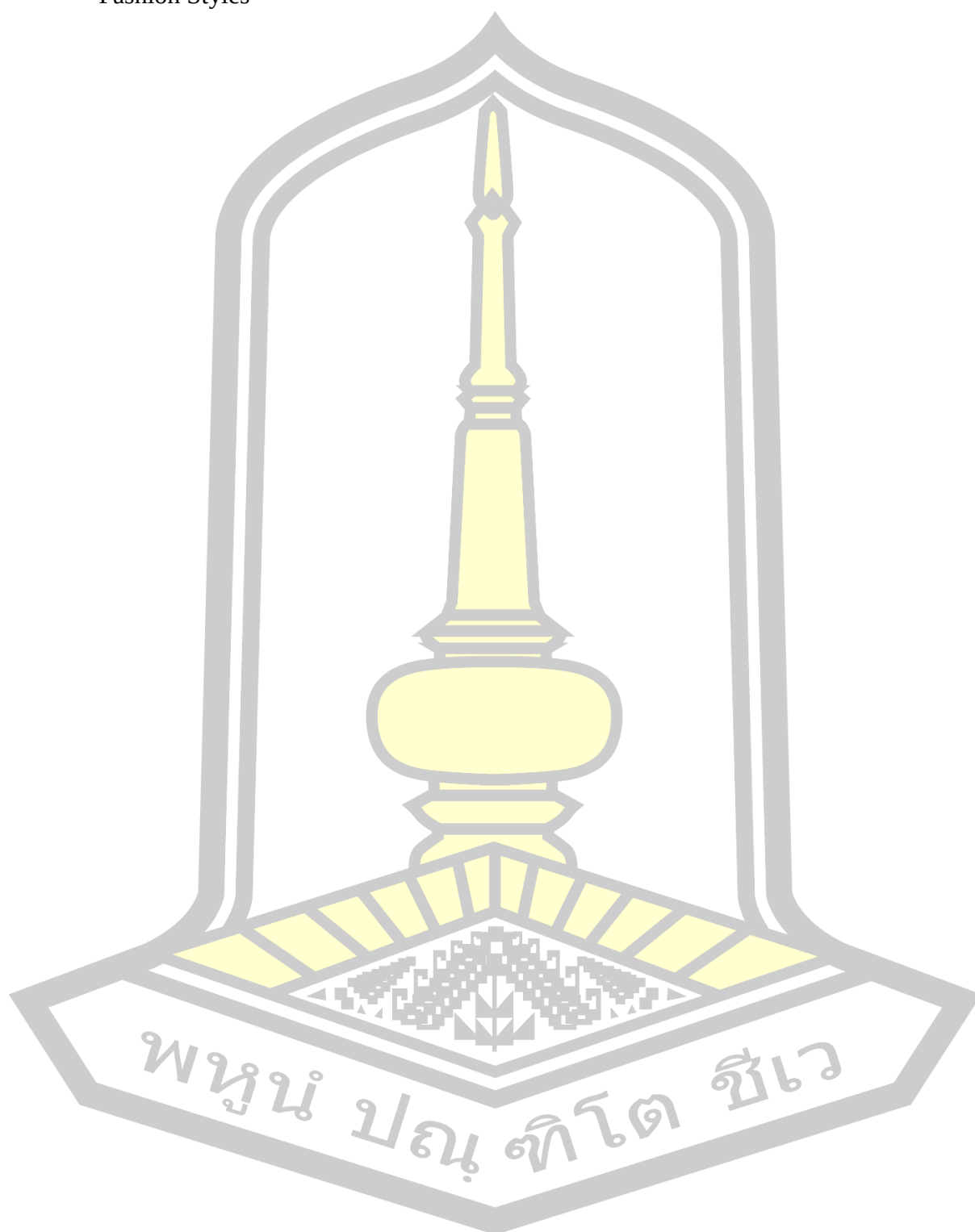
brought challenges to cultural inheritance, such as the loss of traditional production techniques. She ethnic identity presents a complex situation in the context of globalisation. On the one hand, She Costume, as an important part of ethnic culture, enhances ethnic cohesion; on the other hand, the trend of cultural homogenisation has had an impact on the cultural values and aesthetic sensibilities of the She people.

The bodily practices of She Costume has rich cultural connotations in different occasions. In daily life, She people choose to wear popular costumes, reflecting the integration of She culture with modern life. During festivals, She people will put on traditional She Costume and show the cultural significance and aesthetic value of the costume through bodily practices such as dancing and singing. During festivals, the norms of wearing She Costume are a sign of veneration to the ancestors, but also a sign of following the traditional She Costume. Through these bodily practices, She people continue to build and strengthen their nethic identity.

Through case studies of She Costume designers and fashion industry practitioners, it is found that She Costume has achieved a fusion of traditional She Costume and modernity through the introduction of fashion elements in its modernisation and transformation. On the basis of respecting tradition, designers have combined traditional She elements with modern design concepts to create clothing collections that are both ethnically distinctive and in line with modern aesthetics. These innovations have enriched the connotation of modern clothing and promoted the inheritance and development of She traditional costume culture. Local Fashion Styles of She Costume have gradually emerged on the international stage and become an important symbol to show China's diversified culture. In particular, the China (Zhejiang) She Costume Design Exhibitiont has guided designers to dig deeper into the cultural connotation of She costumes and combine them with modern design concepts by setting different themes. The competition promotes cross-cultural exchanges and integration, with designers incorporating multi-cultural elements into She Costume design, emphasising respect for the protection of traditional culture and avoiding cultural appropriation. At the same time, it promotes the marketisation and branding of She Costume, enhances the popularity and influence of She Costume, and helps sales promotion.

This study delves into the historical background of She Costume, changes in the process of globalisation, interaction with bodily practices and the formation of Local Fashion Styles, providing theoretical support and practical guidance for the inheritance and development of She Costume culture. The results of the study show that despite the many challenges posed by globalisation, She Costume culture has been preserved but also revitalised in modern society through innovation and adaptation. Future research and practice should continue to focus on the preservation and innovation of She Costume to ensure the transmission and development of this precious cultural heritage.

Keyword : She Costume, Globalisation, Ethnic Identity, Bodily Practices, the Local Fashion Styles



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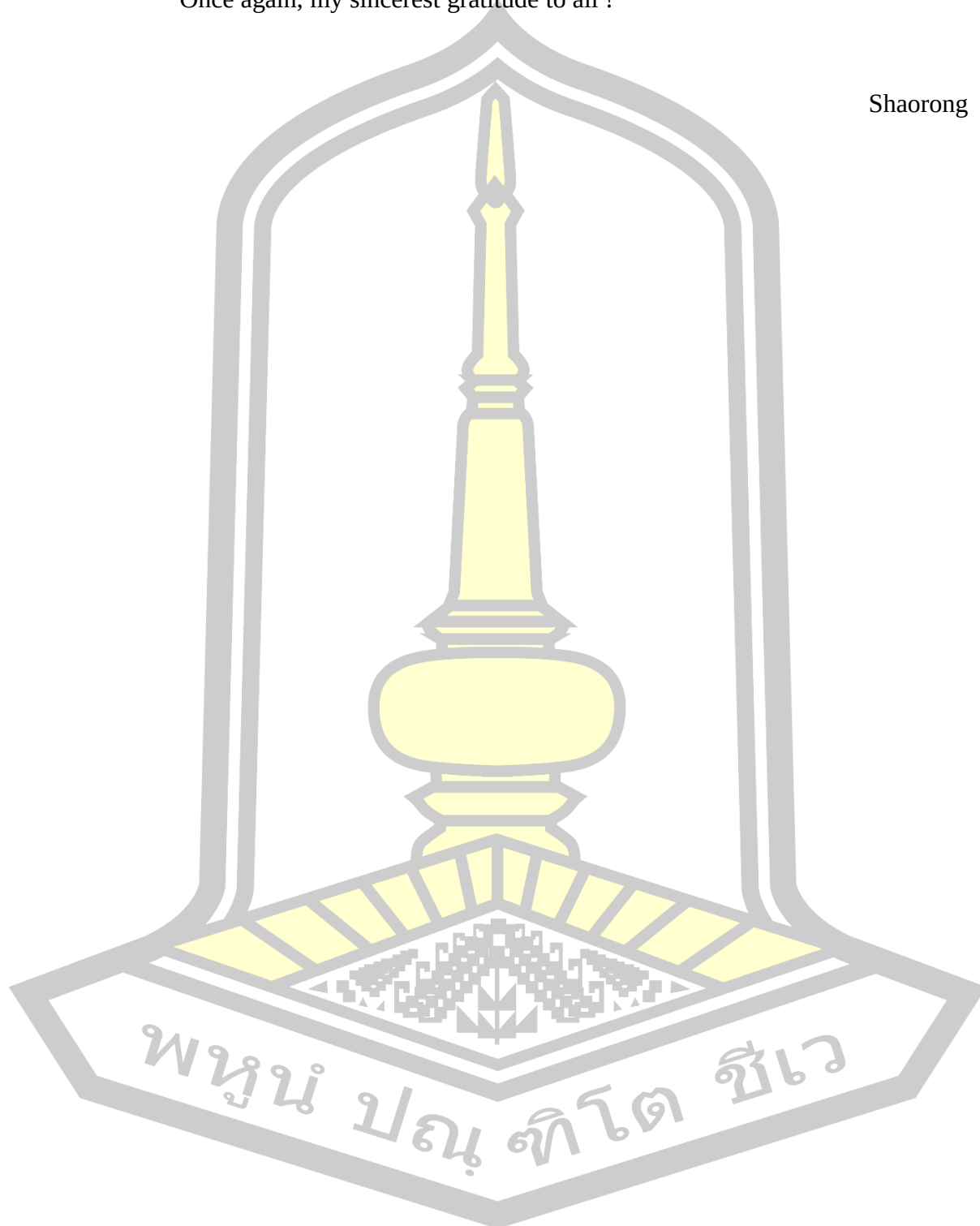


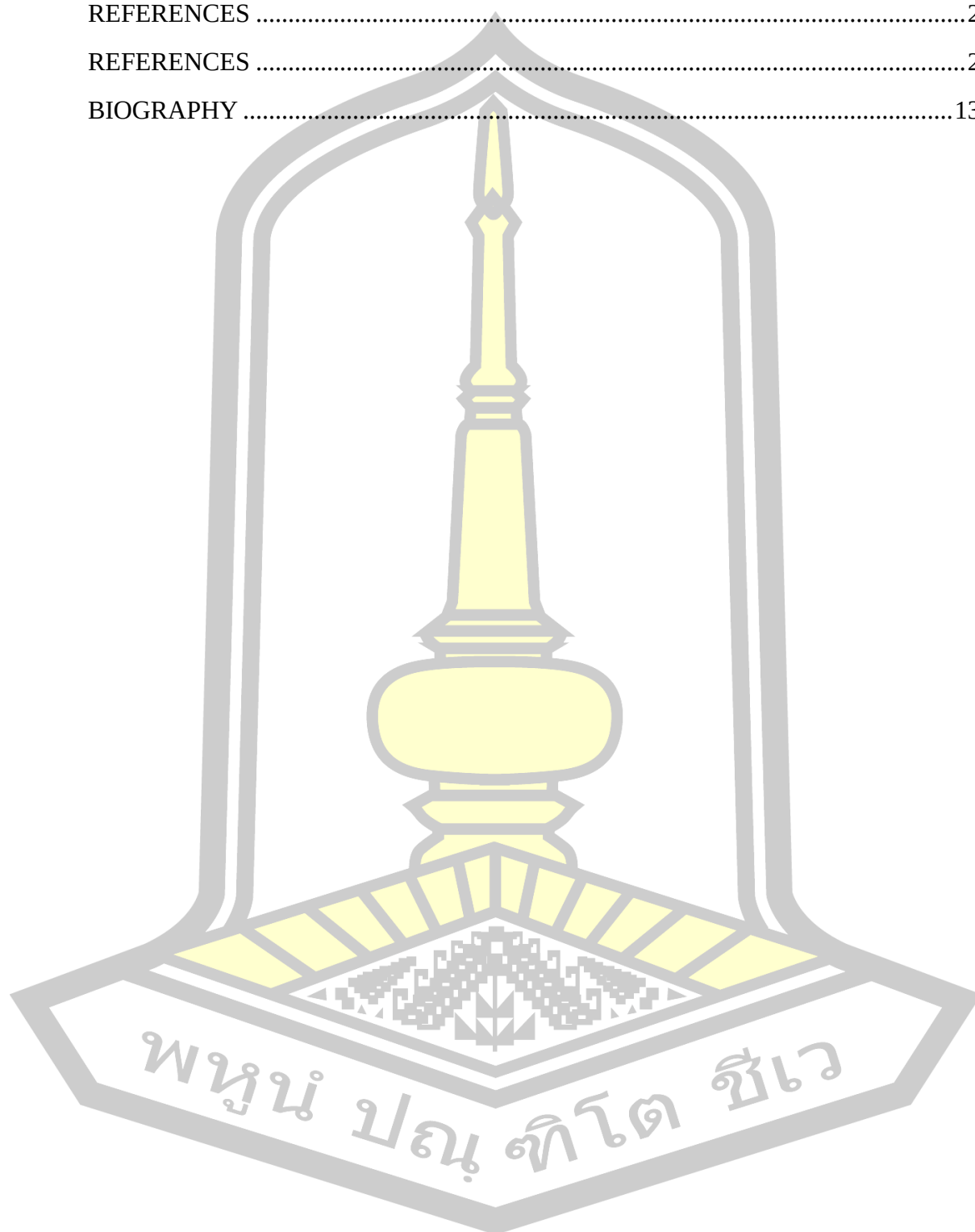
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CHAPTER I

1. Background of Research

She is mainly distributed in the mountainous areas of Fujian, Zhejiang, Jiangxi and Guangdong in southern China. According to the statistics in 2021, the total population of She people is about 746,385, including 403,516 men and 342,869 women. Fujian and Zhejiang provinces have the largest population, accounting for 90% of the total population. The Yu-people had their own language, clothing, religion and culture, and their farming used to be their most traditional way of life. The She people originated in Fenghuang Mountain, Chaozhou, Guangdong Province, with the largest population in Fujian. If the distribution of She is regarded as a tree, its roots are in Guangdong, branches in Fujian, and blossoms in Zhejiang. Jingning, the place where this corolla began to bloom, is the first place for her to migrate to Zhejiang. Jingning is located in the mountainous area of southern Zhejiang province, with overlapping mountains and very little flat land. Within a radius of 1,950 square kilometers, there are 779 peaks above 1,000 meters alone, accounting for almost a quarter of all of Zhejiang province. The big riverbank township of the mountain peak, 1689 meters above sea level, is the highest peak of Jingning. Jingning four directions have male pass lock choke, county Nanshan Sanyang Jian partition Fujian Shouning, north and Yunhe at the junction is Sizhou Ridge, and the direction of the province east to Qingtian County has the mountain, west to Longquan County has Huangmao Ridge. The ancient She people migrated across more than half of southern China and finally settled in Jingning, giving this land different cultural characteristics.

The ethnic identification campaign was launched nationwide in 1956. At first, scholars believed that the She minority was only distributed in the southeast region of China, and their migration route was only along the coast and mountains of the southeast provinces. The She people in the 'large settlement' southeast provinces and the She people in the 'small scattered' area take Fenghuang Mountain in Chaozhou, Guangdong province, as their birthplace, and the common ethnic identity keeps the She people scattered in the whole country together. There are no words, but the words are interlinked. 'Clothing' and 'folk songs' have become important carriers of the historical inheritance of the She people.

The famous Chinese sociologist, anthropologist Mr. Fei Xiaotong proposed the 'nanling ethnic corridor,' the migration of large diaspora states, as an academic definition. This study will be relatively concentrated in Fujian, Zhejiang, Jiangxi, and Guangdong as a research area and fixed in Lishui province, Zhejiang province. Jingning autonomous county field work is not a coincidence; its special geographical location and specific era background make it destined to become a key node in the development of minority groups.

She Costume is unique to the She inhabitants, and modern She Costume for men and women is basically similar to that of the local Han Chinese. However, there are still certain ethnic characteristics of She Costume in the relatively concentrated population of Fujian and Zhejiang, especially for the She women in Fujian Province, and they vary in colour depending on the region and the state of marriage. In the Ming and Qing dynasties, the She Costume were basically the same in Fujian, Zhejiang, Guangdong and Gan. Most of the creators of She Costume patterns were native working women. They made their costume items entirely for their own use and were

not constrained by the demand for goods. In the process of design and production they can be as original as they wish. The techniques used are either embroidered or woven, and are based on real life, resulting in a variety of colourful patterns that show the distinctive artistic characteristics of the people. The content and style of the patterns are often free and unconventional. They sew flowers and plants from the mountains, birds from the forest, clouds from the sky and rainbows from the rain onto their clothes and skirts. This simple artistic emotion, which comes from life, makes the patterns drawn by their hands vibrant. It is a unique style of dress art in the She culture. Unlike traditional Chinese costumes, it has unique ethnic artistic characteristics in terms of form and technique. The She is one of China's 56 ethnic minorities, and due to numerous migrations throughout history, the She people are scattered and clustered in southeastern China. Therefore, my research focuses on southeastern China including Fujian, Zhejiang, Jiangxi and Guangdong, mainly in Jingning She Autonomous County, Lishui City, Zhejiang Province.

1.1 She History and Cultural Representation of Ethnic Groups

As a branch of China's multi-ethnicity, scholars have yet to reach a complete agreement on the origin of the She ethnic group, with some scholars believing that the earliest history of the She ethnic group can be traced back to the period of the Three Emperors and the Five Emperors (He Zengyan Songwu. 2019.10). The She follow the same Patriarch as the Yin Shang Patriarch, Emperor Gaoxin, the name of Emperor Çaoshi, Jun, and the name Gaoxin. 'Cheng and other Patriarchs are Emperor Gao Xin's edict to reside on the top of the mountain, eat their own food and not send poor Yao Yao, which has been followed through the generations for a long time.' Xiapu County, the main hall of the inscription has this record, 'Guoyu - Lu language on' Wei Zhao note quoted in the 'Rites - Sacrifice Law': 'Merchants anced, Çi father, the first of the Shang.' Fan Wenlan said, 'Divination proves that the Shang Dynasty recognised Emperor Çàcu as the first ancestor, and the sacrificial rites were very grand.' The couplet on the main pillar of the Chinese She Palace in Ningde, Fujian Province, reads, 'Anbang Dingguo Gong Jianqi Çàcu Gaoxin pro edicts, extra horse harnessed by the side of a team of horse Jinqing name of descendants of the emperor's children and grandchildren are exempted from the duty. The emperor's son and grandson are exempted from compulsory labour'. (Yu Min, Cui Rongrong 2011.04). From the end of the sixth century until the beginning of the seventh century, the ancestors of the She people lived in the mountainous areas along the border between the three provinces of Fujian, Guangdong, and Gan, and then in the early eighth century, when the Tang dynasty strengthened its rule over the She people by setting up a rule in the Fujian provinces of Ting and Zhang, a large number of Han Chinese moved in at this time, so that the border areas where the She people used to live gradually became places where the She people lived in a mixture of people and bureaucracies (Yu Min Cui Rongrong . 2011.10.). The She people's continuous migration throughout history began in Guangdong in the 'Phoenix Mountains' (now an ancient mountainous area bordering Guangdong, Gan and Fujian). Migration began in the Song Dynasty, and from the late Yuan Dynasty to the Wanli period of the Ming Dynasty, large-scale migrations of She people took place from western Fujian to eastern Fujian and Zhejiang via southern Fujian, until the Qing Dynasty, when the migratory life slowly came to an end and the She people gradually settled down, forming a situation in which they were 'scattered in large numbers, but gathered in small groups,' and

'intermingled with the Han Chinese people' 'The current situation (Yuan Yan. 2015.03).

(1) The first stage was from the second half of the 19th century to the beginning of the 20th century, i.e. from the Foreign Affairs Movement through the Restoration and Reform to the Constitutional Movement, about half a century

(2) The second stage was from the Xinhai Revolution in 1911 to the 1949 Revolution

(3) The third stage was from 1949 to 1979, when the country was reformed and opened up

(4) The fourth stage is from 1979 to the present.

1.2 Migration and ecology

She is a frequently migrating ethnic group, and this migratory trajectory has shaped today's distribution of the She ethnic group in the southeast region of China. In order to understand the relationship between the She Costume in Zhejiang and Fujian, it is necessary to trace the migration trajectory of the She people. Before the Sui and Tang dynasties, the She ancestors lived and prospered in the mountainous areas bordering Guangdong, Fujian and Gan. Subsequently, they began to migrate to the territory of eastern Fujian, and after the Song and Yuan Dynasties, their migratory activities became more frequent. A large number of them settled in eastern Fujian, cultivating fields and living in remote mountainous areas. The main migration routes include: Quanzhou → Putian → Minhou (Fuzhou) → Lianjiang → Luoyuan → Ningde → Fu'an → Xiapu → Fuding, and then some of them continued to move northward into Wenzhou and Lishui counties in southern Zhejiang, while some of them moved back to Fuding, Xiapu, Fu'an and Ningde.

However, the migration of the She Clan was not limited to the territory of Fujian. The Zhong Clan Genealogy in southern Zhejiang records a migration route: Chaozhou, Guangdong → Nanjing, Fujian → Tong'an → Anxi → Fuzhou → Lianjiang → Luoyuan → Jingning, Zhejiang → Suichang. Luoyuan was an important place for the migration of the She Clan from eastern Fujian to southern Zhejiang. Therefore, it can be said that Luoyuan is one of the important nodes of She migration.

The area from Fu'an to Jingning became the She migration corridor in Zhejiang and Fujian, and this corridor is still the area with the highest concentration of She population. Most of the other She ethnic groups in Zhejiang used Jingning as a base and then fanned out, migrating in the north, southeast and southwest directions, respectively. Some She members entered Cangnan from Fuding, and then moved to Pingyang as well as the area under the jurisdiction of Wenzhou, and then some of them moved back to eastern Fujian, and some of them moved into the Lishui area in a northwestern direction (Chen Jingyu. 2017).

To sum up, the main paths through which the She people gradually migrated into Zhejiang from Luoyuan in Fujian can be summarised as two: one is from Luoyuan to Ningde, Fuan, Xiapu, Fuding, Cangnan, Pingyang and Wenzhou; and the other is from Luoyuan to Ningde, Taishun, Jingning, Yunhe, Songyang, Lishui, Tonglu and Lin'an. The migration paths mentioned above are only part of the migration of the She people, and there are many other factors and reasons affecting the migration of the She people, such as changes in the natural environment and socio-political upheavals. Therefore, the study of the lineage and inheritance

relationship of the She Costume requires comprehensive consideration of many factors and historical backgrounds.

Overall, the study of the migration trajectory of the She people can provide a better understanding of the lineage and inheritance relationship of the She Costume in Zhejiang and Fujian, as well as provide an important reference and basis for related cultural research.

1.3 Changes in She Culture and Several Changes in She Costume

1.3.1 Changes in She culture:

The She is an ethnic group that migrates frequently, and its culture is constantly changing along with the migration.

The changes in the She culture have been influenced by a variety of factors, including the surrounding environment, social changes, and ethnic integration. In the process of change, the She culture has gradually fused with the Han culture, forming an ethnic culture with unique characteristics.

1.3.2 Changes in She Costume:

First change: When the She ancestors flourished in the mountainous areas bordering Guangdong, Fujian and Gan, their costumes were mainly practical and of a single colour.

Second change: With the beginning of the Tang Dynasty, when the She people began to migrate to the eastern part of Fujian Province, decorative elements were gradually added to their costumes and colours became rich.

The third change: During the Ming and Qing Dynasties, a large number of She people who had settled in eastern Fujian cultivated their fields in the remote mountainous areas and lived in squatter settlements. Dress began to focus on rituals and status symbols, forming a unique style of dress.

The fourth change: In modern society, with the acceleration of ethnic integration and modernisation, the She Costume are also changing. Some traditional dress elements have been preserved, while some new elements have been added to them, forming the style of modern She Costume.

To sum up, there exists a close relationship between the change of She culture and the change of dress. The change of She Costume reflects the change and evolution of She culture, and also reflects the influence of social, political and economic factors on national costumes.

1.4 The Doctrine of Panhu (盤瓠/pǎn hǔ), Dragon Dog and Phoenix Symbols

The close connection between the belief in Panhu (盤瓠/pǎn hǔ) gourd and the She people and the identification of their family name is an important topic for scholars to study. Considered as the unique totem worship of the She-Yao ethnic group, the disc gourd has become a key indicator for identifying the She people, but also an important factor in sustaining their self-identity. Although the pattern of Panhu (盤瓠/pǎn hǔ) beliefs has been retold again and again throughout history, and although there are controversies in between, the worship of Panhu (盤瓠/pǎn hǔ) always comes to mind when one mentions the She people. So what is it that makes the She-Yao people have such a longstanding 'unbreakable bond' with Panhu (盤瓠/pǎn hǔ) gourd?

In the study of the she people, the disc gourd worship is an important aspect. Scholars have been combing through the ins and outs of the disc-gourd faith,

comparing different versions of the legend, and trying to find new research paths. However, we can't help but ask: does the disc gourd worship really match highly with the historical She-Yao people? Is there some kind of intrinsic connection between the formation of the She people and the belief in Disc Gourd in the long course of history?

In addition, the connection between the writing patterns of the four major surnames of the She people - Pan, Lan, Lei and Zhong - and the belief in Pan-gauge is also worth exploring in depth. Is it true that there is consistency between these surnames and the belief in Disc Gourd? What role did they play in the formation of the Shemin? The answers to these questions will help us to understand more deeply the history and cultural changes of the Shemin.

Overall, we need to explore the interactions and relationships between these two groups over the course of history by studying the changes in the family names of the Shemins and the changes in the beliefs of Panhu (盤瓠/pǎn hǔ). This will help us to better understand their cultural formation and development, as well as their position and role in society.

Disc Gourd Worship: During the Southern Song Dynasty, She people already called themselves Disc Gourd Sun, and local records began to contain direct accounts of 'She people Disc Gourd worship'. The legend of the gourd originated in the Han and Jin dynasties, but during the turmoil of the Ming Dynasty, the belief in the gourd was manifested and became a banner to unite the people with those who were opposed to the dynasty.

Dragon and Dog Worship: Among the She people, the image of the dragon and dog gradually replaced the image of Panhu (盤瓠/pǎn hǔ), and became an important symbol of the She people. The cult of the dragon and dog may be related to the She people's historical lifestyle of migration and hunting.

Phoenix Totem Worship: The phoenix as a totem can be traced back to the primitive Yin Shang period. Among the She people, the phoenix is regarded as a sacred totem and has become the symbol of She Costume. The origin of the She belief in the phoenix bird totem is the same as the phoenix bird totem worship of the Yin Shang period.

In the process of change from the Panhu (盤瓠/pǎn hǔ), dragon dog and phoenix totem worship, the She people gradually formed their own unique cultural symbols and belief system. These beliefs and symbols are reflected in the dress, language and customs of the She people and have become an important part of their culture.

1.5 Several perspectives on the study of She Costume

(1) **Cultural connotations of She Costume:** She Costume is an important part of its culture, but also reflects its historical, religious, social and aesthetic characteristics. Authors Wu Jingjing (2023) and Geng Changyuan (2023) point out that the She Costume reflects the religious beliefs, traditional customs and aesthetic concepts of this ethnic group, and is an important carrier of its cultural heritage. She Costume is an important carrier of national cultural identity, and its inheritance and protection can help strengthen national cohesion. Jia Jing, Cao Jingwen et al. (2022), Meng Lingfa (2021), Chen Yu (2021), and Yu Min (2021) studied the relationship between the She Costume and cultural identity from different perspectives, and

concluded that the inheritance of the She Costume is of great significance in promoting ethnic unity and regional development.

(2) The inheritance lineage of the She Costume: The inheritance lineage of the She Costume is complex and involves many aspects such as ethnic migration, traditional customs, and religious beliefs. She Costume have changed with the development of history and society, with both the preservation of traditional styles and the integration of modern elements. Yuan Li (2023) reveals the inheritance and development of She Costume in the historical evolution through the study of the interactions and exchanges and mingling of the Han and She peoples in southwestern Fujian. Yu Min (2023) analysed the changes and inheritance of She Costume in the process of modernisation through a study of the regeneration design of traditional She patterns in paper packaging products. Chen Jingyu (2011), Yu Min and Cui Rongrong (2011), Yu Haizhen and Qiu Huiling (2009) focus on the transformation of traditional and modern She Costume and study the protection and inheritance of traditional costumes.

(3) Material and non-material forms of She Costume: She Costume include material forms of clothing, accessories, etc., as well as non-material forms of skills, traditions, and customs. Cao Jingwen (2023) and others have analysed the rules of colour association of traditional She Costume, emphasizing the mutual influence of She Costume between material and immaterial forms.

(4) Artistic features of She Costume: She Costume has rich and varied patterns, bright colours, unique artistic style and aesthetic value. Zheng Shujun (2023) conducted a study on the cultural inheritance of She Costume in Fujian and the synergistic development of regional culture, emphasising the uniqueness of She Costume motifs in terms of art and aesthetics. Liu Yunjuan, Chen Dongsheng et al. (2013), Chen Jingyu (2013), and Zhou Jingrong (2013) revealed the cultural and aesthetic features embedded in the She Costume by analysing their patterns, motifs, and forms. Luo Shengjing (2009), Ye Hua (2004), and Lei Zhiliang (1996) studied the morpho-meaning characteristics of the patterns of She Costume and revealed the artistic connotations embedded in them. Ding Xiaojun and Zou Chuhang (2015) explored the style, pattern, colour and other features of She Costume from the extraction of She Costume features and their distribution.

(5) Relationship between She Costume and brand and packaging design: She Costume patterns and styles are widely used in brand and packaging design, which inherits good, traditional culture, but also creates commercial value. Huang Xinmei, Chen Siyu et al. (2022), Zhao Liquan. (2020) explored the use of She Costume patterns in packaging design and their value in branding and marketing. Some scholars studied the innovative application of She Costume patterns in branding and packaging design and explored the influence of She Costume patterns on product brand image and packaging design. (Chen Xinghai, Liao Haijin et al., 2015)

(6) Research Methods and Perspectives of She Costume: The study of She Costume can be carried out from various perspectives, such as art anthropology, sociology, history, ethnology, etc., and a variety of research methods are comprehensively applied, such as field research, image analysis, oral history, etc. Zhao Weinan & Chen Jingyu et al. (2020), He Zengyan & Song Wu. (2019), Yan Jing, Zhang Xun, Lei Guangzhen & Fan Xuelong. (2019), Meilian. (2019), Yan Jing. (2019), Jia Xingrong. (2019), Li Fangyuan & Chen Jingyu. (2019), Lv Yazhou &

Fang Zeming. (2018), Chen Jingyu & Zhang Mengmeng. (2018) described how they used these methods to conduct an in-depth study of She Costume.

1.6 Changes in She Costume from Tradition to Modernity

The She people are an ethnic group in China, mainly located in Zhejiang, Fujian, Jiangxi and Guangdong. From an academic point of view, the changes in She Costume can be outlined in the order from traditional to modern.

Traditional She Costume tend to show strong ethnic and regional characteristics. Men usually wear loose-fitting long shirts with loose-fitting trousers underneath, mostly in black and blue, and usually wear embroidered belts and cloth shoes. Women wear a long shirt with a lapel, a straw raincoat or vest, a skirt or trousers underneath, a characteristic hairpin and earrings, and embroidered cloth shoes. These traditional costumes reflect the living habits, economic conditions and regional characteristics of the She people.

With the development of modern society and changes in lifestyle, some changes have occurred in the dress of the She people. The dress of the modern She people has tended to be uniform and modernised. Men often wear suits, shirts and jeans, while women wear fashionable skirts, trousers and blouses. Their shoes have also changed from cloth shoes to leather shoes or trainers. These changes in modern dress reflect the She people's spirit of keeping up with the times and their changing lifestyles.

Changes in She Costume are reflected in what they wear in their daily lives, but also in the evolution of design, materials and craftsmanship. In modern times, the changes in the She Costume have been influenced by a number of factors, globalisation, urbanisation, the introduction of modern aesthetic concepts and the government's protection and support of traditional culture.

Changes in design: The design of traditional She Costume often has strong ethnic characteristics, such as specific patterns, colours and styles. In modern times, some designers have begun to combine traditional elements with modern fashion to create She Costumes that are both ethnically distinctive and in line with modern aesthetics. This innovation in design has enabled She Costumes to be preserved in ethnic festivals and activities, but also gained some recognition in the broader market.

Changes in materials: Traditional She Costume are made of natural materials such as cotton, linen, silk, etc., and the colours are mainly black, blue and grey. Modern She Costume are more diversified in terms of materials, using synthetic fibres, blended fabrics and other modern materials, and also introducing more bright colours and patterns, making the costumes more colourful.

Changes in craftsmanship: The production process of traditional She Costume often relies on handwork, such as embroidery, weaving and dyeing. With the introduction of modern production technology, the production process of She Costume has also changed. Some traditional handicrafts have been modernised, such as the use of computerised embroidery machines for pattern embroidery, making the production of costumes more efficient and standardised. At the same time, some She Costume brands have begun to adopt e-commerce platforms for sales, broadening sales channels.

Changes in cultural significance: With the spread and exchange of She culture, She Costumes are worn in daily life, but have also become a tool for cultural exchange and identity. In modern society, the She Costume is the traditional dress of

the She people, but also an important way to show the charm of the She culture. Among some non-She groups, the She Costume is also accepted and imitated as a fashion element.

However, traditional She Costume still play an important role in modern society. During major festivals and celebrations, the She people still wear traditional dresses to display their ethnic characteristics and cultural heritage. In addition, traditional She Costume have been preserved and promoted through museums, cultural festivals and other channels, becoming an important part of the She culture.

Overall, the change of the She Costume from traditional to modern is a complex process, which has been influenced by the development of modern society and also reflects the inheritance and innovation of the She people in their own culture. These changes are reflected in the style and material of the costumes, but also in the transformation of their cultural significance and social functions. As society develops, the She Costume will continue to evolve, but its unique ethnic characteristics and cultural values will always be preserved and passed on.

1.7 She women and the Phoenix Costume

As can be seen from the literature, both men and women of the She people are different from the Han people, especially the women. In the Ming Dynasty, we can read in a square record that 'both men and women are barefooted and live on the mountains, moving about erratically, ploughing with knives and cultivating with fire'. The word 'barefoot' here refers to bare feet, not the traditional foot-binding. Such scenes of men and women ploughing together may also be seen among the Han Chinese, but when describing the She people, it undoubtedly carries a certain sense of ethnic identity.

In the famous Yao tribe chronicle by Fan Shaoqi (1748) of Tingzhou, we see that do the women dress differently from the Han Chinese, but they also give birth to children without avoiding the wind and sun. Childbearing is a highly valued tradition in China, but in Fan's account there is no hint of any 'privilege' for the she-women, and the 'not avoiding the wind and the sun' seems to be more of a primitive state of existence for the people. In traditional Chinese culture, the hairstyle has a very special meaning; it represents a certain cycle of life, but is also an expression of culture and etiquette.

In the Jiaying Prefecture Records of the Qing Dynasty (1750), the writers of the records also show the labour of the She people, who worked hard and ploughed with their women. Although the wording is extremely concise, it is clear that the women were also working together on the ground. In a poem written by Tan Zongjun, a famous poet from Nanhai in the Qing Dynasty, we learnt that She women were hardworking and simple, but also extremely rare and virtuous wives and mothers. He describes the She women as having 'high buns covered with cloth and decorated with jewellery', showing a diligence and lack of pretence that is hard to find among Han Chinese women. At the same time, however, it should also be noted that such descriptions of She women actually reflected the rejection and indoctrination of 'not of my kind' by the scholars.

In general, in the history of Guangdong, Jiangxi and Fujian provinces, the traditional image of women is quite different from the Chinese cultural tradition. When this image was emphasised and repeatedly expressed by the scholars, it demonstrated a cultural difference, but also influenced the image of women in the

Gan, Fujian and Guangdong border areas to a certain extent. The image of industriousness of the she-women became a kind of display to distinguish between the 'Han' and the 'non-Han', and a kind of boundary and symbol used by the scholars to separate the people from each other. Therefore, the industriousness of the she-women is not a simple fact, but a tool for the scholars to show their superiority.

2.Purpose of Research / Objective

Objective 1: To study the history of She Costume, mainly the She Phoenix Costume

Objective 2: To analyses the impact of globalisation on She Costume and She ethnic identity.

Objective 3: To examine the changing Bodily Practices of She Costume in the process of globalization.

Objective 4: To analyze the process of the formation of local fashion styles of She Costume in the process of globalisation through the case studies of She Costume designers.

3.Research question

Question 1: What is the relationship between the ecological environment, history, and cultural development of the She people of southeastern China and the history, structure, category, aesthetics, and social role of the She Costume (She phoenix costume)?

Question 2 : How has She Costume changed in the process of globalisation? What impact have these changes had on the She ethnic identity?

Question 3:How have She Costume and bodily practices changed in the process of globalisation, and how have these changes affected She culture and ethic identity?

Question 4: In the process of globalisation, how do costume designers of all identities of She Costume and fashion industry practitioners design and promote She Costume? What is the evolution of Local Fashion Styles of She Costume?

4.Definition of Terms

4.1 She Costume

She Costume refers to the traditional costume unique to the She people, including She women's costume and She men's costume. With distinctive ethnic and regional characteristics, She Costume are usually bright and colourful, good in five colours, and often decorated with traditional flowers, birds, geometric patterns, etc. These patterns are beautiful, but also often contain the history and legends of the ethnic group, which is an important part of the She culture, and one of the important identity markers of the She people. In the choice of materials, natural fabrics, such as cotton and silk, are mostly used, and emphasis is placed on handmade. She Costume are worn in daily life, but also symbolise the culture, history and social status of the She people. Through costumes, She people can express their ethnic identity. The term 'She Costume' is used with initial capital letters throughout the article.

4.2 Phoenix Costume

The origin of the She 'phoenix costume' is closely related to the ancient totemic beliefs of the She people. Historical and fictional songs such as the Song of the High Emperor and the Legend of the Three Princesses, which have been passed

down among the She people, provide valuable documentary material for understanding and exploring the historical origins of the phoenix costume.

According to the literature, the name 'Phoenix Costume' first appeared in Pan Hongliang's master's thesis, 'Study of She Costume in Fujian', which was published in 1985. In the thesis, it is mentioned that this kind of costume is usually used as a dowry and is treasured by the She people, who call it the 'Phoenix Costume'. At weddings, women wear a crown, which the She people call a 'bun,' and which in this thesis is referred to as a 'Phoenix Costume'. The paper points out that although the types of She Costume vary, they all identify themselves as wearing the phoenix costume, and in 1989, Shi Lianzhu published a book on She customs that also used the term 'Phoenix Costume'. Currently, there are two interpretations of the term 'Phoenix Costume': one refers to the style formally worn by She women at weddings or important ceremonies, and the other refers to the general costume of She women. The term 'Phoenix Costume' is used with initial capital letters throughout the article.

4.3 Globalisation

Despite being commonly used to characterize contemporary developments, the term 'globalization' lacks a known originator. The phrase first appeared in historical writing in the late 19th and early 20th centuries in a variety of settings and circumstances related to international trade. Nonetheless, a number of academics developed the word 'globalization' in the 1970s and 1980s.

The integration of international markets was the definition of globalization, as popularized by Theodore Lovett in his 1983 paper 'The Globalization of Markets,' which appeared in the Harvard Business Review. Ravette's paper examined how globalization has affected the economy, and the area of globalization studies has been greatly impacted. However, the idea of globalization predates Lovett and was mentioned by academics from several fields and disciplines. For instance, increased international trade and money flows were the primary ways that globalization manifested itself in the economy between the late nineteenth and early twentieth century. The idea of globalization started to gain traction in the social sciences by the middle of the 20th century, when researchers started examining its effects on politics, culture, and society.

The American economist and diplomat Keir Claude Marquardt is generally acknowledged as the one who first used the term 'globalization,' having done so sometime about 1980. Furthermore, in his book *Globalization: A Critical Look*, published in 1991, American philosopher and sociologist Leo Barber conducted a thorough analysis of globalization. In a similar vein, the academic Martin Albrow, who is referred to as the 'father of globalization theory,' methodically developed the idea of globalization in his 1990 book *Globalization: Origins, Meanings and Criticisms*. This work is considered the 'classic manifesto' of globalization. 'The father of globalization theory' is another title attributed to Albright.

The notion of globalisation is undergoing constant development and is currently being utilised in numerous domains such as politics, economics, science and technology, society, culture, and the environment. Globalization has spurred debates in the realm of culture on topics like local cultural preservation and global cultural flows, cultural imperialism and resistance, and cultural homogenization and diversity. The term 'Orientalism' was coined by academics like Edward Sawyer to challenge

prejudices and the West's dominance over the East. Jean-François Liotta examines the tension between cultural diversity and globalization, and Homi Baba studies translation theory and cultural hybridity.

The impact of globalization on clothing fashion can be seen in the internationalization of brands, the diffusion of fashion trends, and shifts in patterns of production and consumption. Fashion historian Valerie Steele and critic Timothy Gargano are among the experts who study the effects of globalization on consumer behavior and the fashion business.

The various viewpoints on globalization demonstrate how complicated and multifaceted this phenomena is, with advantages like fostering growth and interchange coexisting with drawbacks like cultural homogenization and economic disparity. Globalization's supporters contend that it provides more options and opportunities, while its detractors worry that it may result in the extinction of indigenous cultures and the concentration of resources.

4.4 Ethnic Identity

Ethnic identity is the identification of the ethnic group and refers to the cognitive and emotional attachment of members to the ethnic group to which they belong. The concept of ethnic identity was first introduced by the French sociologist E. Dyrkheim in 1891 in his book *Nation and Nationalism*. American anthropologist Gertz, on the other hand, theorised it, and from the perspective of cultural anthropology, he argued that ethnic identity is people's identification with their ethnic affiliation, including their identification with their national culture.

Since then, many scholars have conducted extensive research on ethnic identity. Among them are:

- Gertz: Gertz conducted an in-depth study of ethnic identity from the perspective of cultural anthropology. According to him, ethnic identity is people's identity of their ethnic belonging, as well as their identification with their ethnic culture. He emphasised the close connection between ethnic identity and cultural identity, arguing that ethnic identity is gradually formed in cultural inheritance.

- Franz Boas: Franz Boas studied ethnic identity from the perspective of psychology. He believes that ethnic identity is an individual's cognitive and emotional identification with his or her own ethnicity, as well as the common characteristics of individuals in terms of emotions, cognition, values, and so on.

- Anthony Giddens: Anthony Giddens, from a sociological perspective, argues that ethnic identity is people's self-identification and identification with their ethnic affiliation. According to him, ethnic identity is a product of social construction, as well as a comprehensive result of various factors such as history, culture and politics. In short, many scholars have studied ethnic identity from different perspectives, exploring the process of formation, change and development of ethnic identity, as well as the relationship between ethnic identity and social, cultural and political aspects. These studies have provided rich theoretical resources for understanding and studying ethnic identity.

4.5 Bodily Practices

'Bodily practices' emphasises the importance and impact of the actual activities of the body in fashion life, what the body actually does in the field of fashion and dress and how these practices shape and reflect social structures and cultural perceptions. In the field of fashion, bodily practices include behaviours such

as dressing, accessorising and presenting, which reflect changes in fashion culture but also changes in social, cultural and economic aspects. The diversity and complexity of bodily practices, which have their distinctive characteristics and meanings in different individual, group and cultural contexts, are also emphasised. Also, Bodily Practices are influenced by individual and social factors such as individual aesthetic perceptions, social and cultural norms, and economic conditions. Bodily Practices are an important part of fashion culture, but also an important way to gain a deeper understanding of its nature and influence, as well as a better understanding of the diversity and complexity of society and culture. Lock, M. , Entwistle, J., Michael Feldman, William Richardson, Bella Goodman, Sara Ahmed, These scholars provide important theories and reflections for our understanding of bodily practices.

4.6 local fashion styles

The concept of 'local fashion styles' has not been proposed by a specific scholar, but is more of a term that has been gradually developed in academic research and the fashion industry.

There is no clear definition of 'local fashion styles' in the literature, but some relevant information can be drawn from this literature to synthesise a definition. According to Davis (1994), fashion is closely related to culture and identity. local fashion styles can be understood as distinctive fashion trends and styles developed in a particular geographical area or community, which are influenced and shaped by local culture, values and identity.

This definition can be further supported by the research of Kaiser and Green (2021). In their book *Fashion and Cultural Studies*, they Panhu (盤瓠/pǎn hǔ)/s the relationship between fashion and culture and argue that fashion is an important expression of cultural identity and social change. local fashion styles can be seen as a community's presentation and expression of its unique cultural values and identity.

Roach-Higgins and Eicher (1992) explored the relationship between dress and identity, emphasising the role of dress in shaping individual and group identity. local fashion styles can be seen as the way in which people in a particular geographic area or community express and manifest their identities and identities through what they wear.

Finally, Eicher's (2000) article 'The Anthropology of Dress' explores the role of dress from an anthropological perspective. local fashion styles can be understood as regional or ethnic group-specific fashion choices and aesthetic standards that reflect local cultural practices, social norms and identity.

Taking into account the above literature, 'local fashion styles' can be defined as the unique fashion trends and styles formed in a particular region or community, which are influenced and shaped by local culture, values and identity, and through which fashion choices and aesthetic standards are used to express and manifest one's own identity and recognition.

5.Scope of Research

Taking the She Costume as the research theme, this study delves into the changes and development of the She Costume in the process of globalisation from the mid-19th century to the present day in southeastern China (with Lishui City, Zhejiang Province, Jingning She Autonomous County, Zhejiang Province, as the main site of investigation). By studying She Costume Museums, Costume Shows, Costume Design Exhibitions, Costume Production Companies and Studios, and Self-media Communication Platforms, we learned about the historical evolution, traditional production techniques, modern design styles, and commercial development of She Costume. In-depth contact interviews with She Costume designers, students and performance students, we observed the innovative application of She Costume in the field of contemporary design. Meanwhile, interviews and surveys with employees of She Costume production factories, employees of custom-made studios and boutiques, and operators of self-media dissemination platforms, we studied the production and market dissemination of She Costumes. Through multi-faceted research and collection of various types of data, we have provided theoretical support for the protection and inheritance of the She Costume culture.

5.1 Research area

This study uses the relatively isolated Jingning She Autonomous County in Lishui City, Zhejiang Province, as a field investigation site for an anthropological examination on the inheritance process using the She Costume as a unique cultural carrier. This study investigates the folk status quo of the She Costume inheritance through intimate contact with the She people and is based on observation, communication, in-depth interviews, surveys, and analysis. The goal is to demonstrate the changes in the She people's traditional culture.

The field trip takes place in China's sole She Autonomous County, Jingning She Autonomous County, which has a total size of 1,949.98 square kilometers and is situated in the southwest of Zhejiang Province. The Jingning She people moved from the Min, which is currently over 1,200 years old, to the southwest of Zhejiang Province in the second year of Yongtai of the Tang Dynasty (766 years old), according to the records. 'China's She Hometown' is another name for Jingning. The county seat, Hexi Town, has a distinct geographic position, unadulterated folkways, and a rich She culture. It serves as a She settlement, a hub for She culture exchange in Zhejiang and Fujian, and a place of meeting for She culture. The present study used Jingning County as a case study to investigate the costume culture of women, primarily for three reasons: First of all, Jingning is the only She autonomous county in China; it is home to the China She Museum, which has significant research value, and many well-preserved She historical artifacts; also, Jingning County serves as the hub for She cultural exchange; Second, there is an increasing amount of fame for Jingning She Autonomous County. The 'March 3' festival in Jingning she town began to take place on a regular basis in 2001. Since then, the event's format and content have evolved to become part of a nationwide movement that aims to 'show she town style, show she culture.' 2008, Jingning The 'March 3' Folk Song Festival in Jingning, China, was recognized as one of the major cultural events in Zhejiang Province by the Provincial Department of Culture in October 2008. 'She March 3' was included in 'the second batch of national intangible cultural heritage list' in 2008. 'Most Characteristic

Ethnic Festivals' was given to 'China Shexiang March 3' in 2012; 'China Brand Festival Demonstration Base' was given to it in 2016; and 'Most Charming Festival City' was given to it in 2017. It received the 2017 'Most Charming Festival City' award, which advances ideas about the preservation and development of historical and cultural resources in ethnic communities and offers helpful, real-world examples for the growth of other ethnic communities in China. Thirdly, the People's Government of Jingning She Autonomous County, Lishui Municipal Radio and Television General Administration, and other governmental and media organizations hosted the first through fifth China (Zhejiang) She Costume Design Competitions, which were held in Jingning. Professional models from Southeastern China, professional costume designers, She Costume Inheritors, teachers and students specializing in costume design at colleges and universities, and costume design companies participated in the major event, which helped fashion the traditional She Costume and sparked creative costumes in the She settlements of Fujian, Jiangxi, Guangdong, and other locations.

5.2 Time

The timeline divides the first section into four sections (Figure 1).

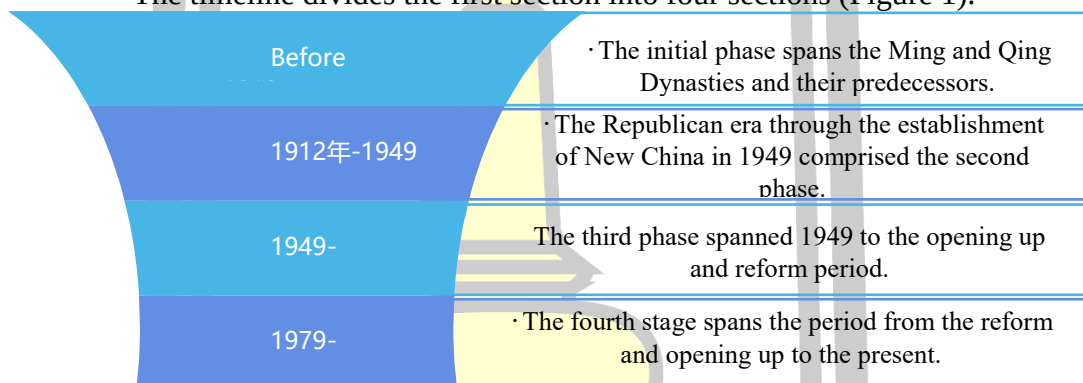


Figure 1 Scope of Time

Source: Shaorong Tu, Feb 17, 2024

5.2.1 The initial phase spans the Ming and Qing Dynasties and their predecessors.

The She people have a long history, but because they lack a written language and the Chinese dynasty's history has long been included in the dominant Han narrative, a lot of the She people's history has been passed down through the patterns, colors, and forms of their costumes. Studying traditional She Costume has become crucial for understanding She Custom, beliefs, and culture.

5.2.2 The Republican era through the establishment of New China in 1949 comprised the second phase.

The She ethnic group was more severely marginalized during the Republican era, and as a result of the impact of ethnic discrimination, the She Costume was more severely sinicized. These developments had an impact on the She ethnic group's cultural practices and ethnic identity.

5.2.3 The third phase spanned 1949 to the opening up and reform period.

A brief period following the establishment of New China saw the completion of the She ethnic identity under government decision-making, following an ethnic census that yielded a comprehensive identification of the She ethnic group. The She ethnic group was still relatively remote at this point, and the Cultural Revolution had had less of an impact, so

ethnic costume traditions were better preserved, even though living and working conditions were still subpar;

5.2.4 The fourth stage spans the period from the reform and opening up to the present. During this time, the She Costume has drastically changed to become more similar to Han Chinese daily wear in most areas due to the effects of globalization.

Simultaneously, the government has initiated a deliberate effort to save and promote intangible cultural treasures, like the She Costume, in response to the heightened effects of globalization. The depth and breadth of She culture have considerably expanded since China's reform and opening up, ushering in the most open and diversified era in its history. The creation of the Jingning She Autonomous County in Zhejiang Province in 1984 proved to be a significant chance for advancing the She culture's rebuilding. As the only She autonomous area in the nation and the only ethnic autonomous area in Zhejiang Province and the southeast, Jingning She Autonomous County has benefited from extensive, multi-level, and multi-channel human, material, and financial support. As a result, Jingning is being used as a model for the reconstruction of She culture in the new era, and other areas will use Jingning as a model for She culture reconstruction. The local administration of Jingning's She culture actively participated in and planned throughout this time, which set the She culture's rebuilding on a planned course. Jingning County, with the backing and guidance of the Zhejiang Provincial Party Committee, has developed a range of policies and guidelines aimed at fostering the growth of She culture. The preservation, passing down, and advancement of She culture in Jingning has yielded impressive outcomes, including the acquisition of three national intangible cultural heritage items: 'She Folk Songs,' 'She March 3,' and 'She Marriage Customs.' 'She March 3' and 'She Customs of Marriage'; Jingning County was awarded 'Hometown of Chinese Folk Culture and Art' in 2008 and 'Hometown of Chinese National Art' in 2009. Meanwhile, five 'China (Zhejiang) She Costume Design Competitions' have been held in Jingning County, amplifying the obvious cultural factors and reconstructing new fashion styles based on them. The She ethnic group's migration and settlement have resulted in changes that are inextricably linked to the societal shifts occurring throughout the Chinese nation. Their meeting points have been shifting over a long period of time due to historical factors, yet they are all inextricably linked to the mountainous veins of southeast China. These four historical periods are extremely important because of the profound changes that have occurred in life, ecology, and other variables. Additionally, the social practices that are shaped by ethnic identity and bodily practices have become increasingly diverse.

5.3 Unit of Analysis

Lan Jinmei is an outstanding She ethnic woman from Jingning County, Lishui City, Zhejiang Province. As a famous Chinese ethnic minority costume designer and a traditional non-genetic inheritor of She costume making, she is committed to passing on and promoting the culture of ethnic costumes. She has accumulated a wealth of honours by winning several gold medals in China's Minority Crafts Design Competition and She Costume Design Competition. The 'Weir Flying Phoenix Dancing' series of works created by her have been widely acclaimed at home and abroad, and were even included in a special issue of the Ethnic Pictorial commemorating the 70th anniversary of the founding of the People's Republic of China. Lan Jinmei founded a project called 'Zhijiang Tongxin - Pomegranate Red Shefeng Home' in Liandu District of Lishui, aiming to illuminate the unique light of the She culture and drive the She people to co-found a She costume company to promote the development

and prosperity of the local fashion industry. In addition, she also actively promotes the development of ethnic culture on the international stage, leading her team to participate in ethnic costume exhibitions in Europe and spreading ethnic culture all over the world.

6. Research Methodology

This study adopts the method of qualitative research presenting itself through a descriptive analysis, through literature analysis and fieldwork, and conducts an in-depth investigation of the historical origin, migration distribution, social structure, economic and cultural activities, and relationship with the Han and other ethnic groups of the She ethnic group, in order to reveal the status and influence of the She ethnic group in history. Literature analysis, fieldwork, questionnaire surveys and interviews are used to analyze the origin, design characteristics, historical evolution, inheritance and development of She Costume in modern society, so as to deepen the understanding of She ethnic identity, especially the Discussion of Phoenix Costume. At the same time, literature analysis, fieldwork, and digital collection analysis have also been used to study the changes in the clothing and Bodily practices of the She ethnic group in the process of globalization, and the impact of these changes on the cultural inheritance, nethic identity, and social development of the She ethnic group. These research results will provide a theoretical basis for the protection and inheritance of She Costume culture. In addition, case studies, video recordings and data analysis were used to analyze how She Costume has strengthened its national cultural identity through branding under the influence of globalization, and how it has undergone changes in the shaping of local fashion styles. Descriptive analysis of qualitative research is an important part of defining qualitative research methods, which clarifies the different stages of qualitative research methods according to the specific goals and uses of art research, as well as the historical background of qualitative research methods. The methodology of this study is closer to inductive knowledge, the principles and characteristics of qualitative research, data collection methods, and the concepts, theories, and hypotheses of qualitative research. The application of these methods fully considers the uniqueness and complexity of She Costume culture, aiming to deeply understand and reveal the connotation and evolution process of She Costume culture.

6.1 Population and Sample

6.1.1 Key Informant

Lan Jinmei, Outstanding She ethnic woman from Jingning County, Lishui City, Zhejiang Province, is the general manager of Lishui City Shefeng Cultural Creativity Co Ltd, curator of the Shefeng national costume display hall, and manager of the non-heritage workshop. A member of the Standing Committee of the Provincial Committee of the Chinese People's Political Consultative Conference, and a member of the provincial and municipal CPPCC. Lan Jinmei, a designer hailing from She Township, has dedicated herself to preserving and advancing national costume culture. She was named Hangzhou's Outstanding Designer in 2011 and has won multiple gold medals in China's Ethnic Minority Crafts Design Competition and She Costume Design Competition. In 2016, at the China (Shenzhen) International Cultural Industries Expo, she was awarded the 'China Arts and Crafts Cultural Creativity Award,' the 'Silver Award,' and the 'China Arts and Crafts Cultural Creativity Award'. She was the recipient of two silver awards in 2016 at the China (Shenzhen) International Cultural Industry Expo: the China Arts and Crafts Cultural Creativity Award and the Seeking Beauty Qianxinan Tourism Cultural Creative Product Design

Competition. In 2018, she received an award from the 4th China She Costume Design Exhibition for being an Excellent Designer. She created the 'Weir Flying and Phoenix Dancing' series of pieces, which were unveiled during China International Fashion Week. These pieces were worn by representatives of different ethnic groups in the Great Hall of the People in addition to being displayed in the homes of common people. It was an honor for her to be included in the special Ethnic Pictorial issue commemorating the 70th anniversary of the People's Republic of China, since she is the only ethnic group representative from She among the 56 other ethnic groups. Being a non-hereditary descendant of the she dressmaking tradition, Lan Jinmei uses each stitch to illuminate the world with the distinct light of the she culture. She has always been dedicated to the national costume culture's innovation and inheritance, fusing tradition and modernity to let the ancient She culture shine through the transformation of creations, the promotion of the 'Shefeng' brand, and the exhibition of innovative and culturally significant goods. Many accolades have been bestowed upon Lan Jinmei over the years, such as the Silver Award in the She Jewellery Category, the Gold Award in the Tourism Crafts Category of the First China Ethnic Minority Crafts Design Competition in 2015, and the Gold Award in the 2nd China She Costume Design Competition in 2014. Her 'Weir Flying and Phoenix Dancing' series of works, which drew inspiration from the Guyan Painting Township and She people's components, was introduced during China International Fashion Week in October 2019 and met with positive reviews from the public. released at the occasion, to positive reviews from both audiences and specialists. She firmly returned to Lishui, where she founded the first national costume culture pavilion, since she loved her hometown.

Lan Yanlan, aged 50, was born into a ribbon weaving family. Her family, for generations, has been known to pass on the art of ribbon weaving. Since she was a child, Lan Yanlan has learnt the art of weaving in her family's tradition for more than forty years. Her works, in the form of 20cm wide ribbons, show the unique charm of Chinese She culture and are known as the 'King of Ribbons'. These works are famous in China, but are also presented to foreign friends as ethnic crafts, winning recognition in the international market. While sticking to the art of she ribbons, Lan Yanlan deeply felt the heavy responsibility of the inheritor, she actively expanded the channels of inheritance, became a volunteer in the She Museum of Jingning She Autonomous County, and created her own studio to teach more Shanha Amei the art of ribbon weaving. As the years go by, she has used her actions to precipitate and accumulate the national culture, realising the perfect combination of innovation and inheritance. In the township of Jingning, Lan Yanlan is a silent dedication to cultural dissemination, she shuttles in the world of coloured ribbons, unremitting efforts to make the inheritance of the She culture and carry forward. She is a cultural messenger who sticks to the front line of cultural relics protection and inheritance, and is also the inheritor of the intangible cultural heritage of She ribbons in Zhejiang Province, Lan Yanlan, is the watchman of She culture.

Chen Weijuan, female, born in September 1977, has been engaged in the design and production of She Costume for 29 years, and her design and production of She Costume with high quality, low price and novel style has been highly recognised by all walks of life. She has trained more than 100 apprentices in various ways during the period when she started her company. She has been awarded as Lishui City Arts and Crafts Artist, Lishui City 'Five Raising' Skill Master, Zhejiang Province 'One Hundred Million' Highly Skilled Leading Talents, Lishui City Green Valley Enterprise Talent, Zhejiang Province Intangible Cultural Heritage Inheritor, and China She Costume Outstanding Inheritor. In April 2018, she was awarded the 'Excellent Designer' of the 4th China Zhejiang She Costume Design, and in April 2019, the work 'Phoenix' won the Gold Prize of Arts and Crafts in the 14th China Yiwu Cultural Products Trade Fair, and in September 2020, he

was awarded the Gold Prize of the 5th China Zhejiang She Costume Design. The 5th China She Costume Design Contest was awarded the 'Most Craftsmanship Inheritance Award'. 2023 Designed She Costume 'She Yi Yuan Style Bag' won the Silver Award of Zhejiang Good Gift Selection. 2023 Designed Works In 2023, the designed work 'Jingning She Non-heritage Tea Life' won the silver prize of Zhejiang Non-heritage Tea Life Competition in 2023. In October 2023, the designed and produced She bag of March 3rd was awarded the gold prize of 'Zheli Excellent Gift' special accompanying gift by Lishui City Consumers' Association. In April 2024, it was awarded the gold prize of 'The Sixth She Clothes of Jingning, Zhejiang' by Zhejiang Consumers' Association. In April 2024, she was awarded the Outstanding Craftsman of Chinese National Costume in the Sixth She Costume Competition in Jingning, Zhejiang Province. 2021, Jingning Human Resources and Social Security Bureau awarded Chen Weijuan Skill Master Workshop in Shexiang with the title of 'Chen Weijuan Skill Master Workshop'. The Jingning She Yi Yuan Ethnic Costume Co., Ltd. has been awarded as Jingning County Key Cultural Enterprise, Productive Protection Base, Advanced Base for Non-Genetic Inheritance and Twenty-five Years' Old Brand.

Since she first encountered She Costume at the age of 18, Huang Jinmei has remained committed to the design and creation of these costumes, making her an expert in the industry. She has been skillfully fusing traditional ethnic costumes with fashion components for over 20 years, maintaining the customs of the She ethnic group while continuously coming up with new ideas to stay ahead of the trends. The 'Most Craftsman New Inheritance Designer Award' was given to her bridal costume, 'Golden Phoenix in Flight,' at the 4th China (Zhejiang) She Custom Design Exhibition. This accolade truly captures her exceptional accomplishments in the field of She Custom Design. Together with her friends who share her passion for She Costume, Jinmei founded Jingning Jinmei She Costume Design Co., Ltd. and the Jingning She Costume Embroidery Association, which aims to support local women's employment and lessen the issue of children left behind while also fostering hand-embroidery skills and unearthing She handcraft techniques. Furthermore, she has collaborated with academic institutions and actively engages in initiatives pertaining to the preservation of ethnic minority apparel and costumes, thereby advancing the legacy and advancement of She Costume. Huang Jinmei has persevered in her pursuit of creating dresses, going above and beyond to build a business, form an association dedicated to needlework, and collaborate with academic institutions. Her perseverance and hard work have had a big impact on She Costume's creativity and legacy.

The chairwoman of Jingning County She Arts & Crafts and Folk Crafts Company, Lan Yanlan, is descended from a family that weaves ribbons. She skillfully overcame the challenge of weaving together Chinese letters, patterns, and words to create the 'New Emperor's Dynasty Chronicle,' which at the '99 Zhejiang-China Folk Art Exhibition' took home the special gold prize. As part of her commitment to preserving She culture, she has been promoting her ribbon weaving abilities in schools and became the first descendant to exhibit them in a dynamic manner in a museum. Her paintings capture the nation's significant events while including modern elements and her own unique style.

6.1.2 Casual informants:

Jingning She residents

Jingning China She Museum staff

Lishui City She Feng Non-Heritage Workshop staff members

Staff of She Feng Ethnic Costume Exhibition Hall

Staff of Lishui City She Feng Cultural Creativity Co.

Staff of Jingning She Arts and Crafts Folk Crafts Company

Staff of Jingning Jinmei She Costume Design Co.

She Culture Mainstream Communication Media and Individuals

6.1.3 General Informant

Local Han Chinese residents of Jingning She Autonomous County

Visitors of China She Museum

Visitors of China She Costume Design Exhibition

6.2 Instrumentation

Transcript of interview; Telephone (recording/photography/communication); chat online;

The research object determines the division of the questionnaires into categories such as those for local She people in Jingning County, local residents in Jingning County, She costume inheritors, She costume designers, managers of the China She Museum in Jingning County, and visitors to the China She Museum in Jingning County.

6.3 Data Collection

6.3.1 Literature, journal articles, news reports:

Collect relevant research papers and books, including 'She costume', 'globalisation', 'ethnic identity', 'bodily practices', 'and' local fashion styles ' and so on, including CNKI, Google Academic, Scopus and others, such as CNKI journals collection: Guo Zhichao. She culture and thought. Beijing: China Social Sciences Press, 2009; Wendi Wang. Dragon and phoenix culture. Shanghai: Shanghai Ancient Books Publishing House, 2000:142; Xu Huadang. Phoenix, China. Beijing: Light Industry Press, 1988:19; Zhang Chonggen. Preliminary exploration of the relationship between She ethnic and Dongyi tribes [M]. stone lotus column. Investigation seminar of She minority. Beijing: Minzu News Press, 1984:23-94; Fang Zeming. She 'phoenix' source and its influence. DecDecoration magazine. 2018; Fang Zeming. Inheritance and inclusion- -Research on She costume in Fujian, Zhejiang, Guangdong and Jiangxi since modern times. Beijing: Science Press, 2019; Chen Jingyu. Comparative study of She costume in Zhejiang and Fujian region. China Social Sciences Press 2019; Google scholar, Scopus such as Davis, F. Fashion, culture, and identity. [M]. University of Chicago Press.1994;Crane, D. Fashion and its social agendas: Class, gender, and identity in clothing. University of Chicago Press.2012;Eriksen, T. H. . Small places, large issues: An introduction to social and cultural anthropology. PLUTO press.2015;Giddens, A. Modernity and self-identity: Self and society in the late modern age. In The new social theory reader (pp. 354-361). 2020.The website of Zhejiang Ethnic and Religious Affairs Committee, the website of Lishui Municipal Committee of the Chinese People's Political Consultative Conference, the website of the People's Government of Jingning She Autonomous County, unofficial media and we-media, which is an important source of data collection for this paper.

6.3.2 Fieldwork:

The field research venues are split into two groups because the text research includes She museums and prior costume design competitions. (She Costume Design Workshop and Company (Jingning She Arts and Crafts Folk Crafts Company; personnel of Lishui She Feng Cultural Creative Co., Ltd.; She Feng Ethnic Clothing Exhibition Hall; Lishui She Feng Intangible Cultural Heritage Workshop); Jingning Jinmei She Costume Design Co., Ltd. (2)Jingning County, China She Minority Museum;

In order to understand the unique inheritance mode and operation process of She costume, we conducted a field investigation in Jingning County, Lishui City, where we gathered first-hand information about the She population and the current state of She costume. We also conducted interviews with Lan Jinmei the She Costume Designer and the non-genetic heir of She costume

Huang Jinmei, Lan Yanlan, and the inheritors of She costume skills.

6.4 Data Analysis

Arrange the current documents: Gather and arrange information based on the history of She and She costume, with a particular emphasis on the evolution of She costume following the 2012 China (Zhejiang) She costume Design Competition and performance.

Surveys using questionnaires: Using a range of questionnaires as the basis for analysis (Jingning County local she people, Jingning County local residents, She costume inheritors, She costume designer, Jingning County China She Museum management, Jingning County China She Minority Museum visitor questionnaire), Examine how She costume culture is preserved and passed down in southeast China following the 2012 China (Zhejiang) She costume Design Competition and related performance events. The local fashion styles of She Costume, the relationship and significance of changes in bodily practices and clothes, the ethnic identity of the She minority, and the national cultural identity of the evolution of She clothing. Pay close attention to the case study of Lan Jinmei, the designer of She Costume, and the evolution of She Costume from conventional to modern.

6.5 Research presentation

6.5.1 She Costume is one of the entries in the second batch of national intangible cultural heritage lists and has unique artistic qualities.

6.5.2 Now, instead of migrating, the She people are 'living in a large number of scattered settlements and small gatherings' and are primarily found in Zhejiang, Fujian, Jiangxi, and Guangdong in southeast China. The She Costume was given extensive protection and assistance by the government following the People's Republic of China's independence, and it was included to the list of the country's intangible cultural treasures in 2008.

6.5.3 The only She autonomous county in the nation is found in Lishui City, Zhejiang Province; Jingning County is home to the Chinese She Museum. In an attempt to give She Costume a local fashion sense and expand their reach internationally, the government has worked hard to promote the She Costume culture, hold a She costume design competition, and train contemporary She costume designers. Lan Jinmei is the principal manager of Lishui City Shefeng Nonheritage Workshop, a member of the Zhejiang Provincial Committee of the Chinese People's Political Consultative Conference (CPPCC), and the inheritor of the non-genetic inheritance of the she dressmaking technology. She actively creates a platform to propel the industry's growth and is dedicated to preserving and advancing the ethnic costume culture. A prominent figure in She Costume's avant-garde design is Lan Jinmei.

6.5.4 She Costume crafts one-of-a-kind contemporary apparel incorporating local styles to further the dissemination of She Costume culture and global influence.

7. Literature Review

7.1 Studies related to the history of She migration and its ethnic identity change

The ethnic relations of this study are based on the theory of 'pluralism and unity' put forward by Mr Fei Xiaotong (2019.04) in his book *The Pattern of Pluralism and Unity of the Chinese Ethnic Groups*: 'The Chinese ethnic group is made up of pluralism, and each ethnic group has its own unique culture, history, and tradition. At the same time, these ethnic groups have formed an indivisible whole through long-term exchanges and integration.' This theory emphasises equality, unity and harmony among ethnic groups, and is an important guide to understanding and dealing with contemporary ethnic relations.

7.1.1 Research on She migration history

Jiang Bingzhao studied the migration history of the She ethnic group in his papers A

Preliminary Exploration of the Origin of the She Ethnic Group (1982.01) and Discussion of the Origin and Migration of the She Ethnic Group from the Song of King Panzou (1982). By analysing the literature and historical data, he revealed the origin and migration routes of the She people, providing important clues to understanding the historical migration of the She people. Shi Lianzhu's paper 'On the Origin and Migration of the She People' (1983.02) explores the migration history of the She people from multiple perspectives of culture and history.

Wen Chunxiang's paper 'Genealogical Writing and Ethnic Consciousness of the She People in the Junction Area of Fujian, Guangdong and Gan since the Ming and Qing Dynasties' (2015.01) examines the genealogical writing and ethnic consciousness of the She people in the Junction Area of Fujian, Guangdong and Gan since the Ming and Qing Dynasties. She explores the origin, development and characteristics of the She genealogy, and further analyses genealogy writing and the formation and transmission of She group consciousness, as well as its role in social change.

7.1.2 Research on the Changes of She Ethnic Identity

Shi Lianzhu's papers 'The Basic Characteristics of She Traditional Culture' (1991.01) and 'Exploring the Problem of Coordinated Development of She Traditional Culture and Socialist Commodity Economy' (1990.04) studied the change of ethnic identity of the She people. By analysing factors such as the relationship between She traditional culture and the socialist economy, the change in She ethnic identity is explored. Xie Chongguang's papers 'The Relationship between Hakka Culture and She Culture' (1996.06) and 'The Formation of the She Ethnic Group in the Song Dynasty and its Geographical Distribution' (2001.01), among others, studied the cultural and historical background of the She ethnic group and provided valuable references to understand the changes of the She ethnic identity. Huang Xiangchun's dissertation 'Formation of Feudal Society of the She People before Liberation' (1985.12) studied the ethnic identity of the She people and revealed the position and role of the She people in the feudal society. Meanwhile, Huang Xiangchun's paper 'The Flow of the 'She/Han' Boundary and the Reconstruction of Historical Memory: Taking the 'Barbarian Fang-She' Narrative in Southeast Local Literature as an Example' (2009) examines the She ethnic group's identity and reveals their status and role in feudal society. (2009.06) analyses the ethnic identity of the She and their relationship with the Han through the exploration of the 'Barbarian Fang-She' narratives in Southeast local literature, and also reveals the position and role of the She in historical memory. Wen Chunxiang (2015.01) studied the genealogical writing and ethnic consciousness of the She people in the junction area of Fujian, Guangdong and Gan since the Ming and Qing dynasties, and explored the origin, development and characteristics of the She genealogy.

7.1.3 Relationship between the She and other ethnic groups

Huang Xiangchun's dissertation, 'A Century of Exploration of Chinese Ethnic History and Ethnic Group Studies from the Study of Boat-Dwelling People' (2008.04), examines the relationship between the She and other ethnic groups. By analysing the study of boat-dwelling people, he explores the relationship between Chinese ethnic history and ethnic group studies, as well as the interactions and exchanges between the She and other ethnic groups.

Huang Xiangchun's paper 'Conceptual Manipulation in the Definition of Hakka: Folkline, Ethnicity, Culture, and Identity' (1999.03) explores the relationship between the Hakka, She, culture, and identity, as well as the interactions and exchanges between the She and other Hakka folklore by analysing the concepts in the definition of the Hakka.

In summary, scholars such as Jiang Bingzhao, Shi Lianzhu, and Xie Chongguang have conducted in-depth studies on the history of She migration and changes in ethnic identity.

Future research can further focus on the issues of She migration and cultural exchange, and the relationship between the She and other ethnic groups, so as to provide new theoretical support for the promotion of the protection and development of She culture. The ethnic identity of the She people is a complex issue that involves many aspects of history, culture and society. Academics have conducted in-depth studies on the ethnic identity of the She people, and have put forward different views and interpretations. Future research can further focus on the relationship between the She and other ethnic groups, the change of ethnic identity of the She, and other issues, so as to provide new theoretical support for the promotion of the protection and development of the She culture.

7.2 The research literature on She Costume includes the following aspects:

The research literature on She Costume includes the following aspects: it mainly involves the change of She Costume, colour composition, pattern interpretation and the application of traditional elements, etc., and it has conducted in-depth research on She Costume from different perspectives. Jia Xingrong. (2019). Panhu (盤瓠/p ā n h ŭ /)ses the cultural change and inheritance of the She Costume, and conducts an in-depth study on the history of the change of the She Costume, the inheritance methods, and the inheritors. Meanwhile, it also points out the protection and inheritance problems of the She Costume in the modern society, providing an important basis for the protection and inheritance of the She Costume. Jia Jing,Cao Jingwen,Xu Pinghua,Lin Ruibing & Sun Xiaowan. (2022) analysed the colour composition of She Costume from the perspective of network relationship model, and proposed the uniqueness and cultural connotation of She Costume colours. At the same time, it also pointed out the inheritance and development problems of She Costume colours in the modern society, providing new ideas for the inheritance and development of She Costume. Chen Jingyu . (2017) interpreted the She Costume pattern from the perspective of art anthropology, and analysed the uniqueness and cultural connotation of the She Costume pattern. At the same time, it also pointed out the inheritance and development problems of She Costume patterns in modern society, which provides an important basis for the protection and inheritance of She Costume patterns. He Zengyan & Song Wu. (2019) studied the Mindong She Costume from the perspective of cultural connotation, analysed the characteristics and value of the Mindong She Costume, and also pointed out the development problems of the She Costume in the modern society, which provided a new perspective for the development of the She Costume.

At this stage, there is a lack of comparative research on the She Costume and other ethnic costumes. Existing studies mainly focus on the characteristics and value of the She Costume itself, and lack comparative studies with other ethnic dresses, which helps to understand the uniqueness and value of the She Costume more comprehensively; lack of studies on the innovative application of the She Costume in modern society. Existing studies mainly focus on the inheritance and protection of the She Costume, and lack research on the innovative application of the She Costume in modern society, which can help to provide new ideas and directions for the future development of the She Costume; on the basis of the literature review, the lack of research on the She Costume also includes the study of the combination of theoretical concepts including the concepts of ethnic group identity, body practice, and local fashion.

Ethnic identity: as an important carrier of ethnic identity, how to express the ethnic identity of the She people through dress is a focus of research. Existing studies have focused on the role of She Costume in the construction of ethnic identity, but further exploration of the specific role and mechanism of She Costume in the formation and development of ethnic identity is needed.

Bodily practice: Bodily practice is an important perspective in the study of costume culture, and the process of wearing, displaying and passing on She Costume is also a process of bodily practice. By analysing the wearing habits, occasions and identities of the wearers of She Costume, we can further understand the significance and value of She Costume in bodily practice.

Local fashion: She Costume is the embodiment of local fashion. How to combine She Costume with modern fashion elements to create a fashion brand with local characteristics is a possible direction for the future development of She Costume. Existing studies have focused on the combination of She Costume and modern fashion, but further exploration is needed to explore the feasibility and effectiveness of this combination and how to better integrate the uniqueness of She Costume into modern fashion.

To sum up, by combining theoretical concepts, the value and significance of the She Costume in terms of cultural inheritance, ethnic identity, bodily practices and local fashion can be understood more deeply, providing a more comprehensive perspective and basis for the study and development of the She Costume.

In summary, although the existing research on She Costume has achieved certain results, there are still some missing aspects that need to be further studied and explored in depth. Future research can start from the perspectives of comparative study and innovative application to provide new ideas and directions for the inheritance and development of the She Costume.

7.3 Conceptual study on 'globalisation'

On the future development of globalisation, Western scholars have two broad views. One is the sceptics or what might be called the pessimists, who believe that countries are becoming more concerned with their own interests, thus exacerbating the process of geopolitical decline and counter-globalisation. On the other hand, there are the change or transformation theorists, who generally believe that globalisation will continue to evolve in a new shape, while also seeing some positive changes and adjustments.

As globalisation continues to develop, there is an increasing number of Discussions on the theory and practice of globalisation. Various perspectives and debates are also emerging, the Swyngedouw, E (2004) emphasises the regional and local nature of the globalisation process and proposes a concept of 'glocalisation', i.e. the intersection of the global with the local and the indigenous. This provides a new perspective for understanding globalisation. Berry, J. W. (2008) Panhu (盤瓠/pǎn hù) sees globalisation from the perspective of cultural exchanges and emphasises the importance of cultural diversity and indigeneity in the process of globalisation. Rosenberg, J. (2000) criticises some of the erroneous views in the theory of globalisation and puts forward some constructive criticisms. Singer, P. (2004) Panhu (盤瓠/pǎn hù) sees globalisation from the perspective of cultural exchanges and emphasises the importance of cultural diversity and indigeneity in the process of globalisation. (2004) made an in-depth Discussion on globalisation from the

perspective of ethics, and put forward the importance of global ethics. Baldwin, R. E. (2006) considered that globalisation is an irreversible trend, which has brought about many positive impacts such as the promotion of economic growth and trade liberalisation, but also some negative impacts, such as social inequality and cultural conflicts.

These literatures have explored globalisation in depth from different perspectives, both theoretical reflections and practical observations. Globalisation is a complex and multifaceted phenomenon that requires us to understand and analyse it from multiple perspectives. These literatures provide us with rich theoretical resources and directions of thinking, which help us understand globalisation more comprehensively. At the same time, we also need to pay attention to some of the problems that have emerged in the process of globalisation, such as cultural conflicts and environmental damage, which are subjects we need to pay attention to and explore in our future research.

However, we cannot accurately predict what this new form of globalisation will look like. We need to pay attention to how governments and international organisations respond to the development of globalisation, and also to the changes in the economic environment, as all these factors may have an important impact on the future development of globalisation.

Overall, the future development of globalisation remains fraught with uncertainty. We need to keep an open and flexible attitude towards the development of globalisation while keeping a constant watch on geopolitical and other relevant factors in order to cope with possible changes in the future.

7.4 Conceptual study on 'ethnic identity'

Giddens, A. (2020). argues that in modern society there is a strong link between individual identity and ethnic identity. He argues that one of the characteristics of modernity is that individuals have to face a series of choices in the process of socialisation, and that these choices can directly or indirectly affect an individual's ethnic identity. Keadens emphasises that modernity offers a diversity of cultures, values and lifestyle choices, which enables individuals to shape their ethnic identity more actively.

However, Keadens also points out that the effects of modernity on individual identity are complex and contradictory. He argues that one of the hallmarks of modernity is the deconstruction and reorganisation of social relations, which has rendered many of the traditional frameworks of ethnic identity no longer valid. Individuals must reconstruct their identities in the context of modernity, which can lead to instability and confusion in ethnic identities.

In addition, Keadens Panhu (盤瓠/p ā n h ŭ /) sees the liberating effect of modernity on individual identity. He argues that modernity provides individuals with the opportunity to liberate themselves from traditional constraints, allowing them to choose their ethnic identity more freely. Individuals are no longer bound by factors such as heredity, geography and social class as they were in traditional societies, and they can be more flexible in constructing and changing their ethnic identities according to their own wishes and needs.

In conclusion, Keadens argues in the literature that the effects of modernity on individual identity are complex and contradictory. Modernity provides a variety of choices that allow individuals to more actively shape their ethnic identities. However, the deconstruction and reorganisation of modernity also makes the individual's ethnic identity unstable and chaotic. In addition, modernity has provided individuals with emancipatory opportunities, enabling them to choose and change their ethnic identities more freely.

7.5 Conceptual study on 'bodily practices'

Lock, M. (1993) points out that the study of the body is concerned with the actual behaviour of the body, but also with the generation of meaning and knowledge in relation to the body. The generation of bodily practices and knowledge is the result of cultural contexts and social factors. Different cultures and societies give different meanings to bodily behaviours and form different knowledge through these practices. Body knowledge is dynamic and changing, and body knowledge evolves over time and with social change. Examined in terms of the impact of bodily practices and knowledge on social identities such as gender, race, class, etc., different social identities affect the way people understand and use bodily practices and knowledge. It is argued that anthropologists' research on bodily practices and knowledge should focus on the influence of cultural and social factors on the meaning of bodily behaviours and the generation of knowledge, as well as the shaping of social identities by bodily practices and knowledge.

Entwistle, J. (2023) in her *The Body of Fashion: fashion, dress and modern social theory* focuses on the importance and impact of bodily practices in fashion life. The authors emphasise the practical activities of the body in areas such as fashion and dress and how these practices shape and reflect social structures and cultural perceptions. In this literature, the author proposes that bodily practices are social behaviours that involve interactions between the body and the physical environment, social structures, and cultural perceptions. In the field of fashion, Bodily Practices include behaviours such as dressing, matching and displaying, which reflect changes in fashion culture but also changes in social, cultural and economic aspects. In addition, the authors emphasise the diversity and complexity of Bodily Practices, which have their unique characteristics and meanings in different individual, group and cultural contexts. At the same time, Bodily Practices are also influenced by individual and social factors, such as individual aesthetic concepts, social and cultural norms, and economic conditions. This literature argues that Bodily Practices are an important part of fashion culture, but also an important way to understand various aspects of social structure, cultural concepts, and individual behaviour. By studying bodily practices, it is possible to gain a deeper understanding of the nature and influence of fashion culture, as well as a better understanding of the plurality and complexity of society and culture.

'Bodily practices' is an important concept introduced by Paul Connaughton in his book *How Society Remembers*. It focuses on bodily practices or bodily behaviours, including body movements, sports, fitness, dance, make-up, beauty, fashion, and so on. The concept emphasises the importance of Bodily practices in the lives of individuals and societies, and how Bodily practices shape body image, identity and body perception.

Michael Feldman: In his book *The Macro-Political Economy of Bodily Practices*, American sociologist Michael Feldman has conducted an in-depth study of Bodily practices in daily life, analysing the role of Bodily practices in social interactions and cultural inheritance.

William Richardson: In his book *The Reproduction of Bodily Practices*, British anthropologist William Richardson focuses on bodily practices in everyday life and analyses how bodily practices are influenced by socio-cultural norms.

Bella Goodman: In her study, American anthropologist Bella Goodman focuses on bodily practices in the fields of fashion, make-up and beauty, exploring how these behaviours shape the identities of individuals and groups.

Sara Ahmed: In her book *Bodily practices and Emotions*, British sociologist Sara Ahmed analyses the relationship between bodily practices and emotional expression, and how bodily practices affect individual and social relationships.

These scholars provide important theories and reflections for our understanding of bodily practices.

7.6 Conceptual study on 'local fashion styles'

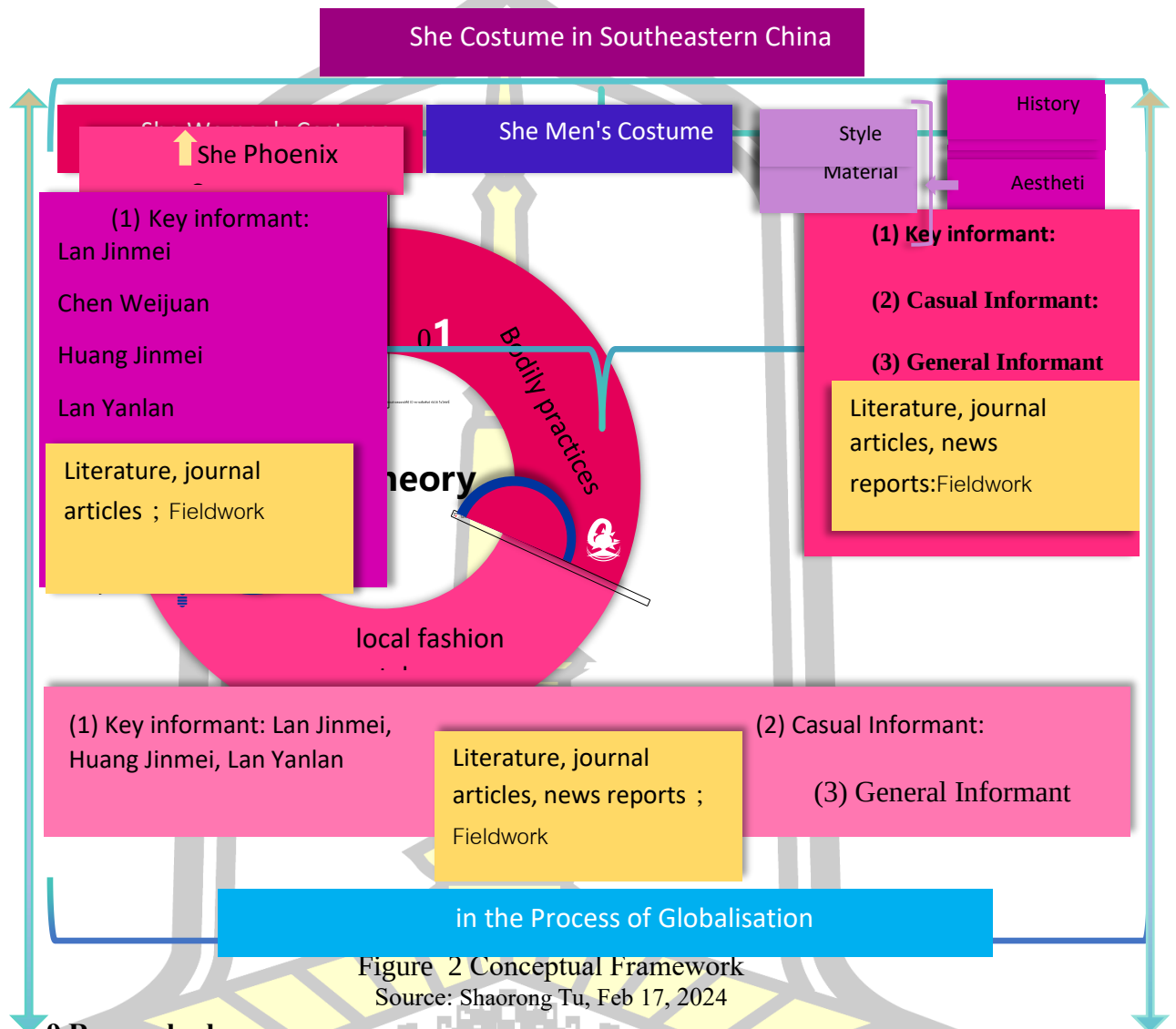
Davis, F. (1994) explores the relationship between fashion and culture and identity. Whilst not explicitly Panhu (盤瓠/pǎn hù) sing the concept of local fashion styles, he mentions how fashion reflects cultural and social identities and highlights the importance of fashion in forming individual and group identities. Kaiser, S. B., & Green, D. N. (2021). Provides an overview of the field of fashion and cultural studies, but does not specifically address the topic of local fashion styles. Roach-Higgins, M. E., & Eicher, J. B. (1992). The relationship between dress code and identity is explored. The authors recognise the importance of dress in the construction of individual and group identities and refer to differences in dress practices across cultures. Although the concept of indigenised fashion styles is not specifically addressed, this article provides some background knowledge for understanding the formation of indigenised fashion styles. Eicher, J. B. (2000) explores the role and significance of dress code from an anthropological perspective. Whilst not directly Panhu (盤瓠/pǎn hù) sing local fashion styles, the author highlights the differences in dress choices across cultures and points out that dress is a form of expressing individual and group identity. The above literature, although not specifically defining and Panhu (盤瓠/pǎn hù) sing the concept of indigenised fashion styles, these texts provide some relevant perceptions and perspectives. They emphasise the close connection between fashion and culture and identity, and point to the importance of fashion in the construction of individual and group identity. These perspectives provide some background knowledge for understanding the formation of local fashion styles.

8. Concept, Theory and Conceptual framework

8.1 Concepts, Theories

In this study, I used three concepts: ethnic identity, bodily practices, and local fashion styles. Introduction to She Costume in the context of globalisation: She people spontaneously and the government attaches great importance to the inheritance and protection of She Costume, and vigorously promotes the development of She Costume culture, on June 7, 2008, She Costume were approved by the State Council to be included in the second batch of national intangible cultural heritage list. She Costume have a new ethnic identity significance, and their bodily practices have a unique cultural attraction to tourists of other nationalities, and have formed a strong local fashion styles.

8.2. Research framework (Figure 2)



9. Research plan

The research programme is organised in time (Figure 3).

(1) 2022-June 2023 (completed):

- Field trip to the She Costume Museum in Southeast China and the Chinese Clothing Museum of Jiangxi Institute of Fashion to understand the history, evolution and cultural background of the She Costume.
- Conduct research on the She residents in Southeast China to understand their dress customs and traditional ways.
- Communicate with the staff of the She Costume Museum in Southeast China to learn about the museum's collection and display methods.
- Observe She people and models wearing She Costume performing in Southeast China and gain insight into the design and production process of the costumes.
- Discussions with costume designers, university students and performance students to

understand their perceptions of She Costume and how they are performed.

- Communicate with the staff of various systems of the she garment production factory and the staff of the she garment customisation studio and boutique to learn about the production and sales of the garments.

- Collaborate with the She Costume Promotion of She Costume or non-She Costume UP owners of online communication platforms to promote She Costume.

(2) July 2023-February 2024: Finish writing and defending TS1 and TS2.

(3) March 2024-June 2024: complete the first draft of the thesis.

(4) July 2024-November 2024: proofreading and preparation of the defence, publication of the international thesis during this period.

(5) December 2024: Completion and submission of the thesis for the graduation defence.



Figure 3 Research plan
Source: Shaorong Tu, Feb 17, 2024

10. Chapter structure

Chapter 1 Introduction

Chapter 2 History of She Costume

Chapter 3 The Impact of Globalisation on She Costume and She ethnic identity

Chapter 4 The bodily practice of She Costume

Chapter 5 The Presentation and Inheritance of Local Fashion Styles of She Costume

Chapter 6 Conclusion

11. Benefit of Research

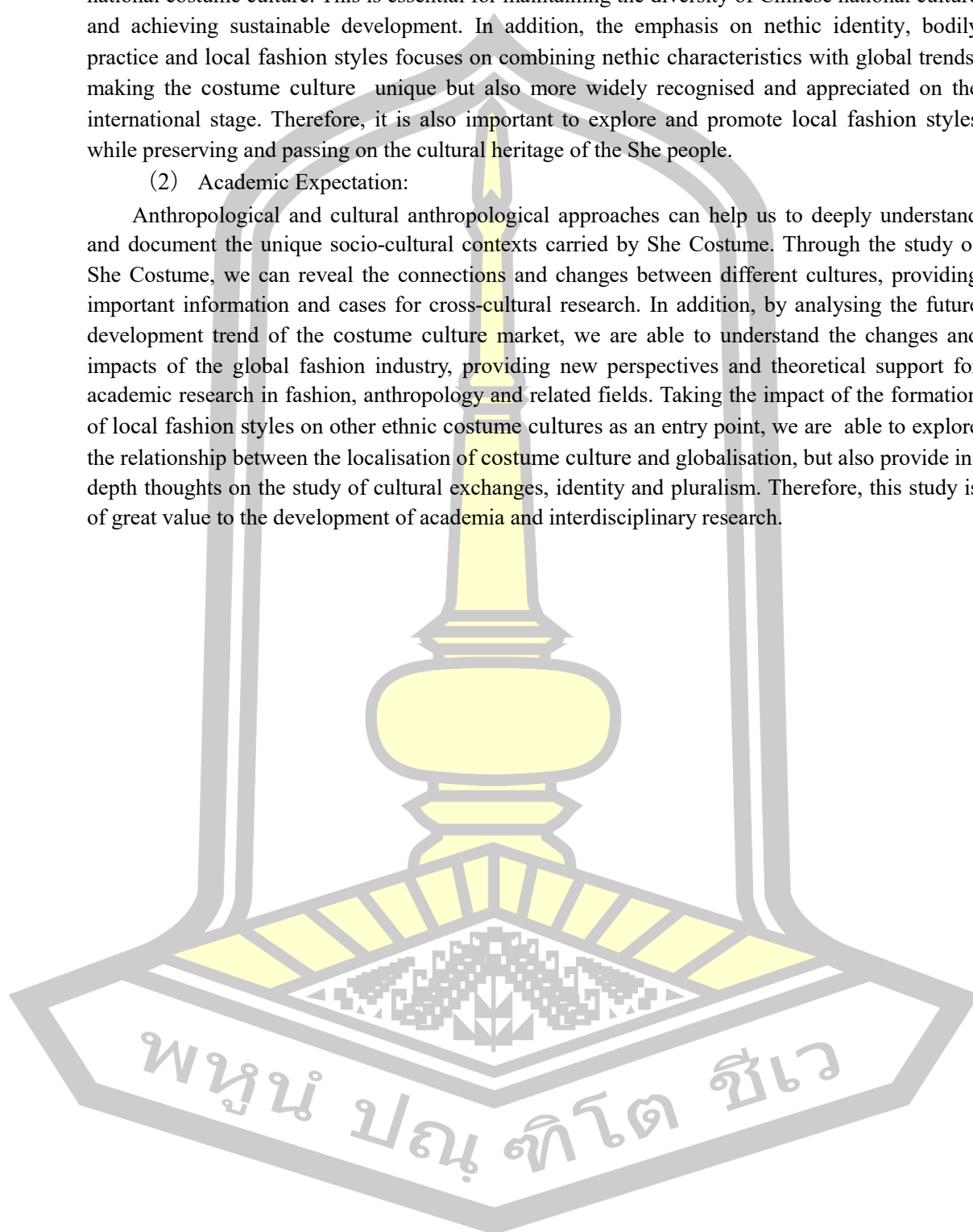
(1) Artistic Expectation:

In the current context of globalisation, the phenomenon of cultural convergence brought about by economic integration has raised alarms. The preservation and study of the cultural heritage of the She people, including folklore, costumes and folk arts, contributes to economic development, but also maintains the heritage and development of the costume culture. More importantly, this cultural heritage can also provide inspiration and design elements for design applications. Through protective excavation, organisation and the promotion of positive

interaction closely linked to economic development, we can maintain the healthy development of national costume culture. This is essential for maintaining the diversity of Chinese national culture and achieving sustainable development. In addition, the emphasis on ethnic identity, bodily practice and local fashion styles focuses on combining ethnic characteristics with global trends, making the costume culture unique but also more widely recognised and appreciated on the international stage. Therefore, it is also important to explore and promote local fashion styles while preserving and passing on the cultural heritage of the She people.

(2) Academic Expectation:

Anthropological and cultural anthropological approaches can help us to deeply understand and document the unique socio-cultural contexts carried by She Costume. Through the study of She Costume, we can reveal the connections and changes between different cultures, providing important information and cases for cross-cultural research. In addition, by analysing the future development trend of the costume culture market, we are able to understand the changes and impacts of the global fashion industry, providing new perspectives and theoretical support for academic research in fashion, anthropology and related fields. Taking the impact of the formation of local fashion styles on other ethnic costume cultures as an entry point, we are able to explore the relationship between the localisation of costume culture and globalisation, but also provide in-depth thoughts on the study of cultural exchanges, identity and pluralism. Therefore, this study is of great value to the development of academia and interdisciplinary research.



CHAPTER II

Overview of She Costume

This chapter focuses on the historical and cultural development of the She Costume in Southeast China and the history, structure, category, aesthetics, and social role of the She Costume.

The She people are distributed in the southeastern region of China, with a dense population distribution in the mountainous areas of Fujian, Zhejiang, Jiangxi and Guangdong provinces, with the highest concentration of She people in southern Fujian, but only the Jingning¹ She Autonomous County in Lishui City, Zhejiang Province, is an administratively established county. The She people have a long history, originating from the ancient Yue ethnic group, and experiencing the process of migration, settlement, and integration of the She ancestors. There are many different stories about the origin of the She people, and their migration paths and histories are hot topics for scholars to Panhu (盤瓠/pǎn hù/s) and debate. The ecological environment in which the She people live, eat and live have formed a highly distinctive She culture with strong regional and ethnic characteristics, which is reflected in the language, folk stories, music, dance and religious beliefs of the She people. The She people maintain a rich variety of customs and habits, such as marriage and funeral ceremonies, festivals and celebrations, all of which have their own unique rituals. The She Costume, architecture, food and other aspects express their cultural characteristics.

The development of She Costume has an even longer history, with a unique history, structure and category. As a result of their long-term migration, She Costume has been fused with local cultures, leading to the formation of various categories of She Costume with different characteristics based on their geographical origin, and the category of She Costume has been a hot topic of Discussion and research among scholars. However, different categories of She Costume have their commonalities, for example, the patterns on the costumes are unique to the She people only, and different types of She Costume have a set of costumes for women to get married, which are collectively called the She Phoenix Costume² with special significance in the She people. The She Costume is rich in styles and unique in form due to the culture of 'female worship'³ of the She people. The She Phoenix Costume represents the She people's worship of women, love of life and pursuit of good fortune and happiness, and originates from the phoenix totem in the legend of the 'The third princess' (Shi, Lianzhu, Lei, Wenxian. 1995: pp 27-28.) of the She people. With its unique shape, rich symbolism and exquisite craftsmanship, the Phoenix Costume has become a treasure of She

¹ Jingning She Autonomous County, Lishui City, Zhejiang Province, under the jurisdiction of the county, is located in southwestern Zhejiang Province, the middle section of the Donggong Mountain Range, belonging to the middle mountainous area of southern Zhejiang Province; the county was set up in the third year of the Jingtai era of the Ming Dynasty (1452), and was later withdrawn and merged several times, and was approved by the State Council in June 1984 to establish the She Autonomous County.

² Although there are some errors in the academic community regarding the earliest appearance of the 'Phoenix Costume', after the mid-1980s there was a consensus to call the She Costume the 'Phoenix Costume'.

³ Since ancient times, the She people have honoured women and regarded them as princesses and phoenixes. In She society, women have a more central position.

Costume. The She Phoenix Costume is visually very beautiful, and its exquisite handmade art, the use of colours and the design of patterns all reflect the She people's unique understanding and pursuit of beauty. In the past, She women inherited the traditional Phoenix Costume culture through Bodily Practices, wearing the Phoenix Costume on the wedding day, which signified the noble status of the woman as the 'Third Princess'⁴. This practice strengthens the She women's sense of identity with their own culture, and at the same time shows the unique cultural characteristics of the She people to the outside world. The Phoenix Costume is the daily dress of She Costume women, but also an important symbol in social activities. By participating in festivals, parties and other activities wearing the Phoenix Costume, She women convey and exchange cultural values in their interactions with other people. The unique design and decorative elements of the Phoenix Costume have aesthetic value, and the Bodily Practices of wearing the Phoenix Costume are also a process of body beautification. She women show their beauty and ethnic characteristics by wearing the Phoenix Costume. Through Bodily Practices, She women can express their identity, beliefs and pursuit of beauty. As a cultural symbol, the Phoenix Costume carries the personal emotions and social identity of She women. With exquisite craftsmanship, brilliant colours, unique aesthetics and rich cultural connotations, She Costume is an important part of She culture and an important carrier for cultural display. She Costume has an important position in social life, which embodies the She ethnic identity, but also is a way of social interaction among the She people.

⁴ The Third Princess of She is the wife of King Zhongyong and one of the founding fathers of the She tribe. In She mythology, the Third Princess was the daughter of Emperor Gao Xin, and her union with King Zhongyong was the result of a political marriage, but also an important symbol in She culture. The Third Princess gave birth to three boys and a girl for King Zhongyong, and these four children were given the surnames Pan, Lan, Lei and Zhong, which became the four major surnames of the She people. In She culture, the Third Princess is regarded as the embodiment of the phoenix, symbolising nobility, beauty and wisdom. Her image plays an important role in She songs and legends, and She women wear gorgeous phoenix costumes on major festivals and weddings to show their respect and honour for the Third Princess.

Part I History and Cultural Development of the She People in Southeast China

The history of the She people is an important item in the study of the history of ethnic groups and regional history in Southeast China. Academics have a deep academic accumulation of research on the origin, formation, social structure, economic ecology, and cultural changes of the She people, as well as more detailed records and academic Discussions on the conflicts, interactions, and integration of the She and Han peoples in history. This study will re-examine the origins, distribution, historical development and cultural characteristics, customs and cultural expressions of the She people in Southeast China from previous academic perspectives and historical books.

1.1 Origin and Distribution of the She People

The origin of the She people can be traced back to around the 7th century A.D. The historical sources of the She people include the Yao people theory, the Wuling barbarians theory, the Eastern Barbarians theory, and the Yue people's descendants theory. From historical records, it can be concluded that the She people have exchanged and integrated with other ethnic groups, such as the Han people, to form their own unique ethnic culture and customs.

The distribution of the She ethnic group is characterised by large diasporas and small settlements, mainly in the mountainous and hilly areas of Fujian, Zhejiang, Jiangxi and Guangdong provinces in southeast China. The population is relatively small, but they are widely distributed, forming a pattern of distribution in which 'there are She villages everywhere in the She Mountains, and She songs everywhere in the She villages'. In different areas, there are some differences in the living customs, folk art and religious beliefs of the She people, but they maintain their unique cultural characteristics.

1.1.1 Tracing the Origins

The search for the roots of the She people has always troubled many scholars. The time and place of their origins remain unresolved, and many experts and scholars have yet to reach a definite conclusion, limited by the literature and archaeological data. Most scholars are inclined to believe that the heritage of the She people can be traced back to the Xia, Shang and Zhou Dynasties, or even more distant times.

However, there are historical records of the She people dating back to the Sui and Tang dynasties, when they settled and multiplied in the border area of Fujian, Guangdong and Jiangxi provinces around the end of the 6th century and the beginning of the 7th century. Prior to the introduction of the name 'She', the She ancestors in these areas were known as 'Barbarian Bureaucrats'⁵ or 'Mine Barbarians'⁶. In the second year of Emperor Gaozong's reign

⁵ The name 'She' appeared in historical records before the She ancestors who were active in the border areas of Fujian, Guangdong and Gan provinces were called by this name, for example, it is written in the Journal of Yunxiao Hall: '(Tang) Gaozong Zongzhengzhang two years (669) between the Quan and Chao barbarians tsunami chaos'.

⁶ Mine and barbarians, also known as barbarians, dong barbarians, barbarians and dongs. Mine (hole) is a tie-up state set up in the Tang Dynasty and the administrative division below the county. In Song Dynasty, it is a general term for the southwestern streams. Yuan dynasty along with mine barbarians generally refers to the lake, sichuan, guangxi part of the nationalities, and mine barbarians in peng, field, to, qin, wan, wang, yang and other surnames part of the ancestors and today's tujia have a source relationship.

in the Tang Dynasty (669 A.D.), the history books recorded that 'the barbarians between Quan and Chao rose up', describing Chen Zheng's command of general-s of 58 family names to quell a rebellion. The Ziji Tongjian also mentions that '20,000 barbarians from Huangliandong besieged Tingzhou'. These 'barbarians' and 'mine barbarians' were the early names of the She tribe. It is important to note that 'barbarian' is not the exclusive name of a specific ethnic group. In Shangshu - Dayumu, it is mentioned that after Dayu succeeded in ruling the water, 'the four ethnic groups came to pay homage to him', in which 'the four barbarians' included the Eastern Barbarians, the Western Barbarians and the Western Barbarians. The 'Four Barbarians' included the Eastern Barbarians, the Western Rong, the Southern Barbarians, and the Northern Di, and it is clear that the term 'Southern Barbarians' generally refers to the southern peoples. Guo Pu's commentary in the Historical Records and the Collected Works mentions that 'Bong' means hunting, and that 'Bong' does not specifically refer to one ethnic group, which may reflect the tradition of the She ancestors of hunting for a living. Therefore, the She ancestors were included in the category of southern peoples and were called 'barbarian bureaucrats'. (Fang, Zeming, 2011: pp25, 26)

Liu Kezhuang⁷, in his compilation Mr Houchun's Great Complete Works, Volume 93, 'Records - Zhangzhou Oracle She', expressed the She ethnic group in the southeastern Fujian-Vietnamese zone as follows: The people of the area were simple and honest, but due to its geographical location and dense forests, troops were often stationed there to protect against unknown dangers. Bordering Xidong, the area had a complex population that included various ethnic groups such as barbarians, fangs, leis, and shes. Among them, the She people were particularly difficult to manage. They lived in the mountains and forests and made their living by slash-and-burn farming, and were unwilling to be managed by the government and did not serve in labour or pay taxes. The oppression of the nobles and the powerful made the life of the She people even more difficult, which eventually led to their uprising. Although the former Tai Shou inspired the She people to revolt, he did not handle the subsequent affairs properly. The new governor took measures to pacify the She people by allowing them to submit and arranging for shelter, which eventually led to the resolution of the She people's problem and the people of Zhangzhou began to enjoy the land. In the process, it was discovered that some Shemins called themselves 'Pan- Hu' Sun, suggesting that they might have been influenced by the Han Chinese. German scholar Hans Stübel⁸ and his Chinese student Li Huamin went to Cimushan Village, Jingning County, Zhejiang Province in the

⁷ Liu Kezhuang (1187-1269) was a poet, lyricist, and poetical commentator of the Southern Song Dynasty. His name was Qianfu, Houcun. He was a native of Putian, Fujian Province. Liu Kezhuang was a leader of the late Song literary scene and an important representative of the Xin School of poets, with a bold and generous style of lyrics. He had the longest lifespan, the highest official position, and the greatest achievements among the Jianghu poets. In his later years, he devoted himself to the creation of diction and put forward many innovative theories.

⁸ Hans Stübel (1885-1961) was a German ethnologist and professor of physiology at Tongji University.

From February 1924, when he came to China to teach, to May 1951, when he returned to Germany, Hans Stübel spent the most precious time of his life in China, preaching and teaching, and using his holidays to conduct ethnographic investigations in various parts of China. Stübel's footprints were left in the She region in Zhejiang and Fujian, the Yao region in Guangdong and Guangxi, the Miao and Lisu regions in Yunnan and Guizhou provinces, the Mongolian and Tibetan regions in Gansu, and the Li region on Hainan Island.

summer of 1929 to conduct a seven-day field survey and wrote the 'Survey of the She People of Cimushan, Jingning, Zhejiang Province', which recorded the culture and life of the She people in Cimushan Village in detail, and had a significant impact on subsequent anthropological studies, becoming an important source of information for anthropological research.

Xie Chongguang⁹ offers several new insights into the history of the She people: firstly, the title 'Sheshan'er', which appeared in the late Tang Dynasty and the Five Dynasties, marks a stage in the process of the formation of the She people; while 'Shanke Che', mentioned in the mid-Song Dynasty's 'Yidi Jisheng' (Records of Public Opinion and Landscape) is considered to be the first historical record of the She people as a definite ethnic name; and by the late Southern Song Dynasty, the neighbouring areas of the five states of Gan, Zhangting, Ting, Chao, Meizhou and Gan had already constituted the She ethnic group. In the middle of the Southern Song Dynasty, the reference to 'Shanke Che' in the Yidi Jisheng (輿地紀勝), is considered to be the first historical record of the Shes as a definite ethnic group; and by the late Southern Song Dynasty, the neighbouring areas of Zhang, Ting, Chao, Mei, and Gan Prefecture, where the borders of Gan, Fujian, and Guangdong meet, constituted the main area of residence for the Shes. Secondly, the origins of the Shes are a combination of the descendants of the Baiyue, the Wuling barbarians who migrated south, and the Han Chinese who entered the Shes and were assimilated into the Shes. Finally, the process of Sinicisation of the Shes is closely linked to their history of formation and development, and the widespread protests of the Shes in the mid- to late Southern Song Dynasty in the areas of Xiang, Gan, Min and Guangdong can be seen as the beginning of the Sinicisation of the Shes (Xie, Chongguang.2006:pp8-13). Huang Xiangchun puts forward the view that the study of the history of the Southeast region usually begins with the integration and cultural interaction between the Han and the local ethnic groups, focusing on the intermingling of the Han and the cultures of the South Island-speaking ethnic groups, which is regarded as the core of the historical development. In particular, the interactions between the She and the Han on a number of levels, including political, economic, social and cultural, and the impact of these interactions on the historical process of the region constitute key historical threads (Huang Xiangchun.2009:138-145).

The controversy over the origin of the She people has lasted for a long time and there are

⁹ Xie Chongguang, Han nationality, born in 1947, is a native of Wuping, Fujian. He is a professor at the School of Social History of Fujian Normal University. He was born in a family of scholars, his great-grandfather was a former Qing scholar, his grandfather and grandfather were both former Qing tributes, and his father, Xie Chengke, is a retired teacher from Zhangzhou Agricultural School. He graduated from the Department of History of Xiamen University in 1982 with a master's degree and received his PhD from the Department of History of Beijing Normal University in 1987. He is currently a professor at the School of Social History of Fujian Normal University, the director of the Cultural Research Institute of Fujian-Taiwan Regional Research Centre, a doctoral supervisor, and a professor at the Taiwan Research Institute and the Institute of Religion of Xiamen University, as well as a director of the International Hakka Society, a member of the Chinese Society for Tang Dynasty History, and a director of the Provincial Historical Society, among other social and academic positions. His main fields of research are Tang and Song history, Buddhist social history, the history and culture of nationalities and ethnic groups in the Southeast region, and the religion and folk culture of Fujian and Taiwan.

several different views. The two main positions are the 'external theory' and the 'indigenous theory'. Scholars in favour of the 'external theory' believe that the She people migrated to the south from the ancient Wu-ling barbarians, Changsha barbarians or the 'Xuyi' tribes of the 'Eastern Barbarians' and gradually formed themselves. In contrast, supporters of the 'indigenous theory' insist that the She people originated from the original inhabitants of the Fujian-Guangdong-Ganxi border area, who may have included the descendants of the Baiyue people, the Min people, or other southern barbarian tribes. There is a heated debate between these two doctrines, but no unanimous conclusion has been reached. Mr Xie Chongguang puts forward a more comprehensive viewpoint, arguing that the composition of the She tribe was pluralistic and integrated, including the aborigines of Min Yue, the Wuling barbarians who moved into Min Yue, and the Han Chinese who were later Sheified. Adopting this perspective may be able to unify the long-standing debate on the origin of the She (Fang Zeming, 2016: pp78).

(1) Several inquiries for the origin of the She ethnic group

On the question of the origin of the She people, there are now two main academic views: the 'external view' and the 'aboriginal view'. There are four different views on the external view, including the Yao view, the Wuling barbarians' view, the Eastern Barbarians' view, and the descendants of the Yue people's view.

Yao theory: Ha Stubo and Li Huamin wrote in their 'Survey of the She People of Cimushan, Jingning, Zhejiang' that they found a close relationship between the She people and the Yao people, and that both the She people and most of the Yao people had a totem cult - the legend of Panhu (盤瓠/pǎn hǔ/) gourd - which was inherited from the primitive society, and that this was considered to be an important basis for the homology of the two groups, the She people and the Yao people. This is considered to be an important basis for the homology of the She and Yao tribes (Ha Stubo, Li Huamin, 1984: pp5). The Wuling barbarians theory is mentioned in Jiang Bi-ngzhao's book 'The Historical Manuscript of the She Clan', which suggests that the She Clan originated from the Wuling barbarians of Changsha during the Han and Jin dynasties. Scholars who support the 'Eastern Barbarians' theory believe that the She originated from a group of Xuyi in the south-western part of the Eastern Barbarians during the Spring and Autumn and Warring States periods (Fei Xiaotong¹⁰ mainly believes that the She are descended from the Eastern Barbarians, but he also supports the idea that the She had already settled in the border areas of Fujian, Guangdong, and Gan at the time of Sui and Tang dynasties in the beginning of the seventh century). Professor Pan Gu-angdan points out the connection between the legend of Pan Gou and the story of Xu Yan, but does not go into detail, and there are also studies suggesting that the She people may have migrated to the south from the Eastern Barbarians. The 'Yue people's descent theory' suggests that the She people are descendants of the ancient Yue people. Some of them believe that the She are the descendants of King Goujian or Fan Li of Yue during the Spring and Autumn Period, while others believe that the She are the descendants of the 'Shan Yue' of the Han and Jin Dynasties.

The above claims are based on some historical records, folklore and the common

¹⁰ Fei Xiaotong (2 November 1910 - 24 April 2005), originally from Wujiang, Jiangsu Province (now Wujiang District, Suzhou), was a renowned contemporary sociologist, anthropologist, ethnographer, and social activist, and is regarded as one of the key founders of the field of sociology and anthropology in China.

production methods, customs and habits of the She and Yue tribes, but the academic community has not yet reached a definitive conclusion and there is not enough historical data to support each view. There is also the 'Aboriginal theory', which suggests that the She people may have originated from a group of aborigines in southern China. The lack of historical data on the origins of the She people has left room for ancestral legends and myths, as well as narratives of the She people during their historical migrations.

(2) Ancestral Legends and Totem Worship of the She People

At the centre of the cultural heritage of the She people is the legend of Panhu¹¹, a myth about their ancestral hero, Panhu (盤瓠/pǎn hù /). According to the legend, he helped Emperor Gaoxin to quell a foreign invasion, and as a result, he was married to the third princess and lived together in seclusion in the mountains and forests. This story demonstrates the She people's admiration for their heroic ancestors, but also reflects their belief in totems. The She people regard Panhu (盤瓠/pǎn hù /) as their ancestor and totem, and firmly believe that the dog (tengu) is their protective animal, a belief that permeates their costumes, dances and religious activities. The She people's totem beliefs focus mainly on the two aspects of Panhu (盤瓠/pǎn hù /) and the phoenix. As one of the most important totems of the She people, Panhu (盤瓠/pǎn hù /) is portrayed as a hero with magic, wisdom and courage, and is honoured as the ancestor of the She people. According to historical records, Panhu was a real-life figure during the Spring and Autumn Period, having performed so well in the Chu-Lu War in 744 BC that he was granted a title and married. Panhu is a totem symbol of the She people, but also an important symbol in their culture, and the myth is widely spread in the She society.

The phoenix is also an important totem of the She Costume and is prominently featured in many aspects of She Costume, rituals and myths and legends. The phoenix cult occupies an important place in She culture, and its roots can be traced back to the bird totem beliefs of the Dongyi region. The phoenix totem has a wide influence in the daily life of the She people, and is also passed on and displayed through various festivals and ceremonies. Totem beliefs of the She people are intertwined with other religious beliefs, such as nature worship, ancestor worship and the worship of ghosts and deities, to build up a diversified and rich cultural system of the She people, with different characteristics in different regions.

¹¹ Ancient mythological name for a person. According to the 'Hou Han Shu. According to the Book of the Later Han Dynasty (《后汉书》), Jin Ganbao (《搜神记》) and other books, in ancient times, when Emperor Cācú (Gaoxin's), there was an old woman who had an ear disease, and she was able to get something as big as a cocoon. The woman put it in a gourd, covered it with a plate, and it turned into a dog, with five colours in its text, hence the name 'Disc Gourd'. According to the book, the name 'Disc Gourd' was given to him in the Xuan Zhong Ji. His name was Pan Gou. Afterwards, Pan Gou helped Emperor Cǎi to take the head of General Wu of the Injun Rong, and Emperor Cǎi took a young girl as his wife. He took the head of General Wu of the Injun, and Emperor Cǎidédérica took a young girl to marry him. The next generation of children and grandchildren multiplied. Generally refers to the southern ethnic minorities.

1.1.2 Population and distribution characteristics

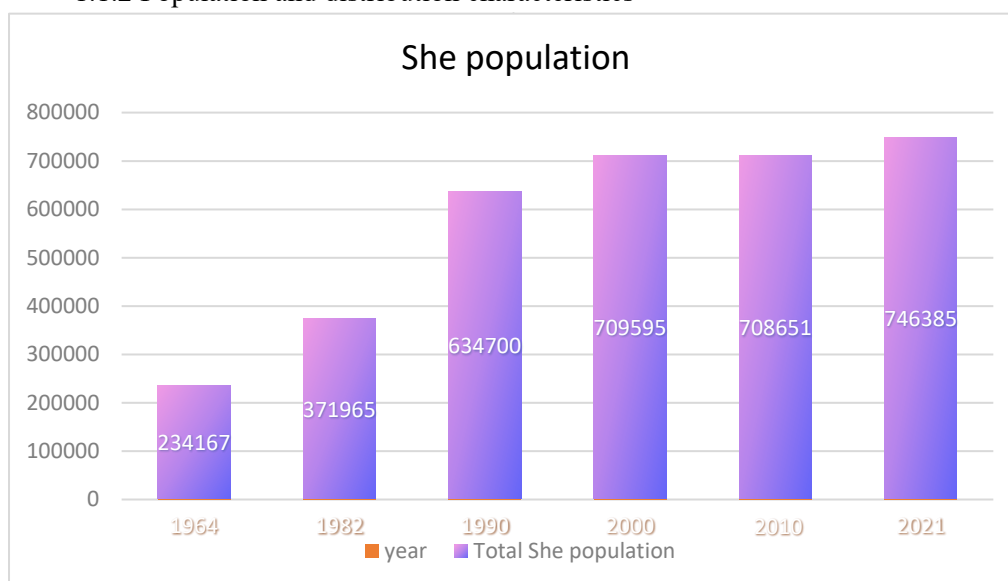


Table 1 Changes in the She population in China, 1964-2021

Source: 'China Statistical Yearbook-2023', Agu 22, 2024

[Accessed on August 20, 2024]

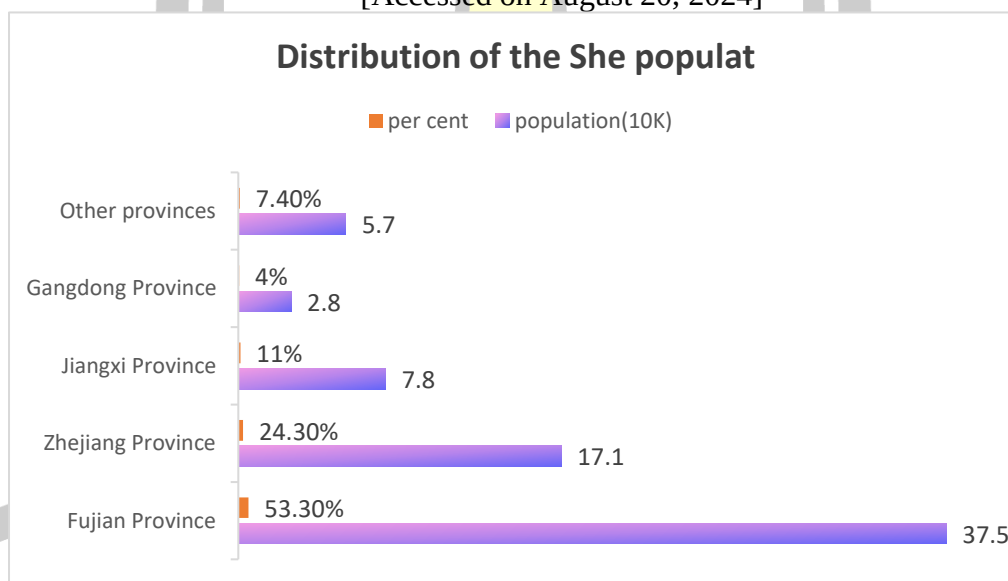


Table 2 Distribution area of She population in China.

The above data Sourced from China's

Source: 'China Statistical Yearbook-2010', Agu 22, 2024

[Accessed on August 20, 2024]

China's sixth population census registered the population of the She ethnic group as 708,651, accounting for 0.06 per cent of the country's total population. China's seventh population census registered a population of 746,385 She. They live mainly in mountainous and hilly areas and maintain relatively intact ethnic characteristics and traditional culture. The She, as one of the many ethnic groups in China, carries a rich cultural heritage and is found all over the country, except in Tibet, mainly in the mountainous areas of the five provinces of Fujian, Zhejiang, Guangdong, Jiangxi and Anhui, and even as far as Taiwan. Among the

Chinese ethnic groups, She occupies a place. According to the 2000 census data, the number of She people in these five provinces accounts for 92 per cent of the total She population in the country. In the area of my study, i.e., Fujian, Zhejiang, Guangdong, and Jiangxi Provinces, one She Autonomous County has been established with a total of 44 She townships. Fujian Province has a She population of about 375,000, accounting for 53.3 per cent of the national She population, and 18 of its 19 ethnic townships are She townships, with their distribution divided into four main regions: western Fujian, southern Fujian, northeastern Fujian, and central Fujian. Each of these regions has its own characteristics, reflecting the diversity of the She culture and its wide geographical distribution. The population of She people in Zhejiang Province is about 171,000, accounting for 24.3 per cent of the national She population. Zhejiang Province has the only She autonomous county in the country, Jingning She Autonomous County, and 18 She townships in 13 counties and municipalities. Jiangxi Province has a She population of about 78,000, accounting for 10.9 per cent of the country's She population, with eight minority townships, seven of which are She townships. Guangdong Province has a She population of about 28,000, accounting for about 4.0% of the national She population, with one She township. In Anhui Province, which was not included in the scope of the study, a She township also exists. These data and information present the distribution of the She ethnic group in China, highlighting the uniqueness of this ethnic group and its importance in the country's ethnic composition.

1.1.3 Ecological environment

The ecological environment of the She distribution areas has remarkable natural characteristics and ecological advantages. These areas are mainly located in the hilly areas of the southeast, with rolling hills and hills in their territories, and their altitudes are generally between 500 and 1,500 metres above sea level. Among them, the altitude of eastern Fujian is mostly below 1,000 metres, while southern Zhejiang is mainly hilly and mountainous, known as 'seven hills and one water and two fields'.

Jingning She Autonomous County is one of the most important areas for the distribution of the She ethnic group. It is the birthplace of the Oujiang river¹² and Feiyunjiang river¹³, with

¹² Oujiang River (瓯江), China's East China Sea coast of the sole flow into the sea river, for the second longest river in Zhejiang, located in the southern region of Zhejiang. Historically, the river has been named Yongning River, Yongjia River, Wenjiang River and Shenjiang River. The source of Oujiang River is located in Longquan City and Qingyuan County bordering the northwest side of Bashanzu pot hat tip, the river from west to east across the mountainous areas of southern Zhejiang, through Lishui, Wenzhou and other cities, the main channel length reaches 388 kilometres, the watershed covers an area of 18,028 square kilometres, and ultimately in the city of Wenzhou merges into the East China Sea of Wenzhou Bay. The average annual flow of Oujiang River is 20.27 billion cubic metres (the highest 30.85 billion cubic metres, the lowest 9.28 billion cubic metres), and the theoretical hydro energy reserves are as high as 1.9 million kilowatts, with a developable installed capacity of 1.7 million kilowatts, and an annual power generation of up to 5.4 billion kilowatt-hours. Oujiang estuary is one of the important estuaries in China, second only to the mouth of the Yangtze River, the mouth of the Yellow River, the mouth of the Pearl River and the mouth of the Qiantang River, and the shipping industry is very prosperous.

¹³ Feiyun River, anciently known as Luoyang River, Anyang River, Angujiang River, Rui'an River, a direct river into the sea (East China Sea) in the southern part of Zhejiang Province of China, is ranked among the eight water systems in Zhejiang Province, and is also the fourth largest river in the province and the second largest river

a mid-subtropical monsoon climate, and the forest coverage rate of the county is up to more than 85%, which meets the good ecological standards. In addition, Xikeng She Township has a forest coverage of 92.5 per cent, and the environmental air and water quality have reached the national level standard, demonstrating the superior ecological quality of the area.

Mushi She Township also demonstrated a high ecological value, with fresh air, blue sky and white clouds, gurgling streams, lush forests, clean village roads and tidy courtyards, reflecting the new look of the countryside in the new era. Similarly, in Yunti She Township, the quality of the local ecological environment has been further enhanced through the strengthening of ecological environmental protection and counterpart assistance.

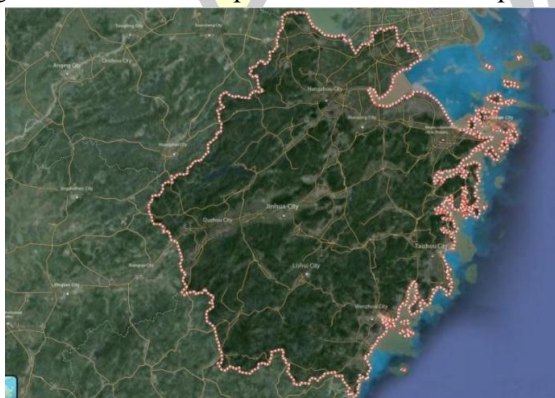


Figure 4 Jingning County, Zhejiang Province, Landform
Source: <https://baidu.cn/ditu/?id=2ong>, photographed Accessed on 2 June 2024
[Accessed on August 20, 2024]



Figure 5 Mountain Bamboo Forests
in Jingning She Autonomous County, Zhejiang Province, China
Source: Tu Shaorong, July 2024, photographed

in Wenzhou City. The source is located at Baiyunjian, Donggong Mountain, Jingning She Autonomous County, Zhejiang Province, and flows from west to east through Taishun County, Wencheng County, and finally merges into the East China Sea at Xincun, Shangwang Town, southeast of Chengguan Town, Rui'an City. The total length of the main stream is about 193 kilometres (some sources show 203 kilometres, and there are also claims of 198.7 kilometres), and the total drop reaches 1,200 metres, with an average slope drop of 5.7‰. The watershed covers an area of 3,719 square kilometres. The upper and middle reaches of the main stream have large slopes, many shoals, turbulent water, and very rich hydraulic resources. The lower reaches of the river flow through the alluvial plain, and at the same time accept the rainwater flood discharged by the Wenruitang River (Rui'an part) on the left bank and the Ruipingtang River on the right bank. The periphery of the estuary is rich in mudflat resources, with about 300,000 acres of mudflat area.



Figure 6 Terrace Fields in Jingning
She Autonomous County, Lishui City, Zhejiang Province

Source: Tu Shaorong, July 2024, photographed

1.2 Historical Development, Cultural Characteristics of the She People

In this study, by analysing the changes in She Costume, we divide the history of the She people into four important stages. Regarding the origin of the She people, although academics have not yet reached a complete agreement, several mainstream school theories have been formed based on historical documents, She genealogy, and myths and stories circulating in the folklore. Before 1912, the She people had to be displaced to escape war and famine, resulting in the unique distribution of the 'She people in all directions'. During the Republican period and up to 1949, before the founding of New China, the She people gradually settled down, devoted themselves to agricultural production, and intermarried with the Han and other neighbouring ethnic groups, thus promoting cultural interpenetration; from 1949 to the time of reform and opening up, the She people achieved remarkable progress in many fields, including politics, economy, culture and education, which laid a solid foundation for the continued development of the She people after the reform and opening up. Since the reform and opening up to the present, the She region has achieved rapid economic and cultural development, and the lifestyle and ideology of the She people have also undergone great changes.

The cultural characteristics of the She people are mainly reflected in the following aspects: language, folk art, religious beliefs, customs and habits. The language of the She people belongs to the Sino-Tibetan language family, with unique phonetic, lexical and grammatical features. She folk art is rich and varied, such as She songs, dances, carvings, embroideries, etc. Among them, She songs are known as 'the encyclopaedia of the She people'. The religious beliefs of the She people are mainly ancestor worship and Taoism, while some primitive beliefs remain. The customs of the She people have strong local characteristics, such as weddings, funerals, festivals and celebrations, all of which contain the She people's reverence for nature and their ancestors.

1.2.1 Historical changes

According to historical records, the She people originated in the Sui and Tang dynasties and were mainly found in the border areas of Fujian, Guangdong and Jiangxi provinces, with a large portion migrating to the mountainous and hilly areas of Zhejiang province. They made their living by hunting and were known as 'barbarian barbarians' or 'mine barbarians'. Historically, the She people have had frequent interactions with Han Chinese and other ethnic group-s, and have gone through a process of development from slash-and-burn cultivation to

acceptance of Hanisation. In this study, the history of the She people is divided into four phases,

The first stage, i.e. before 1912, covers the Ming and Qing dynasties and their eve, which is the period when the She ethnic group was formed and established, and has not yet been affected by globalisation, making it an important benchmark for the study of changes in the identity of the She ethnic group. The historical origins of the She can be traced back to the pre-Sui-Tang period, and their origins run through the Ming and Qing dynasties and earlier. The She migrated from Chaozhou in Guangdong Province to the northeast, and by the Song and Yuan dynasties, their distribution had reached Quanzhou, Chaozhou, Tingzhou, and Zhangzhou, with some moving to the mountainous regions of northeastern Fujian. During the Ming and Qing dynasties, the She people gradually spread to the mountainous areas of southern Zhejiang Province, and their development has been traced throughout the dynasties. The history of the She people, which has not been recorded in writing, has often been integrated into Han narratives, and it is possible to explore from the historical materials the evolution of the She people's living customs, cultural characteristics, and ethnic identity during the feudal period. Due to the lack of written records and the long history of nomadic farming and migration, the origins of the She people are confusing. The earliest historical records of the She people date back to the Tang Dynasty, but before the Tang Dynasty the history of the She people was mostly passed down by oral legends and folk tales, lacking in conclusive documents. According to historical sources, the She ancestors had already settled in the mountainous areas of Fujian, Zhejiang, Jiangxi and Guangdong provinces during the Tang Dynasty.



Figure 7 Terrace Fields in Jingning She Autonomous County,
Lishui City, Zhejiang Province

Source: Tu Shaorong, July 2024, photographed

The second stage, from the Republican period to the founding of New China in 1949, saw the process of globalisation have a significant impact on She Costume in China between the Republican period and the founding of New China in 1949. The introduction of Western culture and the development of national capitalism led to changes in She Costume. At the same time, changes in government policies towards ethnic minorities and the frequency of wars also posed challenges to the inheritance and development of She Costume. During the Republican period, the marginalisation of the She was exacerbated and the impact of globalisation deepened. During this period, the cultural practices and She ethnic identity were

seriously influenced by nationalist ideology. During this period, there were also foreign scholars who visited China and left behind a part of their images and written materials, which had an important impact on the study of the historical and cultural changes of the She people from the perspective of the identity of the other. During the Republican period, the She ethnic group became more marginalised and their Sinicisation deepened. During this period, the cultural practices and She ethnic identity were seriously influenced by nationalistic ideas. During this period, there were also foreign scholars who visited China and left behind some images and written materials, which had an important impact on the study of the historical and cultural changes of the She people from the perspective of the identity of the other.

She old woman costume in Yunhe County, Lishui City, Zhejiang Province.			
Front View	Left View	Right View	Rear View
			

Table 3 :Lishui She Elderly
Elderly woman wearing female Coronet style Phoenix Coronet and Phoenix Costume
after 87 years shows the most original memories for future generations
Source: Shiheng Yong, 1934, photographed
[Accessed on August 20th, 2024]



Figure 8 The Woman in the Middle is Wearing a Phoenix Coronet
and a hat on top of the Coronet, a style rarely seen in the She region of the
country. Taken at Yunhe Jiefang Street, Lishui City, Zhejiang Province, China
Source: Shiheng Yong, 1934, photographed
[Accessed on August 20, 2024]



Figure 9 Costume for the Poor

During the feudal period, the gap between the rich and the poor of the She tribe was relatively wide, with the rich having clothes to change all year round, while the poor had just one piece of clothing all year round, and a Phoenix Costume from the wedding had been worn to rags

Source: Shiheng Yong, 1934, photographed
[Accessed on August 20, 2024]



Figure 10 She Costume Mother and Child

taken by German scholar W.Eberhard in 1934 in Lishui, Zhejiang Province, is very precious and is an important specimen for the study of traditional She Costume as well as the most primitive portrayal of an era.

Source: W.Eberhard, German, 1934, photographed
[Accessed on August 20, 2024]

พหุบัน ปณ จิตโต ชีเว



Figure 11 Songyang She People Family

Mr He Zixing in the Republic of China during the publication of the book 'ethnic culture research' in the book of the impression of the she people, Songyang she people blue family, its people thick and simple hardworking and thrifty.

Source: Zixing He, 1934, photographed
[Accessed on August 20, 2024]



Figure 12 Old Photographs of the She People in Lishui taken by Mr Shiheng Yong in 1932, the original photographs are kept in the Institute of History and Language in Taiwan!

Source: Shiheng Yong, 1932, photographed
[Accessed on August 20, 2024]



Figure 13 An Old Photo of the She Tribe in Lishui, Zhejiang province, taken during the Republican period!

This one photo includes all the traditional male and female costumes of the She ethnic group in Liandu and Yunhe area of Lishui

Source: Shiheng Yong, 1932, photographed

[Accessed on August 20, 2024]

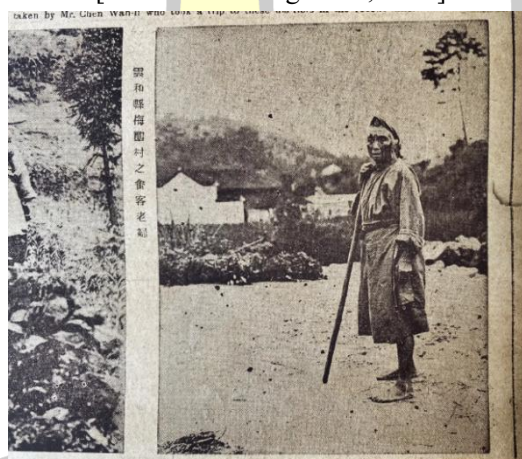


Figure 14 In 1932, Mr Chen Wanli Photographed 'The Old Woman of She Costume in Meilang Village, Yunhe County' and published it in the British newspaper, which is the most original portrayal of She Costume in Yunhe, Lishui, Zhejiang Province, and also provides valuable information for the study of She Costume and culture in Yunhe, Lishui.

Source: Wanli Chen 1932, photographed

[Accessed on August 20, 2024]



Figure 15 Jingning She Traditional Costume Culture Old Photos

Source: Wuming before 1949, photographed

[Accessed on August 20, 2024]

The third stage is from 1949 to the period of reform and opening up. During the short period after the founding of New China, the She ethnic identity was completed with a comprehensive identification of the She people through an ethnic census under the government's decision-making. At this time, the She people were still relatively remote, and their living and working conditions were relatively difficult. However, the status of the She identity changed, from a state of oppression and exclusion to an identity of being the master of the house, and at this time, the She people actively participated in the construction of the society, and the sense of She ethnic identity changed.



Figure 16 Luoyuan She Costume photographed during the ethnic identification process around 1950.

Source: Wenxing Lan Dec 2022, photographed

[Accessed on August 20, 2024]



Figure 17 Luoyuan She Costume photographed Around 1960,
after the completion of ethnic identification

Source: Wenxing Lan Dec 2022, photographed
[Accessed on August 20, 2024]



Figure 18 Little Boy and Grandparents in 1934

In 1934, scholars Ling Chun-sheng, Rui Yifu and photographer Warrior Heng once stayed in Shanken Village for more than three months to conduct field surveys and took a large number of photographs, which were taken to Taiwan during the Republic of China period. This is an old photo taken in 1934. The boy in the middle is 7 years old, his name is Lan Zhang E, his nickname is Lan Ma Kuan, and on the left and right are his grandparents.

Source: Lishui photographer Lei Lihui photography exhibition 'Shangen accessed Kao' (https://www.thepaper.cn/newsDetail_forward_5117989-), 2024.7, photographed
[Accessed on August 20, 2024]



Figure 19 In 1919, the Little Boy has Grown to be 93 Years Old

This photo was taken in November 2019 by Lishui photographer Lei Lihui. That 7 year old child back then, now 93 years old, is still in the nave of the old house back then, and took this photo.

Two contrasting photos, an 85 year span of history.

Source: Lishui photographer Lei Lihui photography exhibition 'Shangen Kao' (https://www.thepaper.cn/newsDetail_forward_5117989-), 2024.7, photographed [Accessed on August 20, 2024]



Figure 20 Shooting Works 'Shangen Kao' Exhibition Site

Lishui City, Zhejiang Province, photographer Lei Li Hui 'Lishui She village Shangen village' shooting works 'Shangen Kao' exhibition site

Source: Lishui photographer Lei Lihui photography exhibition 'Shangen Kao' (https://www.thepaper.cn/newsDetail_forward_5117989-), 2024.7, photographed [Accessed on August 20, 2024]

In the fourth stage, from the reform and opening up to the present, She Costume, under the influence of globalisation, has experienced changes and development in many aspects, such as cultural preservation and innovation, fusion of design elements, cross-cultural exchanges, development of the market economy, and protection of intangible cultural heritage. During this period, She Costume has found a balance between tradition and modernity, retaining its ethnic characteristics, but also absorbing modern design elements and foreign cultural influences to make it more in line with modern aesthetics and wearing needs. At the same time, She Costume, as an important part of the national culture, has received special protection and inheritance from the state, and has become a way to promote economic

development and increase the income of the ethnic group. 1984 saw the establishment of the She Autonomous County of Jingning in Zhejiang Province, which provided an important opportunity to promote the reconstruction of She culture. The spiritual cohesion of the She ethnic group in southeastern China shifted from their ancestral home in Fenghuangshan, Chaoshan, Guangdong Province, to the Jingning She Autonomous County in Lishui City, Zhejiang Province. During this period, a number of skills and festivals related to She culture were listed on the national intangible cultural heritage list, and the major 'March three' festivals were held in Jingning every year, with She songs, dances, and marriage customs becoming the highlights of cultural tourism, and every member of the She ethnic group confidently displaying their identity and participating in the promotion of their national culture. This is an important period in the development of She culture and the main stage of research. In studying the historical origins of the She ethnic group, it is important not to overlook the several legends of the origin of the She ethnic group, which is also a topic that scholars have discussed for several times, and which can be used as a basis for the change of She ethnic identity in the concept of this study, and so it is listed here as a reference.

1.2.2 Cultural Characteristics of She Culture

The She have their own language belonging to the Miao and Yao group of the Sino-Tibetan language family, and without an independent writing system, the She generally use Chinese characters for written records and communication. They embroider the history of their ethnic groups in patterns on their clothes. She Costume culture is particularly rich, and besides reflecting the aesthetic concepts of the She people, it also carries the history of the She people. There are many traditional festivals of the She people, and the living customs of the She people have distinctive ethnic characteristics, including marriage, food and house construction. For example, on important occasions, She women wear 'phoenix Coronets' and various kinds of jewellery. She people like to set gold teeth, usually one on each side of the upper teeth. The She people have unique music and dances, such as She songs and She dances. These art forms enrich the cultural connotation of the She people, but also display their unique ethnic customs. Traditional farming and weaving techniques, rich tea culture, and other aspects show the colourful ethnic characteristics of the She people.

1.3 Customs and cultural expressions of the She people

The customs and habits of the She people are an important part of the culture of the She people, which mainly include daily life, marriage, funerals and festivals. In daily life, the She people maintain the traditional virtues of hard work, frugality, warmth and hospitality. In marriage customs, the She people pay attention to the freedom of marriage and marriage etiquette, and the wedding process is full of festivities and blessings. In funeral customs, the She people respect the dead, pay attention to funeral ceremonies, and advocate generous care for the dead. In festivals and celebrations, the She people attach importance to traditional festivals, and through celebrating festivals, they express their longing for a better life and their veneration for their ancestors. The She people have a variety of cultural expressions, including She Costume, food and architecture, in addition to traditional language and writing and folk art. She Costume is colourful and unique, reflecting the She people's pursuit of beauty and reverence for nature. The diet of the She people is based on rice and vegetarian food, focusing on nutritional matching, with strong regional characteristics. She buildings are mainly wooden structures, focusing on ventilation and lighting, reflecting the concept of

harmonious coexistence between the She people and nature.

1.3.1 Custom

The folk customs of the She people are unique and full of ethnic characteristics, including many traditional customs. The following are some of the main customs of the She people:

Festivals and celebrations:

'March three' black rice¹⁴ Festival: This is a major festival of the She people with a long history and a tradition of more than 1,300 years. On the third day of the third month of the lunar calendar, the She people make and enjoy Wu Rice. Its main activities include eating umi rice, offering sacrifices to their ancestors, singing pansongs and various folklore performances. On this day, the She people collect a wild plant called Wu Nim Tree from the mountains, take its leaves and boil them in soup, then soak the glutinous rice in the soup for a few hours and then pick it up and steam it to make Wu Rice. This kind of rice is used as festival food, but also has the significance of driving away evil spirits and praying for good fortune. In addition, the She people also express their nostalgia for their ancestors and their prayers for a good harvest in the future by singing mountain songs and dancing the She dance.



Figure 21 Lishui She March 3
Source: Shaorong Tu, April 11, 2024



Figure 22 Black Rice
Source: Shaorong Tu, Aug 22, 2024

Mid-Autumn Song Festival: Celebrated on the 15th day of the 8th month of the lunar

¹⁴ Black rice is a kind of purple-black glutinous rice, which is made by collecting the leaves of a wild plant, the Umi tree, to make soup, soaking the glutinous rice in the resulting soup for half a day, and then pulling it out and steaming it in a wooden retort.

calendar every year, this is a special festival in Fu'an and Ningde, Fujian. People visit each other on this day and sing as a way to have fun. She Mid-Autumn Song Festival: Celebrated on the 15th day of the 8th month of the lunar calendar every year, this is a traditional festival of the She people in Fu'an and Ningde counties of Fujian Province. On this day, She people regard visiting friends and relatives as an important activity, and singing with guests is their unique custom. During the Mid-Autumn Song Festival, people visit their relatives and friends during the day, and in the evening, they gather in the county town for song pairing. When singing, men and women stand on one side of the street, and women especially like to crowd together to build up their voices. This form of singing includes simple duets, but also a form of repetitive singing called '双条落 (shuang tiao luo)' ¹⁵, which has a strong She ethnicity. In addition, the festival also includes traditional customary activities such as the Long Table Banquet¹⁶, which is one of the most important ways for the She people to entertain their guests. In short, the She Mid-Autumn Song Festival is an important time for the She people to express their affection and friendship, but also an important festival to showcase the unique culture and art forms of the She people.



Figure 23 Jingning Zhengkeng She Family Table Banquet

Source: Shaorong Tu, Sept. 29, 2023

February 2nd 'Meeting Relatives Festival': This is an important festival for the She people in the Fuding area, where adults celebrate their birthdays on the second day of the second month of the lunar calendar by making patties. It is the second most important festival of the She people after the Spring Festival. The festival is mainly popular in Fuding and Fu'an counties in eastern Fujian. The origin of this festival can be traced back to more than 200 years ago, when the She tribe multiplied and their descendants lived in different parts of southern Zhejiang and eastern Fujian, so they agreed to meet in their ancestral land on the second day of the second month of the lunar calendar before the spring ploughing every year to hold a meeting with their relatives. During the festival, the She people gather from all directions to visit their relatives and friends, send greetings, pay homage to their ancestors, pray for peace, and give thanks for their progress. The festival is full of colourful activities, including wedding performances, She folklore displays, She song duets, She string puppets and other forms of performances. In addition, there are folk dances such as the Bamboo Dance and the Welcome Dance. The festival is a gathering of kinship between She

¹⁵ *Shuang Tiao Luo* is a form of repetitive singing with strong She characteristics, and is one of the important activities of the She Mid-Autumn Song Festival.

¹⁶ the Long Table Banquet,

compatriots, but also an important platform for showcasing the development achievements of ethnic minorities and the traditional culture of the She people. In recent years, Fujian Province has included the Shuanghua 'February 2nd' Family Meeting Festival in the first batch of intangible cultural heritage list of Fujian Province, and has further inherited and promoted this traditional festival by organising various activities.



Figure 24 2024 February 2nd Meeting of Relatives Festival
held in Shuanghua Village, She Countryside
Source: Shaorong Tu, February. 2, 2024

Dietary Traditions: The She people mainly consume miscellaneous grains throughout the year, and their diet is closely related to the resources of the mountains due to their nomadic lifestyle of farming in the mountains. The tea culture of the She people is unique, with special customs such as drinking three brews of tea, favouring red wine and sharing large pieces of meat.

Marriage and Funeral: Wedding, She youths are socially open, they meet and choose their partners in labour and singing. In free love, songs become an important way of exchanging emotions. Through duets, they express their love and choose the object of their desire. In the ancient times, the She people had a tradition of 'double burials' due to the irregularity of their migration. On the day of the funeral, the family does not wear mourning clothes, but puts on the deceased's birthday suit and buries him or her directly. The mourners sing a song in front of the coffin as a tribute to the deceased. For example, doing gongde is a traditional She ritual for deceased adults, which aims to transcend the spirits of the dead, honour the memory of the She ancestor Longqi through songs and dances, and educate the children and grandchildren. And the Transmission of the Teacher to Learn the Teacher, also known as do-yang, do-jutou, shou-lu, and ancestor worship, is presided over by a master of the law and usually lasts for three days and nights. It embodies the She people's reverence for their ancestors, their unity in praying for blessings, and their determination to eliminate calamities. In May 2005, the rituals of the She people of Jingning were included in the first batch of intangible cultural heritage lists of Zhejiang Province. As the only She Autonomous County in China, the She people of Jingning have created and passed on a wealth of traditional sacrificial activities, such as making merit and passing on folklore to learn from their masters. These activities are rich in deep cultural heritage, but also display distinctive ethnic characteristics.

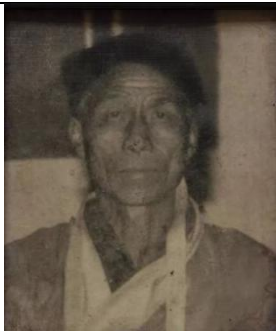
Doing Gongde's Master and his Family			
Doing Master	Gongde's	Wife	Family
			

Table 4 Doing Gongde's Masters and his Family

Source: Lishui photographer Lei Lihui photography exhibition 'Shangen Kao'(https://www.thepaper.cn/newsDetail_forward_5117989-), 2024.7,photographed [Accessed on August 20, 2024]



Send troops. The Master dances in front of the altar of the Dharma, and goes out to remove the pain and suffering for the dead.

Figure 25 The scene of Doing Gongde('double burials')

Source: Lishui photographer Lei Lihui photography exhibition 'Shangen Kao'(https://www.thepaper.cn/newsDetail_forward_5117989-), 2024.7,photographed [Accessed on August 20, 2024]

Clothing and Housing: She Costume has its own style. Babies wear collarless and buttonless clothes, adult men often wear blue or black long shirts, young girls' braids are woven with red threads, middle-aged women wear 'phoenix buns' on their heads, and older women wear buns. She houses are usually thatched or wood-framed.

Folk Beliefs and Literature: The She people worship the phoenix, respect their ancestors and believe in freedom of worship. Mountain songs are the core of She literature and are usually sung in the She language.

Ancestral Halls and House Organisations: Villages with a concentrated population of She people usually have 'ancestral halls' and 'houses', where people of the same family name and clan are grouped together in an ancestral hall (also known as a zongshi), with a senior and prestigious elder serving as the head of the clan.

These customs demonstrate the way of life and values of the She people, but also highlight their rich and colourful cultural heritage and ethnic charm.

1.3.2 Language and Writing

She is a dialect belonging to the Miaoyao group of the Sino-Tibetan language family, and its exact branch is unknown. There are three main dialects spoken within the She community, including Shanke, Dongjia, and Wunie, each of which is spread among different communities; for example, Shanke is spoken by about 500,000 people. Although the She people have their own language, they have not developed their own writing system and usually use Chinese characters as a means of writing and communication. Historically, the She people used to share a single language, the ancient She language, but over a long period of time, in the course of mixing with the Han, Yao, and Miao ethnic groups, this language gradually changed and diverged into the three modern dialects. In addition, the She people have preserved a number of traditional documents and manuscripts, most of which are either handwritten or written with the help of the Han script. Despite the lack of their own written language, the She still rely on oral tradition, song and dance to preserve and pass on their culture. She singing, known as 'song and speech' is an integral part of She culture, and the expression of thoughts and emotions through song is an integral part of She culture.

1.3.3 Performance of Costume Culture

The traditional costume culture of the She people contains a deep historical heritage, which reveals the living habits, aesthetic concepts and religious beliefs of the She people, but also shows the intermingling of the She culture with other cultures. Through studying the collected data, we can explore the cultural connotation of She Costume from different angles.

The patterns and motifs of She Costume are the key elements of its cultural heritage. These patterns often depict the mountain life, religious beliefs, ancestral images, historical stories and mascots of the She people, reflecting their state of life and artistic creativity. In particular, She embroideries, with their diverse patterns, delicate layouts, distinctive colour combinations and unique shapes, show the unique artistic talent and aesthetic orientation of the She people.

The materials and craftsmanship of She Costume also reflect their cultural characteristics. She Costume mostly adopts green and blue cloth as its main colour, supplemented by colourful decorations; it is made of hemp and cotton, with a combination of silk and straw; it is highly decorative and well-cut; it is rich in silver ornaments, and exquisitely crafted. These choices of materials and craftsmanship reflect the use of natural materials by the She people, but also demonstrate the pragmatism and creative spirit of the She culture.

In addition, the style and structure of She Costume are also a great reflection of its cultural characteristics. The structure of She Costume is centred on practicality and economy. Its unique cross-shaped and planar design, as well as its integration and material-saving features, reflect the structural concepts of traditional Han Chinese costumes, but also highlight the uniqueness of the She culture.

The cultural research and modern application of She Costume show that combining traditional elements with modern design can create costumes that are both ethnically distinctive and in line with modern aesthetics, which is of great significance for the preservation and dissemination of traditional She Costume culture. This integration provides inspiration for modern dress design, but also promotes the inheritance and innovation of She Costume traditional costume culture.

Part II. History of Costume

Over the course of history, She Costume has gradually evolved, and its distinctive styles can be subdivided into several major schools, the distribution of which in Zhejiang and Fujian coincides with the historical migration paths of the She Costume, reflecting a link of historical inheritance. This stems mainly from the similarities brought about by cultural identity and a sense of ethnic belonging, as well as the differences brought about by ethnic migration and integration. The traditional elements embedded in She Costume represent a long period of history and culture, and are the crystallisation of the hard work and wisdom of the She people. The patterns on the costumes are colourful, with themes covering five categories: natural landscapes, religious beliefs, images of ancestors, historical stories and auspicious visions. Its evolution is a change in appearance, but also a microcosm of cultural, social and economic changes. Nowadays, the She Costume shows a variety of trends such as mutation, simplification, stabilisation, borrowing, fusion and disappearance, a phenomenon that reflects the economic, cultural and political advancement of the She Costume people, as well as concerns about the inheritance of the She Costume culture in the context of global cultural integration.

2.1 History, Structure, category, Aesthetics and Social Role of She Costume

She Costume is influenced by biological, geographical, economic, craft development, cultural dissemination and other factors, and has appeared to actively draw on Han clothing styles, and its characteristics are fused with the indigenous culture of Fujian and Yue. Their style has shifted from complex to simple, the colour of their clothing has changed from variegated to predominantly green, their clothing style tends to be simple, and their clothing style has gradually moved closer to that of the Han, among other phenomena.

2.1.1 Historical Changes in She Costume

Before 1912, during the Ming and Qing dynasties and the eve of the Tang Dynasty, the formation and establishment of the She ethnic group had not yet encountered the effects of globalisation, making this period a key benchmark for the study of changes in the identity of the She ethnic group. Prior to the Tang Dynasty, the She ancestors were known for their '衣裳斑斓([shang bān lán](#))'¹⁷ and '椎髻卉裳 (*zhuī jì huì cháng*)'¹⁸, reflecting their close connection with the natural environment and their unique aesthetics. During the Song and Yuan dynasties, She Costume began to diversify and merge, and was influenced by the Baiyue and Han cultures, resulting in the image of the '头陀 (*tóu tuó*)'¹⁹ and brightly coloured attire. During their

¹⁷ Clothes variegated implies that the colours of the clothes are mismatched and brilliant, and describes the clothes as colourful and bright.

¹⁸ A vertebral hair bun and a straw garment. It is mostly used to refer to the make-up of people in remote and uncivilised areas, so it is also used to refer to people in remote and uncivilised areas. Tang Liu Zongyuan 《柳州文宣王新修庙碑》: 'But Liuzhou was anciently a southern barbarian, with buns and clothes made of grass, and they were violent in attacking and robbing. Although the benevolence of Tang Yu cannot be soft, the courage of Qin and Han cannot be powerful.' It is also called '卉裳'.

¹⁹ Tou- tuo (头陀), from the Sanskrit language, originally means to shake and wash away troubles, an austerity practised by Buddhist monks. In later times, it was also used to refer to monks who travelled on foot and

exchanges with the Min-Yue indigenous people, the She Costume incorporated each other's clothing characteristics. From the end of the Yuan Dynasty to the end of the Ming Dynasty, the She people migrated frequently, and their dress style tended to be simple, with green and blue tones, closely linked to their way of life and production. Between the Republic of China and 1949, globalisation had a significant impact on She Costume in China. Between the Qing Dynasty and the Republic of China, She Costume formed a distinctive style, with Fujian, Zhejiang and Jiangxi being particularly rich in costumes. 1949 to the Reform and Opening Up, after the founding of the new China, the government's recognition of She Costume identity laid the foundation for She ethnic identity. Since the reform and opening up, She Costume has experienced multiple changes under the effect of globalisation, such as protection and innovation, design fusion, cross-cultural exchange, market economy and intangible cultural heritage protection, which demonstrates the adaptability and inclusiveness of the She culture and at the same time reflects the complexity of cultural change. (Yan Jing et al: 2012, pp28)

2.1.2 The Structure of the She Costume

The structure of She Costume shows deep historical and cultural heritage and unique national style. She Costume is a necessity for the daily life of the She people, but also an important symbol of the identity of the She people. The structure of She Costume is diverse and distinctive, especially the women's costumes, which are rich in structure and exquisite, and the She Costumes of different regions differ in patterns, colours and compositions, etc. For example, the She Costumes of western Minshi show a deep historical and cultural heritage and a unique ethnic style. For example, the study of She Costume in western Fujian shows that the structural form and cultural connotations of their costumes are rich and varied. The short-style costumes of Jingning, Wencheng, and Taishun in Zhejiang are self-woven linen, with green or blue colours predominating.

The traditional She Costume consists of a tiara, a blouse, a skirt, a waistband, leggings, shoes, and a number of accessories. The She Costume's phoenix headgear is particularly special, showing the overall outline of the phoenix and signifying its auspiciousness. Since there are many styles of She Costume, the following table lists the structural components of She Costume for reference, taking the daily wear of the Jingning style as an example. The most characteristic She Phoenix costume of the She ethnic group will be analysed in detail in the next section for its structure and appearance.

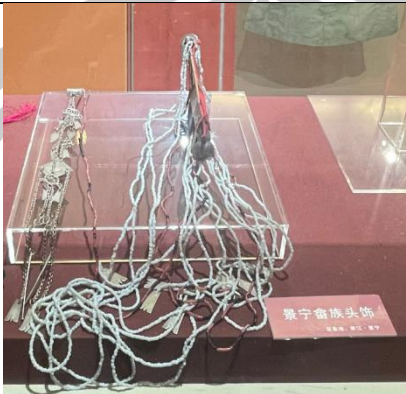
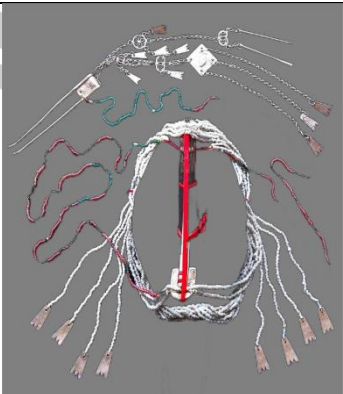
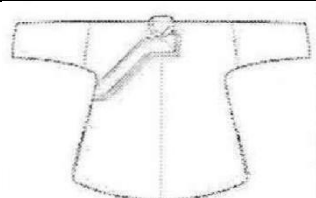
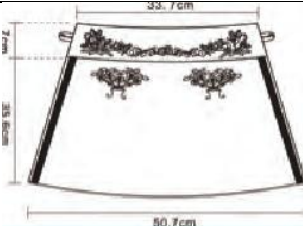
The structural components of She Costume for women	Diagram	Structure
Coronet (Jingning style)		
Blouse (Jingning style)		
Intercepting the waist (Fuan-Style)		
Footwear		None

Table 5 the Structural Components of She Costume for Women

Source: Shaorong Tu, Agu 22, 2024

She women's hairstyles vary from region to region. In Xiapu²⁰, Fujian Province, women's hairstyles can be categorised into two main types, namely, girls' hairstyles and women's hairstyles, among which girls' hairstyles share many similarities with Fu'an hairstyles, and the most notable feature is the use of red woollen threads to weave hair into red rings. The women's hairstyles are more elaborate, with the use of wigs and bamboo shoot shell rings wrapped in black gauze

²⁰ Xiapu County, part of Ningde City, Fujian Province, is located in the northeastern part of Fujian Province and on the northwestern shore of the Taiwan Strait, and historically it has been the political, economic and cultural centre of eastern Fujian. The county was established in the 12th year of the Yongzheng reign (1734) of the Qing Dynasty, when it was under the Furning Prefecture. There are about 47,000 She people in the county.

inside the hair. The ends of the hair are swelled back and down to create a drooping fall, while the hair at the top of the head is coiled and secured from the left to the right to create a high, straight chignon.

Categorisation	Pictures
She She Xiapu-Style 'Phoenix Bun' for unmarried girls	
She Xiapu-Style Married Woman's 'Phoenix Buns'	

Figure 26 She Xiapu-Style 'Phoenix Buns'

Source: Tu Shaorong, July 2024, photographed

The inheritance and innovation of the She tiara is deeply rooted in the long history, production patterns and living habits of the She people. In the migration history of the She people, the Qing Dynasty saw the completion of a crucial ethnic migration, which gradually formed a pattern of eastern Fujian and southern Zhejiang as their main residence. They transitioned from the early days of nomadic ploughing and hunting to a farming life of reclaiming terraced fields and planting ramie, and an economic system of self-sufficiency was established. This change in the mode of production also brought about a change in the state of living, and the She people were able to devote more time and energy to the pursuit of a higher quality of life and enjoyment, which in turn gave rise to the advancement and transformation of the She Tiara. The craftsmanship of the She Tiara is unique, with artisans making ingenious use of precious materials such as gold, silver, jewellery and feathers to create a gorgeous tiara. These crowns come in a variety of shapes and types, and different regions have their own distinctive features, which will be elaborated on in subsequent chapters.

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Figure 27 Phoenix Coronet(Jingning Style)

The Jingning-style tiara is known as the 'Phoenix Coronet' worn on the head. With its unique shape, rich cultural connotation and fine craftsmanship, it has become the most eye-catching part of She Costume. The complex craftsmanship of this Coronet usually uses various materials such as gold, silver and silk threads, and a series of symbolic motifs are formed through the exquisite weaving and embroidery techniques of She artisans. These motifs represent the She people's reverence for nature, but also reflect their love of life and vision for the future.

Source: Tu Shaorong, 2023.5, photographed



Figure 28 She Phoenix Crown Structure
(Jingning She Autonomous County, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



Figure 29 Structure of She Costume in Luoyuan Style
(Jingning She Autonomous County, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



Figure 30 Display of She Costume System
(Jingning She Autonomous County, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



Figure 31 Author at the museum
(Jingning She Autonomous County, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



She women's blouses are characterised by a collar, a wide front and a right-side placket, and the garment itself is spacious, with an apron around the waist to accentuate the curves of the body. The structure and decoration of their clothing varies, so when analysing them, the main focus is on the structural differences, followed by the decorative features. Accordingly, She women's blouses can be classified into two categories: placket style and big placket style. The cross-breasted style is mostly found in Luoyuan and Lianjiang around Fuzhou, and it was also popular in Jingning in the Qing Dynasty, but it is no longer common in the area of Zhejiang since the end of the Qing Dynasty, whereas the cross-breasted style of Luoyuan maintains its traditional appearance to this day. This style retains the traditional characteristics of She Costume and is a reflection of the relatively complete preservation of traditional She Costume. The big-breasted style, on the other hand, is widely worn in She areas other than Luoyuan, and its formation was directly influenced by the mandatory modifications made by the Qing government. There are two types of lapel styles: the lapel corners of the lapel with embroidery, and the lapel edges of the lapel without decoration. Due to the relative economic backwardness, the no-duodu type is decorated in a simple way, and its style is similar to the Hakka costume, which shows that the She Costume is influenced by the Hakka culture. According to literature and fieldwork, the She originally wore skirts, but during the Republican period some areas began to change to trousers. Of the two styles, the cross-breasted style appeared earlier. The big-breasted style originated from the big-breasted suit of the Manchu and incorporated the cultural symbols of the She people, but it lacks a long history of inheritance and was formed under the influence of the Qing Dynasty. The She Costume likes to embroider flowers on the neckline, in addition to the bucket part of the garment, which inherits the tradition of 'splendid clothes'. The different styles of She women's blouses are mainly influenced by their economic conditions, with richer decorations in places with good economic conditions and relatively simple ones in places with poorer conditions. There are many styles of traditional She Costume, of which the She Phoenix is the most representative, and its structure varies according to regional differences, which will be classified in detail in the following chapters.



Figure 32 Intercepting the waist (Fuan-Style)
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed



Figure 33 Intercepting the waist (Jingning style)
(Jingning She Autonomous County, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed

In traditional She Costume, the lower part of the body is usually paired with a black skirt or shorts, and it is also customary to wear trousers. They often wear self-made ramie skirts, which are mainly greenish-blue in colour. The style and length of the skirts vary from region to region. For example, She women in Gutian, Fujian prefer to wear straw shoes and bamboo hats, and their skirts do not exceed the knee; while in Jingning, Zhejiang, the She people used to tie their legs and wear straw shoes when they went to work in the mountains, and clogs when they lived at home. In winter, they would wear cloth socks, and on snowy days they would walk with their feet wrapped in brown. She women generally wear black trousers, which are rarely mentioned in studies because they are not specifically recorded due to a lack of distinguishing features. They wear shoes with flowers embroidered around their feet and toes decorated with red and coloured silk threads such as necklaces, which are mostly worn during marriage. Their legs are tied with leg bindings, which the Shes call 'foot bindings,' in black or blue, or in black, white, and red. Some have red tassels at the end of the cloth, which hang down above the calf. She flower shoes are lined with blue cloth, have green cloth uppers, are decorated with embroidered patterns around the edges, and have a rigid snout with a red tassel at the toe. The patterns on women's flower shoes are more elaborate and numerous than those on men's. These shoes are often regarded as longevity shoes²¹, while straw shoes are more commonly worn in daily life. In the southeastern She ethnic group, a type of shoe called the 'foot dragon set' is popular, also known as 'shoes and socks'. These shoes are made of blue cloth, with black cloth and white spots decorating the upper, and the heel is dark red hard cloth embroidered with plum blossoms and twigs, which is aesthetically pleasing and maintains the shape of the shoes and socks. The soles are made of blue cloth with a texture resembling fish scales sewn with white thread, and the edges have a serrated pattern. The embroidered shoes with floral and grass motifs on cotton from the Qing Dynasty, measuring 25cm long, 7.5cm wide and 6.5cm high, are made of cloth as the main material, with a sharp and prominent toe, decorated with red lines in the centre and on the heel, navy blue soles, floral and grass motifs embroidered above the middle of the shoe, and the mouths of the shoes are decorated with a thin red border.

²¹ longevity shoes are shoes worn by the deceased when they pass away, and they also carry deep cultural meaning and spiritual symbols in traditional Chinese culture.



Figure 34 She footwear
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed



Figure 35 She footwear
(Lishui City, Zhejiang Province)
Source: Wenxing Lan, 2024.7, photographed
[Accessed on August 20, 2024]



Figure 36 She Ribbons
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed

Ribbons are an important part of the She Costume and have a special symbolic meaning, carrying the aspirations of She girls for a happy marriage and a better life. Ribbons also play an important role in traditional She festivals and ceremonies to ward off evil spirits and pray for good luck, and have become a symbol of the culture of this ethnic group. She ribbons are mostly made of cotton, silk and nylon threads, and are brightly coloured with a variety of

patterns, from geometric shapes to animal and plant motifs and characters, each one unique in its own way. When weaving, She women usually fasten one end of the thread to a pillar or tree trunk, and wrap the other end around their waists, using their dexterous hands to skilfully lift and press the buckles and weave the threads, a process that is both meticulous and time-consuming. In the early days, She brocade belts were mainly used for practical purposes, such as belts and trouser pockets, or for tying up objects and storing loose change. However, as the traditional economic life of the She people evolved, the decorative nature of these tapestries gradually increased. The She ribbons depict abstract patterns unique to the She people, which carry their aesthetics, worldview and outlook on life, and are passed down through the generations in the form of brocade ribbons.

The traditional costume of the She Men is a greenish-black or blue cloth shirt with a large lapel, dyed with indigo. The large-breasted linen shirts worn in summer are sweat-resistant, wear-resistant, well ventilated and breathable, while the large-breasted cloth shirts worn in winter are mostly sewn with cotton, which is warmer. Men's wedding costumes are solemn, with red-topped black satin official hats, green or red long shirts with floral patterns embroidered on their lapels and chests, and jackets with dragon and phoenix waistcoats, with one side of the lapels and chest of the long shirts embroidered with a dragon's floral pattern. She Men's daily attire consists of a loose-fitting green round-necked long shirt and shorts with a large lapel, and in colder seasons, cotton trousers without a waistband are worn. Elderly She Men often wear black cloth turbans and vests. On special occasions, such as weddings, men wear green robes, while red robes are worn during ancestral ceremonies. Although the costume of She Men varies from region to region, in general, it is similar to that of Han Chinese men. During labour or hot weather, men will wear short, straight-laced shirts with tied legs and slippers made of woven grass. The long-standing phenomenon of reverence for the phoenix and respect for women among the She Men is not as well documented in She Costume as in women's clothing, and there are fewer studies of men's clothing in the literature and fewer physical objects have survived. The influence of geographical distribution has made the men's costumes blend more quickly with the traditional costumes of other ethnic groups, and the uniqueness of the costumes is less preserved.



She Men's Traditional Costume
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed

Dr Fang Zeming's research on the traditional dress of modern She Costume men is documented in his dissertation on the three types of dress: the Qian Corset of the Qing

Dynasty Fuan She Men, the R.O.C. Xiapu She Men's Horse Coat, and the R.O.C. Xiapu She Men's Wedding Clothes. The Qing Dynasty Fuan She men's money cummerbund is elaborated in detail, with a centre placket and pockets on both sides of the waist designed to consist of twelve pieces of face and lining fabric cut-outs as well as ten copper buttons. It is made of eight pieces of blue earthen cloth pieced together, and the side pieces are designed to make the garment fit more closely to the body and create a sharp silhouette. The front of the money corset is decorated with embroidery to differentiate the blocks, and the front piece is also decorated with round copper buttons, which are both functional and decorative. The main decoration is embroidery, using beige threads to form simple double rows of lines and geometric patterns similar to the 'fly-foot pattern', which are decorated on the collar, sleeve holes, and the money pocket piece, showing the exquisite structural design skills of the She Costume people in Fu'an.(Fang Zeming.2016:pp47)



Figure 37 She Embroidered Phoenix Double Happiness Corset Chain Republic of China

(She Folklore Museum, Xiapu County, Ningde City, Fujian Province)

Source: Tu Shaorong, July 2024, photographed



Figure 38 She Embroidery Gongzhi Pattern Clothes Chain Republic of China

(She Folklore Museum, Xiapu County, Ningde City, Fujian Province)

Source: Tu Shaorong, July 2024, photographed



Figure 39 She Embroidered Phoenix Double Happiness Corset Chain Republic of China

(Jingning She Autonomous County, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



Figure 40 She Embroidered Phoenix Double Happiness Corset

Chain Republic of China (She Feng Cultural Centre)

Source: Tu Shaorong, July 2024, photographed

Fang Zeming also specifies the detailed structure of the waistcoat of a Republic of China Xiapu She man, measuring 50 cm in length, 145 cm in length through both sleeves, 21 cm in width at the cuffs, and 61.5 cm in width at the hem, and consisting of five cut-outs of the face cloth and corresponding cut-outs of the lining cloth, as well as five cloth buttons. The entire garment is made of earthenware cloth, black for the face and blue for the lining, and is cut to approximately the same specifications. The 'cross-shaped' planar structure is not cut in a straight line, and the side seams and rounded hemline are designed to form a 'swallow-tail' hemline, which adds a decorative touch to the garment. The coat is black with lapel and long sleeves, a small collar, five buttons, an equal length front and back train, a rounded hem, and a blue lining. There are obvious broken seams at the cuffs of the sleeves, probably due to the limitation of the width of the fabric, and the method of stitching was adopted. Although the style is similar to that of the Han Chinese waistcoat, the blue lining highlights the unique style of the She Costume from Xiapu, and the contrasting colours of the garment are shown through the slits, which enhances the beauty of the costume.(Fang Zeming,2016:pp49)

2.1.3 Category of She Costume

Due to the current status quo of large scattered and small settlements caused by the migration of the She Costume in history, there are more than a dozen kinds of She Costumes if they are classified geographically, and these costumes have a variety of inheritance, so scholars have listed five main styles of these costumes: Fu'an, Fuding, Xiapu, Luoyuan, and Jingning, which may be subject to change with the depth of the study, and will be analysed according to the five categories in the study. In-depth investigation and research analyses will be conducted based on these five categories in this study.

If She Costume is classified by gender, we have already explained that the Hanisation of She Men's costumes is serious, and the concept of female worship of the She ethnic group leads to the phenomenon that She Women's costumes are grand and solemn in major events, while She Men's costumes are not much handed down in physical form due to the scarcity of dresses, and the simple styles do not attract much attention, and the She Men's costumes have been highlighted in the previous section. Therefore, in this section, we will introduce the basis of geo-categorisation and give a detailed explanation of the She phoenix costume. Currently, there are two different views, one of which collectively refers to the She Costume as the 'Phoenix Costume', while the other holds that the 'Phoenix Costume' is the dress worn by She women when they get married. From a lot of historical evidence, the first viewpoint is more objective than the latter one. The 'phoenix costume' is She Costume people's worship of the phoenix transformed into the accompanying clothing - phoenix costume, women's traditional dress phoenix costume from the headdress to the clothes are designed to imitate the image of the phoenix. Phoenix costume mainly consists of phoenix crown (crown), phoenix clothes (top), phoenix waist (waist), phoenix belt (ribbons) and phoenix shoes 5 pieces of clothing supporting components.

(1) From the point of view of geographic classification, She Costume can be traced in relation to the distribution of the She Clan.

Although several different origins of the She people (She-Yao homology, descendants of the ancient Yue people, southern barbarians, descendants of the Fujian indigenous 'Min' tribe, and descendants of the Eastern Barbarians) have been unanimously recognised by the experts, there is a historical basis for the gradual migration of the She people to the east of Fujian since the Tang Dynasty, and the frequent migratory activities of the She people through the Song Dynasty, the Yuan Dynasty, and up to the Ming Dynasty and the Qing Dynasty. basis. From the historical data, we can conclude that there are two main migration paths of the She ethnic group: one is from Luoyuan to Ningde, Fuan, Xiapu, Fuding, Cangnan, Pingyang and Wenzhou; the other is from Luoyuan to Ningde, Fuan, Taishun, Jingning, Yunhe, Songyang, Lishui, Tonglu and Lin'an. Among them, from Jingning to Cangnan and Wenzhou, there is also a migration diversion. In the process of migration, She Costume formed distinctive features and fused with the costume culture of the final settlement, and Fuan style, Fuding style, Xiapu style, Luoyuan style, and Jingning style are the main dress styles of She Costume that are more typical and have been proved and researched by experts and scholars. Since these five She Costume styles are consistent with the She Phoenix costume that will be analysed in detail later, only the gender-classified She Men's costume will be analysed in detail in this section.

(2) By gender, She Costume can be seen in both men's and women's clothing. As mentioned in previous Discussions, the She Costume honours women, which is reflected in the magnificence and solemnity of women's costumes in important ceremonies, and the styles of She Costume women's costumes vary from region to region, with high artistic aesthetics. This time, we will focus on male costumes. Since fewer men's costumes have survived, they are rare and simple in design. The similarities between She Costume men's clothing and Han men's clothing have been introduced in detail in the previous section on the structure of clothing. Therefore, this paper will focus on analysing the She Costume's male costumes, including the Master's costume and its accessories, as well as the costumes for funerary occasions.



Figure 41 She Costume of the Master
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed



Figure 42 She Costume in the Collection of the Chinese She Museum
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed

The picture above shows the traditional She Costume of the Master. Among the She people, those who have completed the ceremony of learning to be a teacher enjoy high prestige. The She ceremony of 'making merit' was inscribed on the Intangible Cultural

Heritage List in 2006. This ceremony is a unique funeral practice of the She people, which originated from Taoism. A complete merit-making ceremony involves dozens of procedures and more than 20 roles of masters and masters, and the whole process takes three days and three nights, aiming to teach people to practise filial piety and disseminate moral concepts. In traditional She society, regardless of life and death, marriage and marriage, all kinds of important life rituals are inseparable from the ritual activities presided over by Shih Kung. During the ceremonies, one wears vestments and holds a magic weapon to complete the change of roles. The most notable feature of the She rituals is the hanging up of the Zutu and the joint worship of the ancestor Long Qi as well as other Taoist religions.

2.1.4 The Aesthetic and Social Role of She Costume

The She Costume has a wide variety of styles, and there is a distinction between male and female attire. She Men often wear large-breasted cloth shirts, while women's decorations are more colourful, including headdresses, garments, waistbands, skirts, etc., which are often embroidered with detailed patterns and bright colours, reflecting the aesthetic preferences and cultural beliefs of the She people. The traditional She Costume uses the colours of black, white, yellow, green and red, which are reflected in the clothing, but also in many details of daily life. In the cultural imagery of the She people, the colour blue represents loyalty and faithfulness. The design of clothing is based on black and blue colours, showing a steady, simple and deep flavour. The She Costume people revere nature and live among natural mountains and waters. The She people embroider flowers, birds, fish and insects, domestic animals from nature, as well as motifs that signify good luck and happiness in their costumes. The colourful patterns cover totems, images of plants and animals, geometric patterns, auspicious motifs and elements that make use of the harmonic sounds of Chinese characters. The disc gourd, as a totem motif, represents the ancestors of the She people, reflecting their admiration for their forefathers as well as their desire for a better life. Animal and plant motifs such as pomegranate, lingzhi and gourd convey good luck and prayers through their images and connotations. The combination of geometric motifs and harmonic Chinese characters enhances the communication and aesthetic experience of the She culture both visually and aurally. In terms of layout, She Costume patterns utilise the principles of symmetry and balance, while combining repetition with a sense of rhythm to ensure an overall sense of order while retaining a vivid and lively aesthetic. These motifs highlight the She people's reverence for nature, but also hold out their pursuit of beauty and desire for a happy life.



Figure 43 Tiger Head Hat for She Children
(Jingning She Autonomous County, Lishui City, Zhejiang Province)
Source: Tu Shaorong, July 2024, photographed



Figure 44 She Children's Bibs and Money Bags
(Shefeng Ethnic Costume Exhibition Hall, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



Figure 45 She Embroidered Phoenix Pattern Children's Winter Hat
(Shefeng Ethnic Costume Exhibition Hall, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed

The craftsmanship of She Costume also carries the She people's pursuit of beauty. The weaving, dyeing and embroidery techniques show the creative spirit and aesthetic concepts of the She people, but also carry the history and traditions of the She people, and represent the aesthetics of the She people's life. Every detail of the She Costume contains the cultural connotation of the She people, and the styles of the She Costume vary from region to region. These differences reflect the adaptability and creativity of the She people to different environments, and also constitute the characteristic of the pluralism of the aesthetics of the She Costume. She Costume women weave their sense of nature and experience of life into patterns and use different techniques of embroidery to make all kinds of articles of clothing, so that the costumes have changed over time, demonstrating the aesthetic interests of the She Costume people.



Figure 46 She Embroidered Phoenix Pattern Child's Scarf
(Shefeng Ethnic Costume Exhibition Hall, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed

She embroidery techniques are outstanding, and some of the common embroidery techniques include flat embroidery, cross-stitch embroidery, patchwork embroidery and chain embroidery. These techniques make the patterns on the costumes colourful and full of three-dimensional effects, greatly enhancing the aesthetic and artistic value of the costumes.



Figure 47 She Embroidered Phoenix
(Shefeng Ethnic Costume Exhibition Hall, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed



Figure 48 She Embroidered Butterfly Peony
(Shefeng Ethnic Costume Exhibition Hall, Lishui City, Zhejiang Province)

Source: Tu Shaorong, July 2024, photographed

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The woven belt in She Costume is an exquisite handicraft, made through the weaving process. The webbing serves as a belt, but also has a high decorative significance with its written patterns and simple floral motifs. Each element in the She Costume carries a specific cultural symbol. For example, the phoenix crown symbolises the head of the phoenix, the pattern on the lace shirt symbolises the waist of the phoenix, while the belt and apron symbolise the tail of the phoenix. Together, these elements constitute the unique cultural symbols of She Costume. In terms of social function, She Costume is an important part of She culture, which maps out the historical trajectory, religious beliefs and daily living habits of the She people, but is also a distinctive symbol of She identity and cultural recognition. In important traditional festivals, weddings and other ceremonies, She Costume plays a key ceremonial role, and is an important tool for She social interaction and cultural transmission.

2.2 The She Phoenix Costume

The earliest written records of the traditional She Costume, the 'phoenix dress', did not exist until the modern era. From the Eastern Jin Dynasty to modern times, the literature described the characteristics of She Costume, but did not mention the term 'phoenix costume', which has gradually become a consensus since the 1980s.

It is believed that Shi Lianzhu's first mention of the 'phoenix costume' in his 1989 book 'She Customs' was the earliest record of the term, while Pan Hongli's 1985 master's thesis had already mentioned it. In 1995, Jiang Bingzhao further elaborated on 'phoenix costume', 'phoenix head' and 'phoenix crown'. After the mid-1980s, 'Phoenix Costume' became the common name for She Costume. Yu Min and Cui Rongrong suggested that the legend of the She ethnic group was the reference for the origin, and the phoenix costume symbolised nobility and became a specific title. There are different styles of She phoenix costumes in the Southeast, and the following section analyses the main types and briefly describes others.

There is a legend about the She Phoenix. It is said that on the occasion of the marriage of the Third Princess to King Panzou, Emperor Gaoxin personally put on a phoenix crown for her and dressed her in a phoenix feathered garment inlaid with brilliant jewellery, wishing his daughter dignity, peace and happiness as a phoenix. According to legend, the Third Princess also wore the same phoenix plumage for her daughter after she gave birth, and on the day of her marriage, there is even a legend that she saw the phoenix in the sky sending her wedding clothes.

2.2.1 Jingning-style She Phoenix Costume

A specific style of costume is popular in southeastern Zhejiang. This garment is characterized by a large lapel on the right side that covers the hips, with wide colourful patchwork decorations on the collar and cuff edges. The decoration on the bodice extends beyond the front centre line to the bottom of the left side of the neck, forming a shape that resembles a right angle, locally known as the 'Lan Guan Shirt'. The skirt is usually unadorned, and the buttons on the blouse are the traditional 'one-button' buttons, which are simple in design. The bottom is worn with a tube skirt or trousers. The apron worn around the waist is called a 'kawai' and is made of plain linen, with a hand-woven, hand-coloured sash tied at each end of the red waistband. The headdress is a bead-adorned pendant made of red cloth wrapped in a bamboo tube and standing on top of the head, with strings of beads hanging in front of the forehead and sideburns, and decorated with silver plaques at the end. The Jingning-style She Phoenix costume is influenced by many factors such as the history, beliefs,

production methods and geographical environment of the She people, forming its characteristics that distinguish it from other regions. Jingning County is located in a remote area and has historically been backward in terms of economic development compared to other regions, which is reflected in the simplicity and plainness of the She Costume, and its pursuit of beauty is reflected in the phoenix crown.



Figure 49 Traditional Jingning Style She Costume

Source: Tu Shaorong, July 2024, photographed

In modern times, Jingning was classified as the only She Costume autonomous county, its status was significantly improved, and it received special attention from the state policy. Jingning-style She Costume phoenix costumes presented a colourful scene, and She Costume non-hereditary inheritors, She Costume designers and other designers took an active part in the design and production of the costumes.



Figure 50 Qing Dynasty Jingning-Style She Costume

Source: Lan Wenxin Collection, 26th December 2022

[Accessed on August 20, 2024]

(1) Phoenix Coronet

The Qing Tongzhi 'Jingning County Records' recorded that She Costume, men and women are different, women barefoot knot, wearing bamboo crown cloth decorated with pearls. Shi Lianzhu's field research in the 1950s described the She women as having high buns with tassels and wearing bamboo crowns with cloth, which is called Jingning's 'Xiongguan-style' headdress. The six parts of the headdress, namely, the phoenix hoop, the headband, the hairpin, the hairpin, the red wrap and the black veil, are mainly made of silver, supplemented by other decorative materials such as timber, fabric and porcelain beads, and are richly decorated to symbolise the phoenix shape and to reflect respect for the ancestors. Abbreviation: Jingning's 'Xiongguan-style' tiara, composed of triangular wooden blocks and black cotton cloth, with silver pieces decorating the front and top, triangular silver decorations on the forehead, and a silver porcelain bead plaque hanging down below, 'QiXiZai'. The crown is stabilised by a bamboo tube support and a horseshoe-shaped hairpin, with a red cord threaded through the porcelain beads and a hammer-shaped hairpin embedded in the spine. Hair bun silver hairpin strung with coloured porcelain beads, hanging silver chain, phoenix square plate, ear spoon toothpick, 'Qixi plate' decoration. The phoenix motif is childish, and the crown of the head symbolises the phoenix, meaning good luck, and originating from a long period of evolution. The following is the Jingning Xiongguan-style tiara collected in the Chinese Costume Museum of Jiangxi Institute of Fashion:

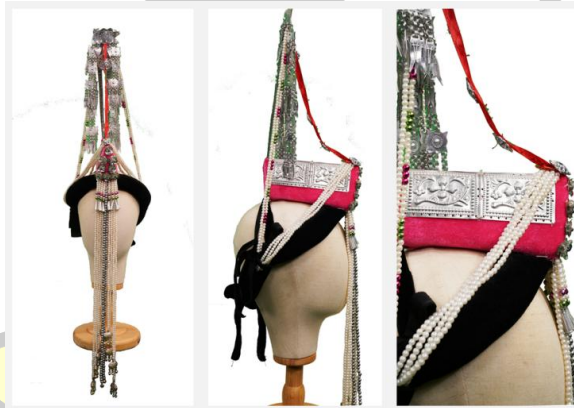


Figure 51 Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

Bamboo Coronet, 104 cm long and 69 cm high, the main body of the phoenix wrapped in red cloth, with two patterned silver pieces on each side of the head; the forehead decorated with eight silver flowers, below which hangs a trumpet-shaped pendant with beads to cover the face; the upper end of the forehead connected to the back of the bracket by a soft cloth band to the silver skeleton, with bead chains on both sides in a curved circle around both sides of the head to meet at the back of the headband; the back of the bracket is made of two tin-paper-wrapped. The back of the stand is made up of two tinfoil-wrapped bamboo pieces forming a long, narrow, phoenix-feather shaped silver skeleton, decorated with silver and gold and adorned with a silver pendant in the form of an antipatterned banana leaf; the left and right sides of the head are draped with beaded chains, which are knotted together at the back of the headband.



Figure 52 Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

Bamboo Coronet, Coronet height 50cm, Coronet width 23cm, Coronet length 17cm. The main body of the hat is wrapped in blue fabric and is adorned with a silver butterfly decoration in the shape of an inverted triangle on each side of the front, with a trumpet-shaped pendant hanging from the bottom; On the forehead, two silver flowers of different sizes and five crystal flowers are inlaid at the top and bottom, with short bead chain pendants at the bottom, and long bead chains at the back of the headband in a curved shape; the top of the forehead is connected to the silver skeleton at the back of the stand by a strip of fabric passing through the silver pieces; the silver skeleton is made of large pieces of aluminium pieced together to form an inverted U-shape, thus symbolising the phoenix's tail; there are five bead chains hanging from the silver skeleton at each side, from the back of the headband, symbolising the phoenix. On each side of the silver skeleton are five beaded chains hanging down from the back of the headband, symbolising the feet of the phoenix.



Figure 53 Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

The bamboo Coronet, with a total cap length lacing of 108 cm and a hat height of 48 cm, is covered with red fabric on the outside of the stand for the body of the phoenix, and each side of the head is adorned with two rounded silver tablets engraved with circling dots; the top and bottom of the forehead portion are inlaid with a chihi plate with decorative motifs and inverted triangular butterfly motifs, and dotted with bead chains with hanging bells underneath; the adornment at the top of the forehead is connected through the bamboo tablets

that entwine the fabric to the back of the stand with a The decoration at the top of the forehead is connected to the silver backbone at the back of the stand by a bamboo piece wrapped in fabric, while the bead chains on the left and right sides curve around the sides of the head and end up in a knot at the back of the headband; the back end of the stand is made up of two pieces of bamboo wrapped in tinfoil and pieced together to form a long, narrow shape resembling a phoenix's feathers, and two bead chains are wrapped around the silver backbone on each side, hanging downward in the shape of a phoenix's feet.



Figure 54 Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

Bamboo Coronet, 15 cm long, 6 cm in height at the back end, 8 cm in height at the front end, 5 cm in width, reaching 27.5 cm at its longest point, with a wire length of 22.5 cm at the back end. The phoenix body stand is wrapped in black fabric, with a piece of silver decoration inlaid on each side of the left and right sides of the head; the forehead is partially decorated with two crystal flowers, with beaded chains extending left and right underneath them, respectively, and connecting them in a curved shape on the back side of the headband; the top of the forehead is connected to the silver portion of the back end of the stand with a twisted piece of fabric and a bamboo needle, and the beaded chains on the left and right sides are wrapped around both sides of the head in a curved shape and are finally secured on the back side of the headband; the back end of the stand is inserted with four wires, the top of which is inlaid with gold and silver to form a silver skeleton resembling a phoenix feather, and a headdress inserted at the rear; two bead chains are wound around each side of the head on the left and right sides and are decorated with reversed banana-leaf shaped pendants suspended in the form of phoenix feet.

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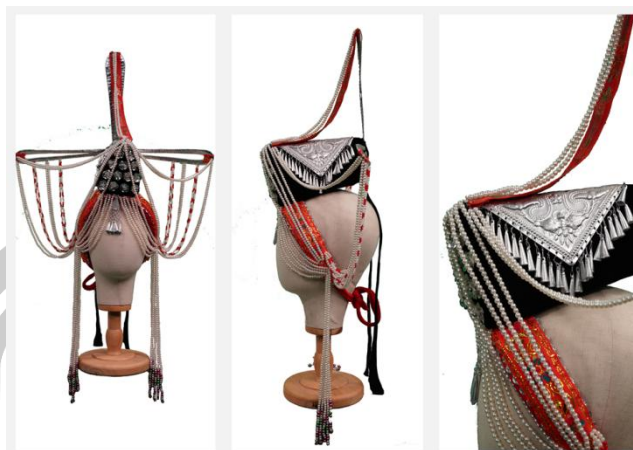


Figure 55 Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

Bamboo Coronet with a top length of 20 cm, a bottom length of 17.5 cm, a width of 8 cm at the bottom edge, a length of 12 cm and a height of 11 cm at the back side edge, a height of 8 cm at the front side edge and another height of 7 cm. The height of the hat is 46 cm, the width is 46 cm, while the length is 20 cm. The stand for the body of the phoenix is wrapped in black fabric, with an inverted triangle shaped silver butterfly decoration set into the left and right sides of the head; the forehead is adorned with fourteen crystal petals, with a silver pendant hanging below, and beaded chains on either side of it are tied in a curved form to the back of the headband; the top of the forehead connects the back end of the stand right in the centre to the silver skeleton on either side of it by a soft fabric cord and beaded chain, and beaded chains on each side of it are tied in a curved form around the sides of the head and to the At the back of the headband, a silver skeleton in the shape of a cross is assembled from tinfoil-wrapped bamboo pieces, symbolising the phoenix's tail; four bead chains are suspended from each side of the silver skeleton at the back of the headband, and then hang down to the ears, symbolising the phoenix's feet.

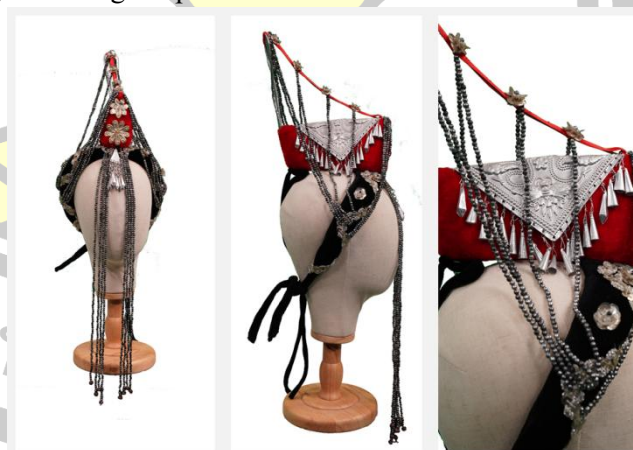


Figure 56 Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

Bamboo Coronet, the length of the hat is 104 cm and the height of the lace-up model reaches 69 cm. The phoenix-shaped stand is covered with red fabric, with a silver butterfly pattern in the shape of an inverted triangle on each side of the head, under which hangs a trumpet-shaped pendant; the forehead is adorned with two silver chrysanthemums of different

sizes, below which is a chain of beads and a pendant covering the face; the top of the forehead is connected to the silver skeleton at the back end of the stand by a soft cloth band, which is also adorned with a chain of silver flower beads, which run around the sides of the head and tie a knot at the back of the headband, which is symmetrically adorned with silver flowers; the surface of the headband is symmetrically decorated with silver flowers; and the bamboo Coronet, which is made of bamboo, is 104 cm in length and 69 cm in height. The beaded chains on both sides curve around the sides of the head and are knotted at the back of the headband, which is symmetrically decorated with silver flowers; at the back of the stand, two tinfoil-wrapped bamboo pieces are joined together to form a long, narrow, feathery silver skeleton, symbolising the tail feathers of the phoenix.

Bamboo Coronet, the height of the hat is 45 centimetres, the overall length of the lacing reaches 100 centimetres, the detailed pouch is located at the back of the hat, the length is 36.5 centimetres, the height at the back is 15.5 centimetres. The phoenix-shaped stand is covered in black fabric, with a patterned silver sheet embedded in the left and right sides of the head; the forehead is fitted with a silver sheet decorated with butterfly and qixi motifs, and the beaded chains on the left and right sides meet at the back of the headband; the top of the forehead is connected by a soft fabric band to the silver backbone at the back of the stand, and the beaded chains on the two sides arc around both sides of the head and meet at the back of the headband; the back end of the stand is fitted with four wires, the top of which is decorated with silver and gold materials, forming a phoenix-like structure. decorated with silver and gold material, forming a silver backbone resembling a phoenix feather; two beaded chains are wrapped around the left and right sides, and the bottom is decorated with a pendant in the shape of an antipodal leaf, in the style of a phoenix foot.



Figure 57: Phoenix Coronet (Xiongguan-style)

Source: Tu Shaorong, 2023.5, photographed

Traditionally

Modernity



Table 6 Comparison of Jingning Style She Coronets Traditional and Modern

Source: Shaorong Tu, Agu 22, 2024

The Jingning-style She Phoenix Coronet has undergone some changes from tradition to modernity. The modern Phoenix Coronet inherits some of the production steps of the traditional Phoenix Coronet, but the material used for its production has been changed from bamboo to synthetic fibre plastic, the silver sheet has been replaced by tin foil, and the silver backbone has been replaced by other materials, and the colours of the bead chains on both sides are more varied than the traditional ones, and the matching no longer conforms to the traditional requirements, and the patterns on the silver ornaments (tin foil) are simplified, and the production process has changed from all hand-made to modern industrial mass production. The production process has changed from handmade to modern industrialised mass production.

(2) Costume

The Jingning-style She Phoenix Costume is characterised by a large placket, round neck, low neckline and right placket. Women wear a wide blouse decorated with colourful stripes around the edges, usually with five decorative borders to symbolise a good harvest; the waist is tied with a waistband, similar in shape to an apron, which extends to the central seam line on both sides, and to the bottom edge of the tunic, which is made of plain linen, with red waistbands, and is fastened at the ends with handmade ribbons woven by the wearer himself. Underneath, they wear tube-shaped skirts, short skirts that reach to the knees for work, and long skirts that reach to the feet with leggings underneath for festivals and celebrations. Before the liberation, due to the poverty of the She people, most of them went barefoot or wore straw shoes, and only wore ornately decorated flower shoes for important events. Jingning-style She Costume has undergone great changes from traditional to modern in terms of shape, colour, pattern and fabric decoration. Some traces of tradition can still be found in the shape of the modern Jingning She Costume. The fabrics have changed from the traditional handmade ramie and earth weaving fabrics to a variety of modern industrially-produced fabrics, and the undergarments have changed from the traditional knee-length skirt to the modern Western-style floor-length skirt. The colours of the traditional Jingning She Costume are blue and black, while the modern Jingning She Costume has big red, white, purple, blue and even yellow and green as its main colours, and the patterns on the costume are very complicated, and the embroidery process is mostly machine embroidery.

Traditionally	Modernity



Table 7 Comparison of Jingning-Style She Costume
Traditional Costume and Modern Costume
Source: Shaorong Tu, Agu 22, 2024



Liandu District of Lishui City and Yunhe County of Lishui City, near the She Costume Autonomous County of Jingning, have survived traditional She Costume, which is basically similar to that of Jingning as can be seen from the form of the costume, but the lace decorations on the lapel garments of the Liandu She Costume and the Yunhe She Costume are more ornate than those of the Jingning style, and the area of their laces is larger, with some of the Liandu She Costume having a circle of embroidery along the neck edge, and some having none. The lace decoration of the She Costume in Yunhe County is more similar to that of the Liandu District, but the outer corners are more pointed, and the Liandu style is at a right angle. What the She Costumes of these areas of Lishui City have in common is that the buttons are all one-piece buttons, and the lapels also share common features, differing only in the area and pattern of the embroidery.

Area	She Costume	Bridal Flower Shoes
Liandu suburban district		
Republic of China Lishui Liandu Style She Bride's Wedding Dress		
Yunhe county		

Table 8 Comparison Table of She Costume in Other Areas of Lishui City

Source: Shaorong Tu, Agu 22, 2024

2.2.1 Fuan-Style She Phoenix Costume

Fuan is located in the northeast of Fujian, and the She people live in the mountainous areas, maintaining unique folklore and ethnic costumes. Fuan She Phoenix Costume is characterized by narrow sleeves and tight collar, right-over-right round collar, decorated with silver buttons, different lengths in front and back of the body, embroidered with colourful patterns, belted at the waist, and the bride is decorated with phoenix crowns and silver medals. The collar base is 2-2.5cm high, embroidered with horse teeth patterns, the edge of the thin band is 1-3cm wide, and multi-layer coloured cloth is decorated with piping or embedded edges. The cuffs are decorated with the same, the chest is sewn with triangular red cloth embroidery, and the waist is tied with an embroidered belt tied with coloured ribbons. Daily use of velvet rope to tie the hair into a tube, the bride wears a phoenix crown, silver medallion, decorated with colourful pearls.



Figure 57 Traditional Fuan-Style She Costume

Source: Tu Shaorong, July 2024, photographed



Figure 58 Fuan-Style She Phoenix Costume

Source: Lan Wenxin Collection, 2023.5, photographed

[Accessed on August 20, 2024]

The traditional Fuan-style She Phoenix Costume is made of fabric woven from home-grown kudzu ramie. Later, the She people began to embrace the cotton fabric produced by the Han people, using Ramie as the summer cloth for summer wear, while cotton became the main clothing material for winter. After the 1950s, cotton and denim fabrics made by modern techniques became popular. As Ramie fabric was sparse and did not keep the wearer warm in winter, the front pieces of clothing were often double-layered, and this custom was retained even after the switch to cotton. In recent times, the traditional Fuan style She Phoenix Clothes are mostly made of cotton and linen. In order to make the modern Fu'an She Phoenix Costume more glamorous, new synthetic materials such as chemical fibre have been incorporated into some of the performing costumes. In terms of colour matching, before the end of the Qing Dynasty, the Fuan She people mostly preferred green and blue upper and lower costumes, and the fabrics used were usually dyed with their own indigo. In addition to silver ornaments, women's accessories would be accompanied by long white belts, and hemlines, lapels and aprons were often embroidered with lace in the order of colours, usually red, yellow, pink, white, green and white, with the periphery of the cuffs adorned with strips of red or pink cloth. During the Republic of China period, due to political and other factors, the Fuan She Costume tended to hide in the mountains and forests, and the colours of their costumes became more plain, mostly preferring black and blue or even pure black. Against the background of a large number of black tones, in order to meet the aesthetic needs, collars, lapels and other places are often decorated with lace, the width of which is differentiated according to the dress and daily wear, with the main colour sequence of red, white, blue, yellow, red, yellow, blue, white horizontally, and the lace of the dress is often increased by a circle of houndstooth patterns or plant motifs, and the colours are graded in the longitudinal direction of yellow, orange, red, pink and blue. The waist is horizontally decorated with geometrical red pieces of cloth embroidered with distinctive patterns (some are not embroidered with flowers); buttons are mostly red disc buttons; red strips of cloth are sewn inside the cuffs and are only exposed when labouring; red or floral strips of cloth are sewn on both sides of the garment; and the waistband is predominantly white, with red, green, and blue weaving.



Figure 59 Fuan-Style She Phoenix Costume
Source: Lan Wenxin Collection, 2023.5, photographed
[Accessed on August 20, 2024]

(1) Phoenix Coronet

The traditional Phoenix Coronet of the She ethnic group in the Fuan region of Fujian (from the late Qing dynasty to the Republic of China) in the collection of Lan Wenxin is decorated with a fine pattern engraved on a thin sheet of silver, with the top of the Coronet designed in the shape of a triangle, wrapped around the periphery with a red bandana, which is adorned with three silver tablets on three sides, four tablets on each side. The bottom of the Coronet is a round structure, lined with bamboo shootshells, covered with floral cloth, decorated with two rectangular silver pieces in front, connected by a glazed bead in the centre, with silver pieces and butterfly ornaments hanging on both sides. Fuan-Style phoenix bun is 'phoenix body style', after combing the completed form of the front looks broad and smooth, like a black ribbon hat, from the side view, it looks like a gorgeous phoenix body.

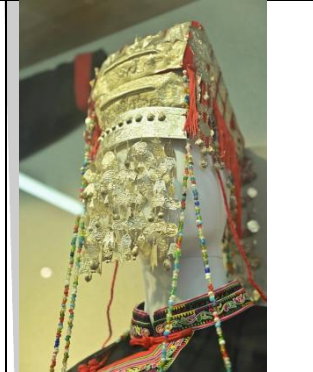
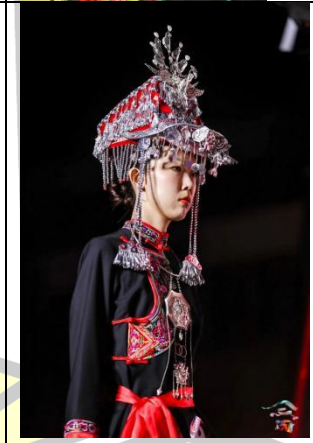
Traditionally	Modernity
	
  	

Table 9 Comparison of Fuan-Style
She Traditional Phoenix Coronet and Modern Phoenix Coronet
Source: Shaorong Tu, Agu 22, 2024

(2) Costume

The Fuan She Phoenix Costume is distinctive in that the short shirt with a large lapel is designed with a right-overlap design; the lapel corners are in a right-angle shape; the front piece is shorter than the back piece, forming a unique difference between the front and the back; the slits on both sides are deeper, which makes it easier to move around; and the collar and lapel corners are adorned with double buttons, which are mostly made of pewter or silver, which is a distinctive flavour. The bucket of the Fuan She Phoenix Costume is in the form of a compact 'factory', with a triangular-shaped piece of red fabric embroidered with exquisite floral patterns cleverly attached to the end of its 'ding'. According to legend, this is the half of

the jade seal that Emperor Gaoxin put on the Third Princess when she was married to the founder of the She tribe, Panzou, to highlight the Third Princess's eminent status. The character for fortune is used as a button, and the ancient style is continued in the She garments made of ramie as the main material. The She people love embroidery and often embroider a variety of designs on their collars, right front lapels, cuffs and aprons. These motifs are colourful and rich in ethnic artistic flavour, demonstrating the love and longing of the She people for life under difficult conditions. Compared with men, women's She Costumes are more colourful. The lace decorations on the collars are all done by hand and combined with the special technique of inlaying, making each She garment unique.

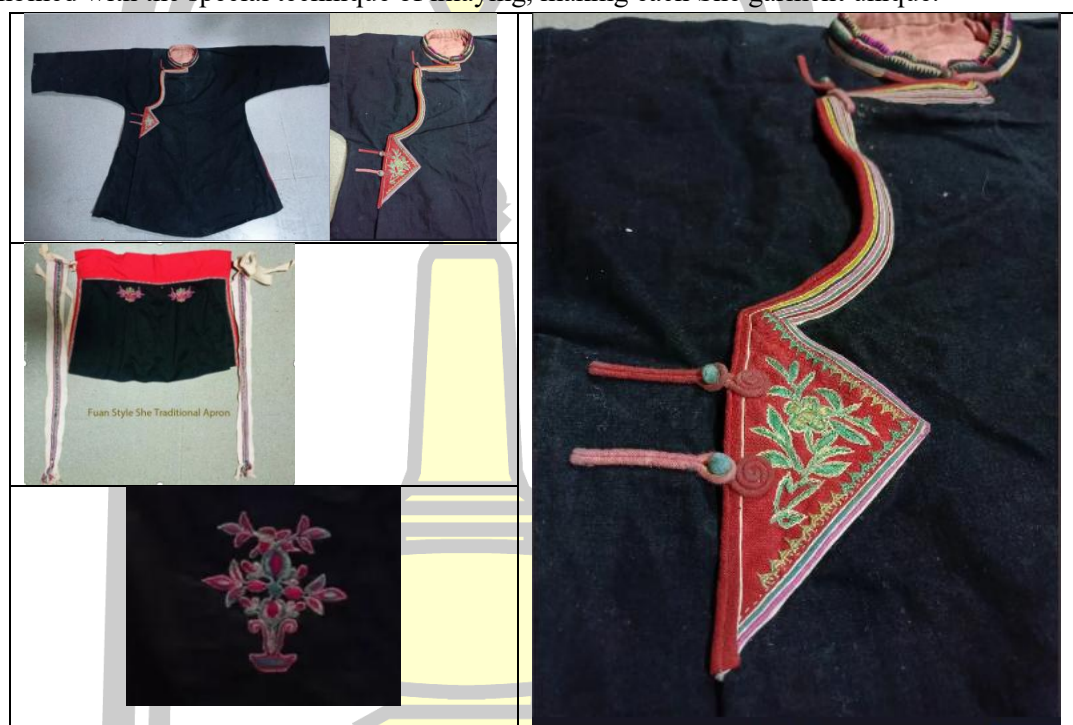


Table 10 Fuan-Style She Costume
Traditional Costume and Modern Costume

Source: Shaorong Tu, Agu 22, 2024

The traditional Fuan-style She Phoenix Costume is simple, bun-shaped, and the bride wears a phoenix crown, silver medallion, and colourful bead ornaments. The costume is mainly blue and black, with simple patterns, a large lapel top, a small hopper, few embroidered pictures or inlaid colourful stripes, red cloth embroidered with plants or pure red. It is paired with black trousers, a waistband with many patterns, red noodle inlays, ramie fabric, natural plant embroidery, a wide red cloth waistband, and traditional ribbons. The modern Fu'an-style She Phoenix Costume maintains the traditional style, the fabric also incorporates modern industrial materials, the embroidery pattern has changed from the traditional symbolism, the cuffs are richly decorated, the base colour of the waistband remains unchanged, embroidery elements are added, the symmetrical pattern is improved, and machine embroidery replaces hand-embroidery.

Traditionally	Modernity
	
	
	
	

Table 11 Comparison of Fuan-Style She Costume

Traditional Costume and Modern Costume

Source: Shaorong Tu, Agu 22, 2024

2.2.3 The Fuding-style She Phoenix Costume

The She Costume widely spread in the Fuding and Xiapu Shuimen areas, often called 'Fuding Donglu' or simply 'Fuding', is characterised by the exquisite embroidery of the phoenix pattern, which is a unique production process. The manufacturing technique of the Fuding phoenix costume of the She ethnic group has been incorporated into the Intangible Cultural Heritage List of Ningde City for protection. Fuding She Costume women wear costumes embroidered with phoenix motifs, pointed hats shaped like the head of a phoenix, and ribbons tied tightly around their waists, so they act like phoenixes dancing, hence the name Phoenix Costume.



Figure 60 Fuding-Style She Phoenix Costume

Source: <https://mp.weixin.qq.com/s/IYMUiz93hjwr3tEJDTacwQ>

Lei Xiaofang photographed

[Accessed on August 20, 2024]

(1) Phoenix Coronet

Women's hairstyles are simple and are usually tied back with a red thread, braided, and tied into a bun at the back of the head. The hairstyles can be categorised as either girly or adult female. The girly hairstyle has the hair braided from left to right around the top of the head and is decorated with red or red-green coloured strands of wool; the adult female hairstyle has the hair divided into front and back sections, with the red pompadour going from the forehead to the left side, secured by a bobby pin, and the red coloured strands of wool interspersed in between. The hair at the back is tied into three bundles, braided, secured with red threads, and coiled into a bun at the top of the head, with a coat of hairnet.

Traditionally

Modernity



Table 12 Comparison of Fuding-Style She Traditional Phoenix Coronet and Modern Phoenix Coronet

Source: Shaorong Tu, Agu 22, 2024

Fuding-style hairstyles have not changed much from traditional to modern times, and the Phoenix Coronet has changed in terms of material and craftsmanship, but the occasions for its use have changed. The traditional Fuding-style Phoenix Coronet is the dress of a She girl when she gets married, and it is handmade by experienced craftsmen. Each decorative material and silver piece has a specific meaning, and She women wear the Phoenix Coronet when they get married, during major festivals and events, and when they die and go to the coffin. Part of the modern Fuding-style Phoenix Coronet s are made of similar materials during the restoration, but the modelling and the patterns on the silver pieces have been changed, and the other part is used for renting and taking photos in the tourist market and for stage performances, with low cost, and the silver pieces are replaced by tin foil pieces with a rough craftsmanship.

(2) Costumes

The traditional costume of Fuding women mainly consists of a blouse, an apron and embroidered shoes, while trousers have gradually lost their prominence. The style of this kind of dress has some similarity with that of Fuan and Xiapu. The blouse is mostly black with right-over-right lapel. The collar was originally decorated with a lotus flower, which gradually evolved into the Yangmei tassel due to the fine craftsmanship of the lotus flower, which is difficult for non-skilled craftsmen to master. Unmarried women do not wear corsage, but after marriage has become a necessary decoration. Married women's phoenix costumes are relatively ornate, with large floral designs embroidered on their chests. Observing this

with a Ramie women's blouse in the Fuding style of the Republic of China's She ethnic group from the Eastern Min She Cultural Relics Museum, the blouse adopts the main colour of black, with a long lapel and a stand-up collar. The collar is uniquely designed and consists of a layered large and small collar with a high neckline, with the highest part of the centre being about five centimetres, and the collar is often decorated with embroidery of traditional motifs such as peonies and lotus flowers. The centre of the collar is usually embellished with two red pom-poms, each about two centimetres in diameter, with a dozen or so leaves made of cloth attached to the bottom, and the centre of the pom-poms is embellished with green, a design commonly known locally as yangmeihua. The front and back pieces of the bodice are of equal length, and feature a hopper; the lapel section extends outward from the centre line by about twenty centimetres, while the hopper is about twelve centimetres wide. The embroidery is concentrated in the upper corners of the bodice, while the buttons are beautifully embroidered with dragons and phoenixes, figures, flowers and birds. The right side of the lapel is edged with two red ribbons that are longer than the hem of the garment. The edges of the cuffs are supplemented with strips of red cloth, sometimes piped with other colours. The inside of the slits on both sides of the dress are also meticulously piped with red stripes.



Figure 62: Traditional Fuding Style She Costume

Republic of China She Fuding style Ramie women's blouse, length: 90.70cm, hem length: 73.50cm, neckline: 14.00cm, sleeve length: 41.90cm, sleeve width 20.40cm, Ramie, accession in 2007, not graded. Eastern Fujian She Cultural Relics Museum

Source: Tu Shaorong, July 2024, photographed

The floral motifs on the garments often go beyond the middle line of the front lapel, with a typical motif of two phoenixes playing with lingzhi, and other motifs including dancing figures, phoenixes, magpies, cranes, deer, rabbits, squirrels, as well as bamboo, prunus, peonies, peaches and bottlebrush flowers, etc., in a rich and harmonious palette of colours. The colour regulations for the cuffs in the Fuding area are unique, usually red and green, but other colours can also be incorporated to increase the vibrancy.



Figure 61 Fuding-Style She Phoenix Costume chest pattern

Source: Lan Wenxin Collection, Tu Shaorong, 2023.5, photographed

Fuding-style costumes are characterised by elaborate embroidery of various patterns and laces on the bucket, collar, slit corners, straps and cuffs. Among them, the bucket is mainly made of peach red, supplemented by other colours, and the embroidered patterns cover a wide area and the size of the flowers is large; the compound collar is usually made of aqua red or aqua green, with flowers embroidered on it, and the neckline is decorated with a pair of red pom-poms of 4cm in size, and the bottom of the pom-poms is lined with leaves made of colourful pieces of cloth; two red ribbons of a length exceeding that of the bodice are attached to the lapel on the right; and the inner edges of the slits of the bodice are decorated with piping on the both sides. The inner edges of the two side slits are trimmed with piping. The cuffs of the sleeves are rolled up to reveal a colour scheme of one red, one green and two other colours.



Figure 62 Traditional Fuding Style She Costume

Eastern Fujian She Cultural Relics Museum

Source: Tu Shaorong, July 2024, photographed

The characteristics of Fuding-style costumes are reflected in the parts such as the bucket, the collar, the slit corners, the straps and the cuffs, all of which are elaborately embroidered with various patterns and laces. Among them, the bucket is mainly made of peach red, supplemented by other colours, and the embroidered patterns cover a wide area and the size of the flowers is large; the compound collar is usually made of aqua red or aqua green, with flowers embroidered on it, and the neckline is decorated with a pair of red pom-poms of 4cm

in size, and the bottom of the pom-poms is lined with leaves made of colourful pieces of cloth; two red ribbons of a length exceeding that of the bodice are attached to the lapel on the right; and the inner edges of the slits of the bodice are decorated with piping on the both sides. The inner edges of the two side slits are trimmed with piping. The cuffs of the sleeves are rolled up to reveal a colour scheme of one red, one green and two other colours.

Traditionally	Modernity
 	
 	
 	
None	

Table 13 Comparison of Fuding-Style She Costume
Traditional Costume and Modern Costume
Source: Shaorong Tu, Agu 22, 2024

The style of the stopper is similar to that of the Fuan region, and a piece of light green or blue silk cloth is often added to the centre. Married women tend to wear trousers, while skirts are worn during wedding ceremonies. Embroidered shoes are black cloth shoes with flat toes and thick soles, with floral patterns embroidered on the upper and sides in bright colours. Together, these elements of traditional dress form a unique cultural landscape in the Fuding area.

2.2.4 Xiapu Style She Phoenix Costume

The Xiapu style, also known as Fu Ning Xi Road attire, is widely popular in the western, southern, central and eastern She villages of Xiapu County, and is also quite common in the eastern part of Fu'an County. The style of this attire is similar to that of the Fu'an style, characterised by a round neckline and a large lapel cut, with fine embroidery around the neckline, and including details of the bucket and lacing. The difference lies in the fact that the front and back pieces are of the same size, making it easy to wear on both sides. In the old days, when the She people lived a hard life, they only wore the front side during festivals or visits to friends and relatives, while the reverse side was used for daily life or labour. With the improvement of the economy, this custom has gradually become a thing of the past, but the style of dress is still inherited. In order to make it easier to wear, the Xia Pu style jacket is designed with the same size of lapel and small lapel, and the small lapel is also fitted with a clothespin.

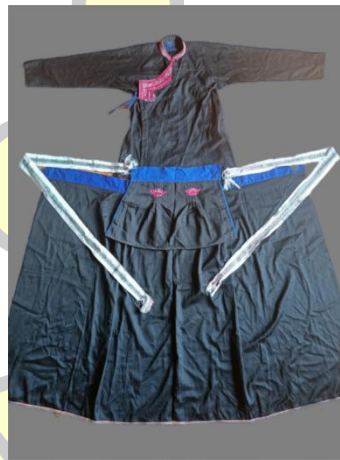


Figure 63 Xiapu Style She Costume
Source: Tu Shaorong, 2023.5, photographed

The shoulders, cuffs and inner edges of the slits on both sides of the shirt are decorated with overlay cloth or add-on strips, the ties and the inner overlay cloth add-on strips are blue, the floral motifs on the corners of the lapel do not extend beyond the centre line of the front lapel, and all the motifs are embroidered in the gaps between a few parallel lines in red, mainly in crimson, and are made up of curved, curly-clouded, and polka-dot motifs that form a wide variety of patterns such as the double-dragon playing with beads, the double phoenixes holding lingzhi, the pine deer, and the deformed peony, plum blossoms, and other abstract flowers. The lower body attire is usually black trousers, similar in style to the local Han Chinese. In some areas, 'half-length trousers' are worn, which are longer than the knee. Xiapu's waistband is trapezoidal in shape, and the bibs worn on important occasions are more beautifully embroidered, with red, yellow, blue, white and green strips inlaid on the top and sides to form a coloured border, continuing the tradition of 'good five-coloured clothes'. The

waistband worn in daily life is relatively simple.



Figure 64 Xiapu-Style She Phoenix Costume chest pattern

Source: Xiapu County Museum, 2023.5, photographed

[Accessed on August 20, 2024]

(1) Phoenix Coronet

There are two main types of hair styles among the She women of Xiapu, namely the maiden's head and the women's head. The maiden's head is similar to the Fu'an style and is characterised by the use of a red woolen thread to twist the hair into a red circle. The women's hair style is more complicated, using more wigs, with bamboo shoot shell tubes covered with black gauze wrapped inside the hair, the ends of the hair puffed up and protruding downwards to form a pendant, and the hair on top of the head spiralled and twisted from left to right to form a towering chignon. In daily life, She women usually wear their hair coiled in a pompadour-wrapped hairstyle, while the bride wears a phoenix crown adorned with a silver plaque.



Figure 67: Xiapu Style She Costume, She women are combing their hair styles

Source: Tu Shaorong, 2023.5, photographed



Figure 68: Phoenix Coronet (Xiapu-style)
Source: Tu Shaorong, July 2024, photographed

Xiapu's unique 'Princess Top' phoenix crown has a unique spire shape with a round opening and is tied to the lower jaw with a string of red silk or material beads. Pyramid-shaped, 40 cm high, 16 cm wide, high in front and low in the back, forming a slant. This crown is made of bamboo gimlets to build a pyramid-shaped bracket, covered with red cloth, with a silver chain hanging on the front, decorated with silver pieces and bells with patterns of phoenixes, butterflies, fish, etc., and a string of bead curtains with silver pieces hanging on each side, swinging gently with the wind and emitting a crisp sound, which is regarded by the She people as a phoenix's chorus, and is a kind of worship of the phoenix totem. The traditional phoenix crown of the She people of Xiapu, Fujian, is known as the phoenix body style for its magnificence and dignity.

Modern She crowns and hair styles have produced changes in material and craftsmanship compared to traditional crowns and hair styles. When performing on festivals and days, She people will wear hats made of moulded hair styles, and will also sometimes tie up their traditional hair styles, but the whole process is longer and more complicated. The phoenix crown is basically imitated only in form, the material is replaced by industrialised cheap plastic and tin foil, and the production process is basically semi-industrialised, requiring only simple stringing of materials.





Table 14 Comparison of Xiapu-Style
She Traditional Phoenix Coronet and Modern Phoenix Coronet

Source: Shaorong Tu, Agu 22, 2024

(2) Costume

The traditional Xiapu Phoenix Costume blouse is designed with a stand-up collar and large lapels, which are fixed by tying straps. The embroidered patterns on the lapel are colourful, and the clothes are cleverly designed so that they can be worn inside out to prevent the patterns on the lapel from wearing out, a design that reflects the wisdom and aesthetics of the She women. The Phoenix costumes of the Xiapu and Fuding models have an 'L' shape, but the difference lies in the fact that the necks of the Xiapu Phoenix costumes are decorated with round buttons made of copper or silver. The waistband of Xiapu is fan-shaped, the main material is black ramie, the head of the waistband is made of blue cloth, and the two sides are equipped with skirt ear ties. The sides and top of the waistband are decorated with red, yellow, white and green coloured cloth, and the embroidery covers a wide area with a variety of motifs, with common character themes including the Eight Immortals crossing the sea, opera characters, double dragons playing with beads, and phoenixes wearing peonies. The ribbons on both sides of the waistband of the Xiapu-style phoenix costume are white.



Figure 65 Traditional Xiapu Style She Costume

Source: Tu Shaorong, July 2024, photographed

The traditional costumes of the She Costume in Xiapu are divided into two styles, namely the West Road Dress and the East Road Dress, with the county town as the boundary.

The West Road Costume refers to the costumes worn by the She Costume people in the western part of the county, and as the classic representative of She Costume, it has distinctive features. The common bucket pattern on the costumes is 'L' shaped and differentiated into 'one row collar', 'two row collar' and 'three row collar' according to the number of flower pools, with embroidery patterns of figures, vessels, plants and animals as the main features. Among them, the simple style that evolved as a result of long hours of labour is the 'horizontal collar' style with simple geometric patterns on the lapel and collar.

The She Costume of Xiapu is made of black cloth with a big lapel and right overlap, with the lapel corners at an oblique angle, and with a clothespin. The front and back pieces are of equal length, and the collar is narrower at the front, with metal or plastic round buttons at the neckline. The right overlap corner to the armpit is tied with a pipa belt made of cloth, and the cuffs of the sleeves are mostly rolled and folded and exposed, with no pockets. This kind of dress can be reversed and worn on both sides, the front side for festivals or visitors, and the reverse side for daily life or labour. The front neckline, the cape and the slit corners are all embroidered, and the embroidery on the cape is the most elaborate, and according to the number of embroidered patterns, it is divided into 'one red coat', 'two red coats' and 'three red coats'.



Figure 66 Hand-sewn Ramie Plainclothes of Xiapu Style She Costume, Republican Period

Source: Tu Shaorong, July 2024, photographed

The front placket's hopper consists of two layers, each between 4 and 5 cm wide, and is decorated with embroidered flowers in a colourful manner. The embroidery on the large lapel has a lace-up at its base, which is attached to the side seams and is blue in colour. The embroidery on the bucket part of the garment is mainly concentrated on the top corners and extends to the centre line on the left and right sides, and to the edge of the lapel on the right side, with a diagonal line of 3 cm in length and dominated by the colour red. Depending on the number of groups of embroidered edges on the lapel, it can be classified into different types, such as one-red, two-red, three-red, etc., where 'one-red' stands for one lace.



Figure 67 Xiapu-Style She Phoenix Costume chest pattern

Source: Lan Wenxin Collection, Tu Shaorong, 2023.5, photographed

[Accessed on August 20, 2024]

The style of the waistband is similar to that of the Bokan style, but blue cotton is used for the waistband and the panels on both sides, and the skirt is pleated on the left and right sides above the skirt to give it a certain elasticity and fluctuation. The tops of the pleats are decorated with colourful embroidered flowers, which are tighter than those of the Bokan style, and coloured bands are tied at the ends of the waist.



Table 15 Hand-embroidered Pattern on a Xiapu-Style She Barrage

Source: Xiapu County Museum, 2023.5, photographed

[Accessed on August 20, 2024]

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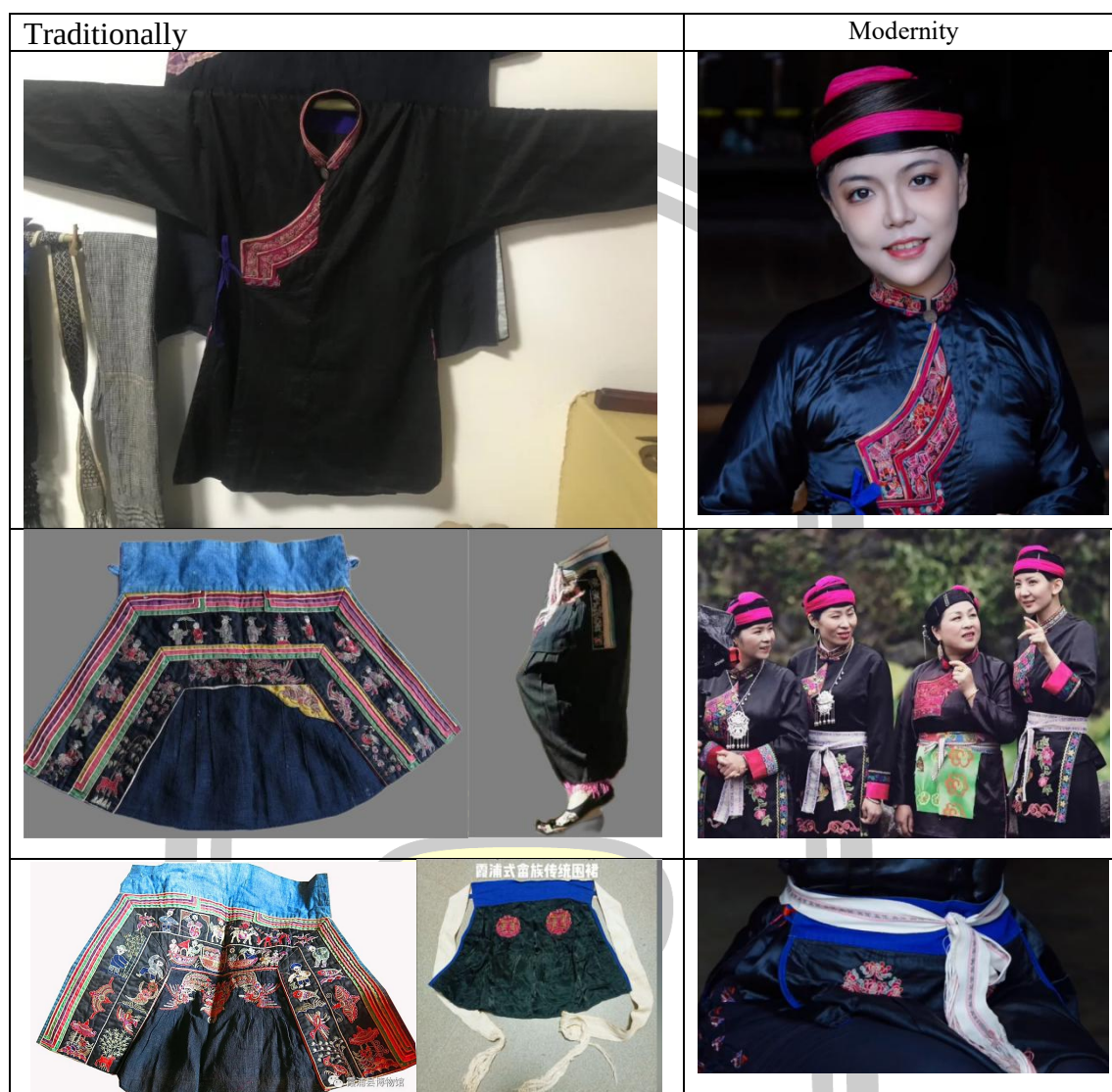


Figure 68 Comparison of Xiapu-Style She Costume
Traditional Costume and Modern Costume

Source: Shaorong Tu, Agu 22, 2024

The traditional Western-style body-blocking skirt is trapezoidal in shape, similar to the Han Chinese apron, and the decorations inside the skirt are also arranged in a trapezoidal pattern. After the founding of the PRC, these decorations were simplified into two symmetrical embroidered pictures.

The modern Xiapu-style She Costume maintains the traditional style, but the material of the costume and the embroidery process have changed. The material has been changed from black ramie to imitation silk, and not many of the patterns on the costume are hand-embroidered; most of them are machine-embroidered, and the patterns of the embroidery have also changed compared to the traditional style, and they are no longer in pursuit of the rigorous traditional patterns, but have been integrated with modern elements.

2.2.5 Luoyuan-style Phoenix Costume

Luoyuan style, also known as Luolian style, is mainly popular in Luoyuan, Lianjiang, Minhou and Feiluan areas in southern Ningde, Fujian, and is regarded as one of the best-preserved traditional She Costume. The costume was recognised as a national symbol of She Costume women's traditional dress in 1975. The costume is characterised by a large-breasted blouse with a right-over-right overlapping cross-neck, secured by straps at the side seams under the ribs, and paired with a skirt or tied legs (which are more often than not replaced with trousers in modern times). The main part of the blouse is made of a greenish-black background fabric, while the shoulder collar area is decorated with numerous neatly arranged laces, which are interspersed with the edges of the bijangan (a multi-layered colourful strip inlay technique), and which extends up to the shoulders and even under the armpits. The use of lace and baoziyan is a hallmark of Luoyuan-style clothing, with young women's garments often featuring richly coloured lace with many layers and a large surface area, with red and white as the dominant colours, while older women's lace has relatively fewer layers and is more plain, with blue and white as the dominant colours. The waistband of the dress is decorated with two to three layers of lace and a bundle of yen, and the centre is decorated with patchwork embroidery, giving it an ornate and delicate look. The waist is tied with a wide belt made of blue calico, the end of which is decorated with lace and tassels. On a daily basis, women wear their hair in a chignon of twisted velvet ropes, while the bride wears a phoenix crown with the front of the crown raised high and the top adorned with red fabric and strings of beads.

(1) Phoenix Coronet

She women's headdresses distinguish their status through their hairstyles and accessories, with married women, women to be married, and young girls each having their own distinctive features.

Married women wear a phoenix crown, unmarried women wear a phoenix ring in the shape of a small phoenix, while young girls choose a single braid in the style of a phoenix wing; their accessories are also representative of each other, with married women often using silver phoenix crowns, earrings, brooches, and rings as adornment, while unmarried women favour hair flicks and earrings, and young girls tend to identify themselves by wearing earrings and a red headband.



Figure 69 Luoyuan-Style She Costume

Source: Tu Shaorong, July 2024, photographed



Figure 70 Luoyuan-Style She Costume

Source: Tu Shaorong, July 2024, photographed

The Luoyuan-style headdress is modelled on the head of the phoenix, so it is also known as the 'phoenix head style'. The headdress is woven into a three-dimensional conch form with red thread on the forehead and placed on the front of the head, just like the head of the phoenix, with a diameter of about ten centimetres and a height of about twelve centimetres. The back of the head and the back of the hair bundles, hair bundles are also surrounded by red thread, forming a beautiful long strip, three-dimensional sense. The red colour in the headdress is extensive and extremely eye-catching. The traditional maiden-style phoenix crown is no longer available in kind, but the modern maiden's phoenix crown has been restored according to the descriptions of the inheritors and information records. Most of the existing She Luoyuan phoenix crowns were handed down in the late Qing Dynasty and early Republic of China, and their bead ornaments are simpler than those of other styles, with fewer silver ornaments. The modern She Luoyuan style phoenix crown has restored the basic part of the style and innovated the red cloth decoration part, which is combined with the hair style and improved with added decorative effects. The silver jewellery used in the popular hair crowns on the market is also mostly replaced by tin foil, which is decorated with many patterns but the shape is relatively simple and lacks artistic aesthetic value.



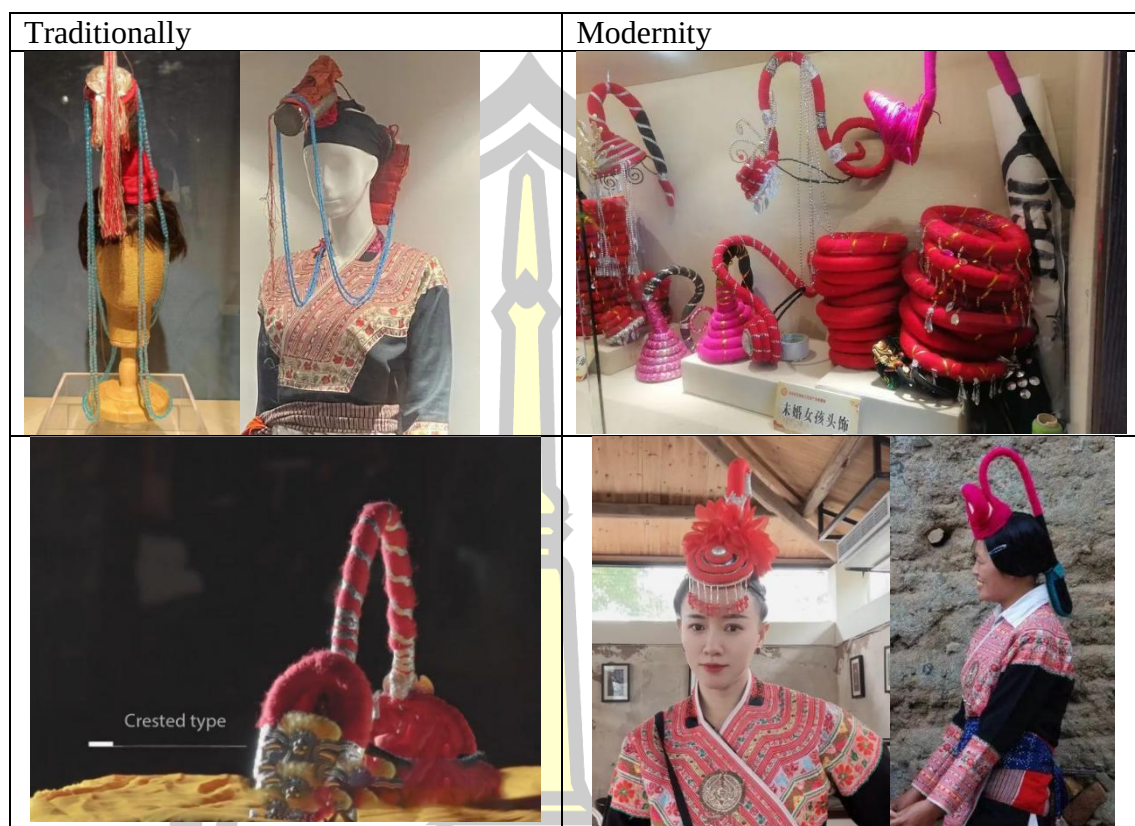
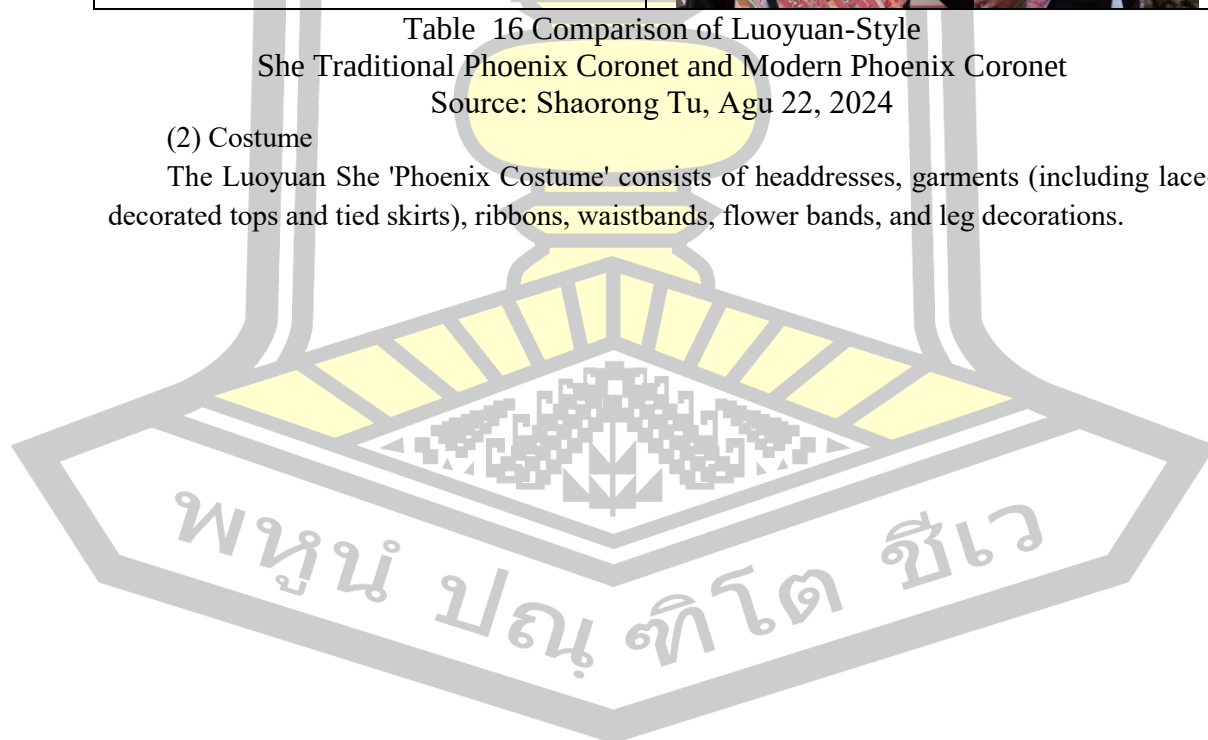


Table 16 Comparison of Luoyuan-Style
She Traditional Phoenix Coronet and Modern Phoenix Coronet

Source: Shaorong Tu, Agu 22, 2024

(2) Costume

The Luoyuan She 'Phoenix Costume' consists of headdresses, garments (including lace-decorated tops and tied skirts), ribbons, waistbands, flower bands, and leg decorations.



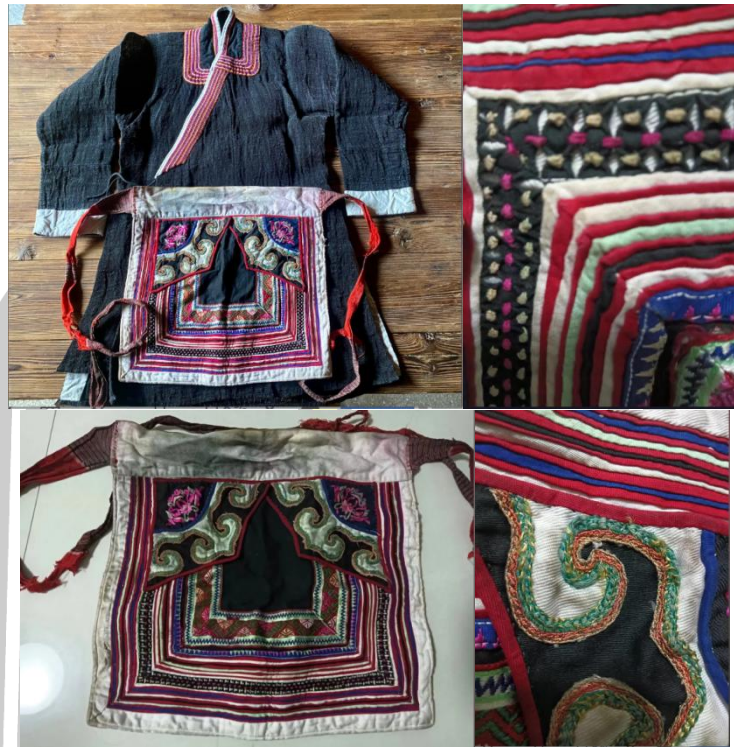


Figure 71 Traditional Luoyuan Style She Costume

Source: Tu Shaorong, July 2024, photographed

The Luoyuan-style Phoenix Costume, with a right overlap and a costume bucket resembling a phoenix spreading its wings, covers the shoulders and chest and occupies a considerable area. The upper part of the garment is about sixty centimetres long, while the lower part is designed as a skirt and is about fifty centimetres long. The top has a classic cross-neck design, with no buttons, but instead tied to each other by cloth straps on either side. The belt measures approximately ninety centimetres in length. These garments are predominantly black in colour, with embroidered patterns mostly in bright red. The collars are designed with two layers, inner and outer, the inner layer being slightly higher, about five centimetres, and the outer layer about three centimetres, and are decorated with patterns. The skirts have relatively few patterns, while the tops are covered with fine embroidery and decorated with a large area of brilliant colours, hence the name 'lace shirts'.



Figure 72 Traditional Luoyuan Style She Costume

Source: Tu Shaorong, July 2024, photographed

Originally designed to make it easier for She women to work, the traditional 'kawai' has gradually evolved into a decorative item that is worn as a tie over the skirt. It is decorated with embroidery and covered with flowers, birds and geometric shapes, symbolising the belly of the phoenix. The 'ribbons' are made of silk, which is durable and resistant to decay. She women wear them around their waists, letting the incompletely woven silk flutter in the wind, giving them a particularly ethereal appearance and mimicking the feathers of the phoenix. The 'flower belt' is tied behind the waist and embroidered with patterns of flowers, plants, birds and animals, and the belt swings in the wind, symbolising the beautiful tail feathers of the phoenix. The headdress and the silver buckle on the chest collide to make a crisp sound, representing the phoenix's song; all kinds of anklets and embroidered shoes, showing the charm of the phoenix's jade toes.

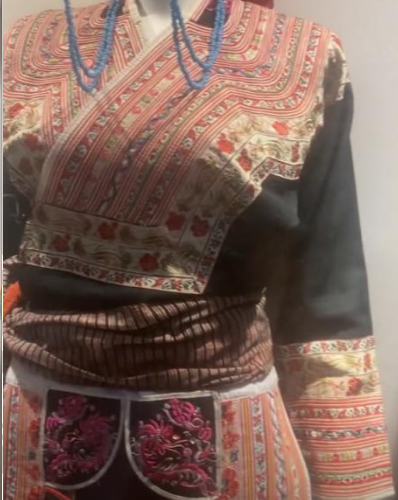
Traditionally	Modernity
	
 	



Figure 73 Comparison of Luoyuan-Style She Costume
Traditional Costume and Modern Costume
Source: Shaorong Tu, Agu 22, 2024



Figure 74 Traditional Luoyuan Style She Costume
Source: Tu Shaorong, July 2024, photographed

Modern Luoyuan Phoenix costume in the form of traditional recovery, and the decorative part of the service bucket has been improved, the decorative pattern area is larger, more brightly coloured, the skirt is also improved than before, the waist in the form of no change. But the modern Luoyuan Phoenix costume production process, materials have changed, from the traditional handmade to modern industrial production, clothing materials from the traditional cotton and linen, silk to the modern change into a fibre material, in the production process by the original hand-embroidery to the modern computer embroidery patches.



Summary:

This chapter elaborates on the origin, migration, geographic and ecological environment, and cultural history of the She Costume, and provides a detailed description of the history, classification, costume culture and artistic aesthetics, and social value of the She Costume, especially the She Phoenix costume. In the process of data collection, it was found that She Costume migration was the main reason for the differences in the form of dress in various regions. The unique artistic and aesthetic symbols of She Costume play an important role in the transmission of She culture. It is also found that She Costume is undergoing profound changes in the process of globalisation. On the one hand, She Costume, while maintaining its traditional characteristics, has been fused with modern design concepts and novel materials and techniques have been introduced to make it more in line with the aesthetics and lifestyles of modern people. The advancement of marketisation and commercialisation has enabled She Costume to be spread more widely and increased the popularity of the ethnic culture. On the other hand, these changes have also brought about hidden concerns: the loss of traditional skills, the dilution of cultural connotations, the emergence of homogenisation tendencies, the weakening of the younger generation's sense of identity, and the problem of quality control. With the acceleration of globalisation, some traditional handcraft skills have gradually been replaced by modern industrial production methods, leading to a weakening of the uniqueness of She Costume and challenges to the transmission of traditional culture. At the same time, in order to meet the market demand, some costumes may neglect the symbolism of national culture in the process of pursuing a sense of fashion, which makes the traditional characteristics of She Costume marginalised. The impact of external culture has also caused She Costume to converge with other ethnic groups in terms of design, reducing its uniqueness. The indifference of the younger generation of She Costume people to the traditional costumes and the quality problems in the market have made the development of She Costume challenging. As an important component of national culture, ethnic dress is both a manifestation of material culture and a symbol of spiritual culture. The history and traditions of the ethnic group are embedded in the costumes, and the patterns, colours and styles of the costumes are rich in unique cultural meanings, which have been passed down from generation to generation and become the distinctive mark of ethnic identity. Wearing ethnic costumes can directly show one's ethnic affiliation and enhance one's identity and belonging to the national culture. In important festivals, celebrations and ceremonies, national costumes play a role in passing on and promoting national history and culture. Wearing national costumes collectively can enhance the unity among members of the nation, promote national unity and build a common social identity. In the face of globalisation, ethnic costumes have become an important tool for breaking down cultural assimilation and increasing cultural diversity.

CHAPTER III

The Impact of Globalisation on She Costume and She Ethnic Identity

This chapter develops the narrative around four parts: She Costume in the process of globalisation, She Costume's nethic identity, how She Costume has become a tool for expressing nethic identity and culture, and the pride of nethic identity and fashion elements in She Costume's international exchange. The first part analyses the change of She Costume and the impact of the change of She Costume on the life of She people from four time stages; the second part elaborates on the construction of She ethnic identity in the process of globalisation, the impact of globalisation on the She people, the manifestation and strength of the She ethnic identity and the challenges and opportunities faced by She Costume; and the third part looks at the cultural significance of the She Costume, the symbolism of the design of the costume, The third part focuses on how She Costume in the process of globalisation has become a tool for the expression of nethic identity and cultural pride from the aspects of cultural significance of She Costume, symbolism of dress design, the promotional role of social media, and the development of cultural tourism; and the fourth part examines the relationship between nethic identity and fashion elements in the international exchanges of She Costume from the aspects of the fashionable expression of nethic identity, the role of fashion elements in nethic identity, and the mutual promotion of nethic identity and fashion elements.

The change of She Costume in the process of globalisation has had an important impact on She nethic identity. The changes in She Costume form, materials, patterns, colours, production techniques and symbolic meanings from traditional to modern are the material carriers and spiritual symbols of the development and changes in the She Costume culture, and the physical embodiment of the changes in the nethic identity of the She people. Globalisation has had a far-reaching impact on the economic life of the She people, changing their dress habits and lifestyles, and making the construction of the She nethic identity a complex situation.

Globalisation has brought unprecedented challenges to the nethic identity of the She people, while at the same time providing opportunities for the dissemination and development of She Costume culture. As an important part of national culture, She Costume has rich cultural significance and is an important carrier for She people to express their nethic identity and cultural pride. The symbolic elements in the design of She Costume, such as totems, patterns, colours, etc., have strong nethic characteristics and are symbols of the nethic identity of the She people; they present an important value and role in the promotion of social media and the development of cultural tourism. The popularity of social media has enabled the She Costume to be more widely disseminated and increased the visibility of the She nethic identity. She Costume has become an important resource for cultural tourism to attract tourists, further promoting She culture and enhancing She ethnic identity.

Globalisation has provided She Costume with a platform for international fashion and cultural exchanges, bringing She Costume to the world and enhancing the international influence of She ethnic identity. The presentation of She Costume on the international stage makes it a fashionable expression of nethic identity and highlights the unique charm of She culture. The modernisation and transformation of She Costume has made it a combination of fashion and nethic identity, reflecting the pursuit of fashion and national culture by the She

people. The future outlook of international exchange of She Costume emphasises the mutual promotion of nethic identity and fashion elements, providing a new direction for the development of She Costume.

Part I. She Costume in the Process of Globalisation

In the process of globalisation, the changes in She Costume and its impact on the lives of the She people have taken on two distinct dimensions. Firstly, She Costume has undergone a transformation from traditional to modern, which is reflected in the fusion of design, costume material and craftsmanship. The combination of modern elements and traditional techniques has enabled She Costume to maintain its ethnic characteristics while revealing a sense of the times. Marketisation has driven this process, with large-scale production replacing family workshops, and the introduction of new techniques such as modern printing and dyeing technology, making She Costume more in line with modern aesthetic demands. At the same time, the cultural heritage and innovation of She Costume have been given an important status, and the recognition of national intangible cultural heritage, as well as the innovative practices of a new generation of designers, have injected new vitality into She Costume. Secondly, these changes in She Costume have profoundly affected the lives of the She people. The changes in She Costume have strengthened the ethnic identity of the She people and enhanced their nethic identity, but also changed their way of life and increased their economic income. However, these changes have also brought challenges to cultural heritage and increased the risk of loss of traditional production skills. Changes in She Costume in the context of globalisation have both mapped the trajectory of the times and shaped the lives of the She people.

1.1 Changes in She Costume

In the context of globalisation, She Costume, as part of the rich and colourful culture of the Chinese nation, is particularly notable for its historical inheritance and modern changes. In the Tang Dynasty literature, the She people in Zhangzhou were described as having 'buns and clothes' [椎髻卉裳], which means vertebrae-shaped buns of hair and clothes made of grass. It is the make-up of people in remote and uncivilised areas, so it is also used to refer to people in remote and uncivilised areas]. The description shows us a picture of an ancient culture. However, due to the lack of early physical data, our understanding of the early forms of She Costume relies mainly on documentary records. As the earliest pictorial record of the She Costume, The Imperial Qing Dynasty Tribute Map²² provides valuable visual information for the study of She Costume. With the deepening of global cultural exchanges, the study of these historical materials has increasingly incorporated an international perspective, promoting mutual understanding and respect among different cultures. Into the late Qing Dynasty, museums began to collect She-related physical materials, providing us with direct research materials. Based on these objects, graphic materials and video materials, this study attempts to have an in-depth Discussion on the evolution of She Costume in modern times.

Historical records show that as early as before the Sui and Tang dynasties, the She ancestors lived and prospered in the mountainous areas bordering Guangdong, Fujian and

²² The Imperial Qing Dynasty Tribute Map (Qing dynasty Qianlong year Wuying Hall engraved Jiaqing ten years (1805) addendum), ancient cultural relics, is now in the National Palace Museum collection. Compiled by the Qing Fu Heng, Dong Guan, etc., door Qingan, etc. painted. It is a work of terroir and geography. Inside there are images of She people's ploughing and drawing.

Jiangxi provinces (Figure 77). Since the Tang Dynasty, the She people gradually migrated to the eastern part of Fujian Province, and the migration activities became more and more frequent during the Song and Yuan Dynasties, reaching a climax during the Ming and Qing Dynasties, with the main paths of migration as follows: Quanzhou→Putian→Minhou (Fuzhou) →Lianjiang→Luoyuan→Ningde→Fuan→Xiapu→Fuding, with one part of the population continuing to migrate northward to Wenzhou and Lishui in the southern part of Zhejiang Province, while another part of them flowed back to Fuding, Xiapu, Fu'an, and Ningde. The migration routes recorded in the Zhong Clan Genealogy²³ of Suichang in southern Zhejiang are representative: Chaozhou, Guangdong; Nanjing, Fujian; Tong'an; Anxi; Fuzhou; Lianjiang; Luoyuan; Jingning, Zhejiang; and Suichang. Luoyuan occupies a key position in the migration of the She ethnic group from eastern Fujian to southern Zhejiang. The area from Fu'an to Jingning became the main corridor for She migration in Zhejiang and Fujian, and this zone is still the most densely populated area for the She. Most of the She in the rest of Zhejiang took Jingning as their centre and spread out in all directions, with some migrating north to Yunhe and some southeast to Cangnan. Another route was from Fuding into Cangnan, then moved to Pingyang and the area under the jurisdiction of Wenzhou, after which some moved back to eastern Fujian, and some moved north-west to the Lishui area. After the founding of New China, they ended their migration and settled down in the south-eastern part of China in a state of great dispersion and small settlements. As a result of migration and small settlements, the She Costume retains a unified national symbol, but also has its own local characteristics depending on the area of settlement. After the reform and opening up, globalisation has brought a great impact to She Costume. Under the joint efforts of all parties, She Costume has been revitalised, and the unique and diversified styles of She Costume have become a hot spot of research.

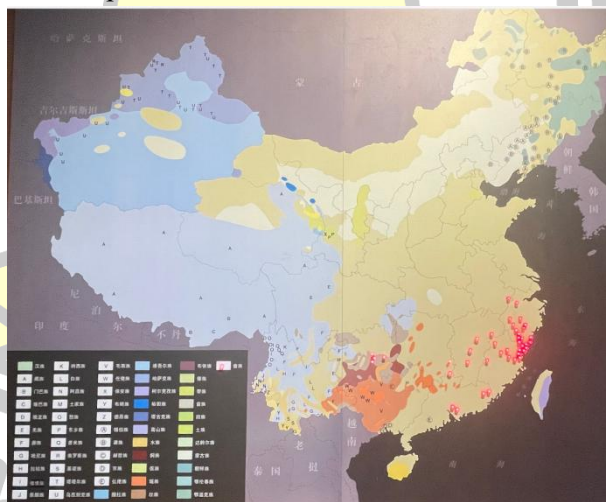


Figure 75 Traditional Luoyuan Style She Costume

Source: Tu Shaorong, Dec. 14, photographed

This subsection covers three aspects: the change of the traditional She Costume, the change of modern She Costume under the influence of globalisation, and the fusion of tradition and modernity. Combined with the time reference delineated in the previous period, the first to the third time periods are delineated as the period of the traditional She Costume

²³ The genealogy of the Zhong Clan of Suichang in the Republic of China is collected in the Zhejiang Provincial Museum, with woodcut and watermarks, and bound in threads on burlap paper.

change, and the fourth period is the period of modern She Costume change under the far-reaching influence of globalisation, which is also the period of focus for Discussion in this study.

1.1.1 Changes in the traditional She Costume

She Costume maintained its strong traditional characteristics until the reform and opening up, a process that included the period of China's feudal dynasty, the Republican period, the early years of the founding of New China, and the period before the reform and opening up. The She Costume form, colours, patterns and production techniques all record the migration stories, cultural customs and artistic aesthetics of the She people in different regions. The evolution of the traditional She Costume from the late Qing Dynasty to the Republic of China can be traced from the physical evidence. In the process of evolution from modern times to the present, the She Costume has gradually shown a specific interpretation and combination of changes in national aesthetics, and in the process of taking in, referring to, and mingling with other ethnic cultures, it has gradually formed a diversified appearance of the She Costume. In the course of history, the form of She Costume continues to change. Through in-depth exploration and discovery, we can gain insight into the development of She Costume.

In the period of feudal dynasty, Ming and Qing Dynasties, for example, She Costume has distinctive ethnic characteristics, 'Hou Han Shu - Southern Barbarians Biography'²⁴ mentioned that She Costume 'weaves and performs wood skin, dyes with grass, good five-coloured clothes, tailor-made all have tail shape.' This indicates that the She Costume is colourful and has a tail in its costume form. Qing Guangxu ten years (1884) published 'Fuan County Record' [Fuan County Record is an important document that records the history, geography, economy, culture and other aspects of Fuan City, Fujian Province. The compilation of Fuan county records has a long history, with the earliest records dating back to the Wanli reign of the Ming Dynasty, and subsequently revised and supplemented many times]. The She Costume is described in the following way: 'In the deep mountains, there is a different kind of people called the She people, who are very simple in nature, with short clothes and bare feet, and the women have high buns covered with cloth and decorated like necklaces'. This indicates that the She people have lived in the mountains for a long time, with men wearing short shirts and bare feet, and women wearing high hairstyles and cloths, with their buns adorned with jewellery. On special occasions, such as marriages or ancestor worship, more formal attire is worn, including black satin hats with red tops, green or red long shirts, and dragon and phoenix coats. Women's costumes were characterised by 'wide necks and small sleeves', short coats and skirts that were not as long as the knee, and unwrapped feet. The dresses were often delicately embroidered, with colourful laces on the collar, cuffs and right lapel. Women also wear a wide apron and a floral belt around the Lanyao²⁵, which is often decorated with various patterns. The colours are predominantly greenish blue, with black in

24 The Book of the Later Han is one of the masterpieces of ancient Chinese chronicles, detailing the history of more than 100 years from Emperor Guangwu of the Han Dynasty to Emperor Xian of the Han Dynasty. Among them, the Biography of the Southern Barbarians and the Southwestern Barbarians is a part of the Book of the Later Han, which is devoted to the history of the Southern Barbarians and the Southwestern Barbarians.

25 The 'Lanyao' in She Costume refers to a special clothing accessory, a piece of fabric with a square or fan shape to cover the abdomen, and a belt made of coloured ribbons, which is knotted and hung around the waist. This coloured belt is decorative, but also symbolizes the tail shape of the phoenix, reflecting the cultural characteristics of the She people.

the majority, but also using colours such as big red, peach red and apricot yellow, as well as gold and silver silk threads for decoration. She women's headdresses are very elaborate, often combing their hair into long cylindrical buns, like a crown-shaped hat fastened to the back of the head, with red velvet thread ringlets between the hair. When getting married, the small bamboo tube should be wrapped in red cloth, decorated with silver hairpin, silver plate, coiled with stone bead strings. The 'phoenix costume' of She Costume women is the most distinctive feature of their dress, symbolising the phoenix and reflecting its image from headdress to dress. This kind of attire is especially prominent when a woman gets married, with the image of the phoenix appearing from head to toe. There are subtle differences in She Costume in different regions, for example, She Costume in Fujian and She Costume in Zhejiang may differ in certain details. The She Costume of the Ming and Qing Dynasties reflects the concept of harmonious coexistence between the She people and nature, as well as their adherence to and inheritance of their own culture. She Costume has developed and changed over time, but its core ethnic characteristics and cultural significance have been maintained.

(JIANG Feng, CHEN Wei., 1993, pp:48-67.)

In the previous chapter, we specifically listed several major geographic categories of the traditional She Costume, and here we present them in a comprehensive list. Because not many physical items of undergarments (including skirts, trousers, leggings, and flower shoes) and ribbons have survived, and because it is not possible to differentiate between geographic regions objectively, they are not listed in the table, and they will be individually illustrated.

The costumes in the list (Table 20) are those that have survived to this day, either in various museums or in private collections, and from these collections it can be seen that She Costume costumes, despite their diverse appearances and different regional characteristics, still maintain certain common qualities. In terms of costume form, one type is the typical 'phoenix costume' of Luoyuan style, whose appearance is directly related to the image of the phoenix, reflecting the worship of the phoenix. The other type is represented by Xiapu and Fu'an, whose appearance is not directly related to the image of the phoenix. The 'phoenix costume' is mainly embodied in the connotation of the phoenix and ancestral reverence, for example, the female blouse of the 'service bucket' decoration is related to the legendary Emperor Gaoxin, in addition, Lanyao decorations are often used in the phoenix and gourd motifs, in order to highlight the 'phoenix costume'. The cultural connotation of the 'phoenix costume'. (Chen, Jingyu. 2017. pp:115-120.)

	Jingning Style	Fu'an Style	Fuding Style	Xiapu Style	Luoyuan Style
She Crowns					

Table 17 Various She Crowns
Source: Shaorong Tu, Dec. 14, 2024

There are also some differences in the styles of head crowns in various regions (Table 21). The Jingning She Costume head crown is the most prosperous style in Lishui, and the symbols associated with the phoenix in the Jingning-style costume are centred on the phoenix crown. The Jingning Xiongguan-style phoenix crown is wrapped in red cloth to cover the phoenix body frame, and each side of the crown is adorned with two round silver jewellery pieces with polka-dot patterns carved on the surface. Forehead up and down each embedded

with a pattern decoration and inverted triangular butterfly pattern of Qixi plate, under the bead string decorated with bells. The top of the forehead is decorated with a bamboo piece wrapped around the fabric and attached to the silver trunk at the back of the crown, while the bead strings on either side arc around the sides of the head and meet and tie behind the headband. The back end of the crown is made of two bamboo slices covered with tin foil, forming an elongated shape like the tail feathers of a phoenix, with two strings of beads hanging on each side of the silver trunk, in the shape of the phoenix's feet. In the past, Jingning She women have to wear the phoenix crown in their daily life since their marriage, and until their death, the phoenix crown should be put into the ground with them. There are some differences in the styles between Fu'an Style She Phoenix Crown and Jingning Style She Phoenix Crown. Fu'an Style phoenix crowns are usually boat-shaped, symbolising the phoenix's neck, and the silver jewellery is flaky. Fu'an Style She Phoenix Crowns may be more focused on the form of the phoenix in their design and belong to the phoenix-body style, whereas the Jingning Style may be more focused on the finesse of the silver jewellery and the decorative nature of the jewellery. Both of them reflect the reverence and memory of the She people for the phoenix totem, but there are differences in the specific decorative techniques and modelling. The Fu'an Style phoenix crown is inherited from the Fu'an Style in styling, and also has silver pendant type and flake silver ornaments, while the Luoyuan Style (Table 21 phoenix crown is of the phoenix head type, imitating the head of the phoenix. Because of the unmarried and some differences, inlaid tablets, wrapped in red cloth, the shape of the top protruding tail for the body of the crown, long teeth hairpins and red cloth flattened wave pendant tail for the tail, the crown body and the tail between the decorations connected by the beads.

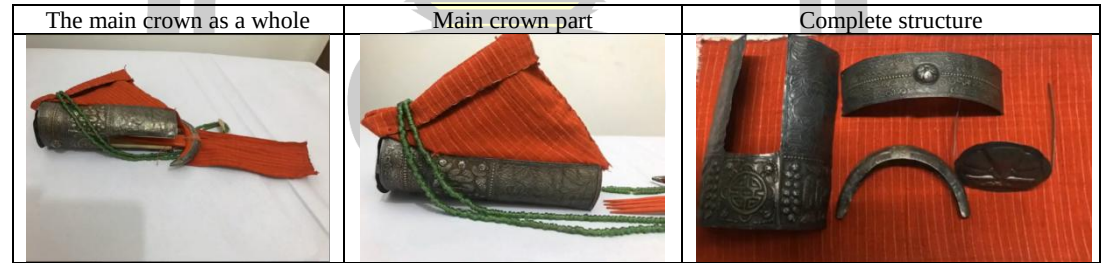


Figure 76 She Luoyuan Style Head Crown in the Republican Period
Source:Lan Wenxing Collection, Photographed by Shaorong Tu, Dec. 14, 2024



Figure 77 Hand-crafted Silver Jewellery on the She Crown
Source:<https://v.douyin.com/iSNRe1Ud/>
Photographed by Shaorong Tu, Dec. 14, 2024

The phoenix crown has different characteristics due to different regions, but it has similar places in colour and material, the phoenix crown is basically decorated with silver as

the main material, the colour is mainly red tone some supplemented with colourful beads, and some decorations (Table 22) have a large number of pieces of silver ornaments pendants or silver shield Qixi plate, engraved with all kinds of patterns on the silver ornaments, which record the historical inheritance of the She ethnic people and the cultural symbols.

(1) Documented Changes in She Costume Styles Prior to 1912

Some clues can be found in the documented dresses worn by She people of different eras in different parts of Lishui city. She people in Gutian County 'wear short clothes, with skirts that don't cover their knees.'²⁶, Suichang County She people 'women are tricked by buns and barefooted waisted with one-piece skirts'.²⁷, The She ethnic group in Jingning County, 'Women with short skirts covering their knees, no hakama and no socks'²⁸, The Brahmaputra She 'have knee-length clothes, coloured either blue or green, with a white or moon white edge trousers that are very large and without skirts'²⁹, Longyou She 'She women all wear green clothes, with no buttons or straps at the knots, sleeves of about five or six inches and a length of about three feet, and skirts, with some wearing hakama in recent times. '³⁰, The above modern documents show that most of the She people in southern Zhejiang wore skirts during the Qing Dynasty and the Republic of China (R.O.C.), and a small portion of the She people in the R.O.C. changed to trouser suits. (Chen, Jingyu. 2013. pp:63-67.)

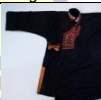
	Jingning Style	Fu'an Style	Fuding Style	Xiapu Style	Luoyuan Style
Blouse					

Table 18 She Costume Traditional Costume Blouse System

Source: Shaorong Tu, Dec. 14, 2024

Traditional she phoenix costume blouse (Table 23) Jingning Style, Fu'an Style, Fuding Style, Xiapu Style are basically the same, the material is mainly cotton, linen, black is the main colour, slanting lapel right over the lapel, Luoyuan Style is a lapel blouse; the length of the garment is basically to a little below the waist, and there is a knee-length in Lishui area; the collar of the first four belongs to the small stand-up collar, and the Luoyuan Style collar is more special; the decorations of the Jingning Style clothes bucket are simple, and it slant right-angles down the collar, with blue cloth as the main colour supplemented by several other colours of cloth edging; Fu'an Style clothes bucket is more similar to the Jingning Style and has different size of area, and is also more gorgeous in decorations. The Fu'an Style is more similar to the Jingning Style, with different sizes and more gorgeous decorations, with triangular red cloth decorations at the end of the lapel corners, and some of the triangular red cloth decorations are embroidered with floral patterns, and the triangular red cloth, which according to the She tribe, is the seal of Emperor Gaoxin, is the symbol of community

²⁶ Qing, Fu Heng: Huang Qing Gongtu, Volume III.

²⁷ Chu Cheng Yun: Suichang County Records, Volume I, Customs, Guangxu twenty-two years of publication.

²⁸ Zhou Jie: Jingning xianzhi (The Records of Jingning County), Volume 1.2, Fengshu - Shemin (Attached to Shemin), published in the twelfth year of the Tongzhi reign of the Qing dynasty.

²⁹ Shen Zuo-qian, 'A Record of the Survey of the Shemin of Bracang', Weekly Journal of the Institute of National Studies of Peking University, 1925, vol. 1, no. 4, p. 84.

³⁰ Yu Shao-song: Longyou xian zhi (Longyou County Records), vol. 2, Geography - Customs, Republic of China, 14th year edition.

identity. The most distinctive feature of the Fuding style is that there are two prune balls at the collar, and the Fuding phoenix costume has a long fluttering belt; the Xia Pu style clothes bucket is roughly similar to the Fuding style in shape, which is 'L' type, the difference lies in the fact that the collar of the Xia Pu style is a round buckle of copper or silver, and there is no intermediate corner and embroidery, and the two clothes buckets are not the same in colour, with the Fuding style having a big red colour as its main colour, and the Xia Pu style having a peach red colour as its main colour. Xia Pu style to peach red as the main colour; because of the occasion also divided into one, two, three structure, known as the 'one red coat', 'two red coat', 'three red coat'; Luoyuan style phoenix suit is currently found The Luoyuan-style phoenix costume is the most gorgeous She Costume among the surviving objects, the top is collarless and decorated with exquisite stripes of lace spreading over the whole body from the collar, and the sleeve decoration area is also spread over nearly half.(Chen Jingyu. 2016, pp:59-60.)

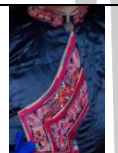
	Jingning Style	Fu'an Style	Fuding Style	Xiapu Style	Luoyuan Style
Fudou					

Table 19 the Traditional She Costume Fudou
(decorative part of the chest of the blouse)

Source: Shaorong Tu, Dec. 14, 2024

Comparison of the decorative forms and patterns of the Fudou³¹ (Table 24), the Jingning Style hopper is simple and generous, with green-blue as the main colour, decorated with other colours at the edges; the Fu'an Style hopper is narrower and smaller, with a triangular seal at the end of the proposal and other colours at the edges. The Fuding-style hopper is different from the previous two, with a right-angled corner at the end, embroidered patterns all over the hopper, separated by several borders with red embroidery as the main colour; the Xiapu-style hopper and the Fuding-style are in the shape of an L-shaped hopper, with no right-angled corner. Xiapu style clothes bucket and Fuding style shape is 'L' shape, there is no right-angled corner, but the construction has similarities, there is also red embroidery spread throughout the clothes bucket, but its red is red; Luoyuan style clothes bucket is white background red countryside, edging and embroidery combinations embellished with the entire shoulder and chest, there is a prosperous and neat sense of beauty like the phoenix's wings.

The Jingning Style traditional Lanyao has a blue waist, without any decorative patterns, and is tied directly in front of the waist with a coloured belt; black trousers or half-length trousers are worn. The Fu'an Style waist apron has two more embroidered patterns than the Jingning Style, and the head of the waist is red in colour, and the shape is basically the same, both are of the square lacing type. The differences in style are the result of various factors in the historical evolution of the She people. The changes between Fu'an Style She Costume and Jingning Style She Costume, and the different treatments of Fu'an Style She Costume in the details, are the methods of nethic identity and recognition of She people to their own culture in different regions, different periods and different scenes. The Fuding-style apron is similar to the Jingning-style and Fu'an Style, with more decorative patterns around it, a large area of

³¹ Fudou: The decorative structure of the chest of the She Costume Traditional Costume has different forms in different regions, as well as the embroidery patterns and colour schemes.

light green or blue silk cloth in the middle, some of which is embroidered with phoenixes and other patterns, and with a skirt and wider embroidered patterns on the lower skirt. Xiapu style waist apron than the first three kinds of appearance has obviously changed, first of all, the shape of the structure, Xiapu style Lanyao (Figure 78) is fan-shaped, Lanyao head for the blue, simple sides set with blue edges, the skirt in the middle of the upper embroidered with two symmetrical flowers, gorgeous models of the two sides and the waist head of the lower set with six layers of different colours of the border, the skirt in the middle of the body of the embroidered symmetrical flowers, the inner embroidered with two rows of flowers, rich in subject matter, a profound meaning. The Luoyuan-style traditional She Lanyao (Figure 79) has a white apron waistband, but the overall embroidery decoration of the skirt is full of flowers, birds or geometric shapes, with the middle of the skirt made up of four corner patterns in a square, and the corner patterns are embroidered in peach on a black background, supplemented by other colours. There are also other styles of barrettes with their own regional characteristics. In She Costume Traditional Costume, the barrettes are distinctive, reflecting the state of economic development in different regions and the change of different aesthetic concepts.



Figure 78 Traditional Luoyuan Style She Costume Lanyao

Source: Photo by Xiapu County Museum WeChat



Figure 79 Traditional Luoyuan Style She Costume

Source: Tu Shaorong, Dec. 14, photographed

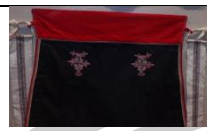
	Jingning Style	Fu'an Style	Fuding Style	Xiapu Style	Luoyuan Style
Lanyao					

Table 20 Comparison of traditional Lanyao in Various Regions of She

Source: Shaorong Tu, Dec. 14, 2024

Changes in the style and decoration of the waistband in different regions (Table 25) reflect on the one hand the differences in the level of local economic development, and at the same time the differences in She Costume's way of life and aesthetic interests in the process of ethnic migration, Luoyuan-style waistband and Jingning-style and Fu'an Style have a greater similarity in style, but there is a world of difference in the decorative styles, and the embroidered five-coloured lace in Luoyuan-style waistband is rich and luxuriant, and its complex craftsmanship has been listed as a typical representative style of She Costume. The Luoyuan style Lanyao embroidery with five-coloured lace is rich and luxuriant, and the complex craftsmanship is listed as a typical representative style of She Costume, and the technique of 'binding and tying strips'³² has been applied for national intangible cultural heritage, which has been preserved to this day. The Jingning Style Lanyao has been completely transformed until now, and the modern Jingning-style She Costume has changed the waistband into a piece of decorative cloth in front of the skirt with gorgeous decorative patterns.

(2) Changes in She Costume Styles before 1912-1949 as Recorded in Documents and Images

During the period of the Republic of China, China was in a complicated historical period, and the Three Principles of the People of China of Dr Sun Yat-sen and the impact of Western culture on Han culture both directly or indirectly influenced the She culture. The She Costume began to be influenced by Han culture in the form of a change in the style of men's clothing, especially the She men's hats and hair braids, which were no different from those of the local villagers. Women's costumes retained their original characteristics, with little change in the shape and decorative patterns, but with the gradual deepening of the integration of elements of Han culture, women began to wear trousers, and the ends of their shoes were embroidered with saffron flowers and short spikes. During this period, the life of the She people was still extremely difficult, and often a set of phoenix dresses worn for marriage would not be put on without festivals, while poor families wore a set of clothes until they were torn and tattered (Figure 80), until they put them on when they left the world and followed the woman to the coffin. The She Costume Traditional Costume has not changed significantly since the ethnic strife that led to the dispersion of the She Costume in the mountainous regions and the isolation of information, and the She Costume has maintained its traditional characteristics during this period.

³² The production method of lace decoration on the chest of Luoyuan Style 'phoenix costume'.



Figure 80 Poor families wore a set of clothes until they were torn and tattered
Source: Photographed by Mr Warrior Heng in 1932,
E deposited in the Institute of History and Language in Taiwan.

Mr He Zixing's book 'Research on Ethnic Culture' mentions the Songyang County She Costume Traditional Costume of the Lan Clan, which is thick and simple in character. As can be seen from the photographs taken by Mr He (Figure 81), the She Costume men's costumes are exactly the same as that of the Han men, but the women's costumes have maintained the traditional head crown, longer tops, cut-off waists, trouser suits, and flowery spikes on their flowery shoes. The She Costume of Songyang County is also relatively similar in costume form to that of Lishui Liandu District.



Figure 81 Songyang County She Lan's Family
Source: Photographed by Mr Warrior Heng in 1932,

deposited in the Institute of History and Language in Taiwan.

The following picture is an old photo of She Costume Traditional Costume in Lishui area taken by Mr. Warrior Heng in 1932 (Figure 82), the left woman is wearing She Costume Traditional Costume, and the area of the lace on the bucket of the costume is bigger than that in the previous photo, the two men in the middle are wearing traditional Han Chinese Costume, and the young man on the right is wearing a more fashionable costume, which has the style of a suit and a Chinese mountain suit, so it can be seen that, in 1932, in the Republic of China, She Costume Traditional Costume was still traditional. It can be seen that in the Republic of China in 1932, the traditional dress of the She people was still traditional, while the men's dress was greatly changed by the influence of Han Chinese costume culture and Western culture.



Figure 82 Old Photographs of She People in Lishui Area, Zhejiang Province

Source: Photographed by Mr Warrior Heng in 1932,
deposited in the Institute of History and Language in Taiwan.

As can be seen in the photographs taken by Mr Warrior Heng in 1934, She women wore a female crown (Figure 83), which was mainly circulated in Liandu District and Yunhe County in Lishui, South Zhejiang Province, and which differed more markedly from Jingning's male crown, which was pointed at the top and had a high phoenix head. The costume form of the region is similar to that of the Jingning style, with no extensive decoration, but the decoration is more ornate than that of the Jingning style in the Liandu and Yunhe counties.



Figure 83 Elderly She people in Liandu, Lishui, Zhejiang Province,
wearing a female crown and a phoenix costume.

Source: Photographed by Mr Warrior Heng in 1934,
deposited in the Institute of History and Language in Taiwan.

In 1934, the German scholar Stubbs took photographs of She Costume Traditional Costumes of Liandu, Lishui, Zhejiang Province (Figure 84) and observed that the young married women in this region had the most gorgeous costumes, with large clothing buckets, rich decorative patterns, and female crowns, and the children's costumes they carried showed that there were no obvious traditional characteristics of children's clothing at that time, and that they were obviously Sinicised or Westernised.



Figure 84 Zhejiang Lishui Liandu She mother and child photos
Source: photographed by the German scholar Stüber in 1934, deposited in the Institute of History and Language in Taiwan.

The following picture shows the costume form of Liandu, Lishui, Zhejiang Province, collected by Lan Wenxing in 2023 (Figure 85). Comparison with the Liandu women's costume in the above picture shows that the costume form is the same, with slightly different cuffs and undecorated edges. The main colour of the costume is black, the costume material is cotton and linen, with a single button, and the collar is decorated with an inlaid edge, which is of excellent craftsmanship. Compared with the above picture, the area of the Fudou is slightly smaller than the above picture, and the collar decoration is a little bit thinner. According to the memories of the local elders, the area of the Fudou embroidery and the thickness of the collar decoration are related to the family economic condition of the people at that time.



Figure 85 Republic of China Lishui Liandu Style She Phoenix Costume
Source: Tu Shaorong, July. 14, 2024 photographed

The following picture is a family photo of She Costume Traditional Costume in Lishui, Zhejiang Province during the Republic of China period (Figure 86), the photo collects the general state of She Costume Traditional Costume in Lishui, Zhejiang Province during the Republic of China period, the four people in the picture are wearing She Costume Traditional Costume, the left one is basically the same as the right one, and the right one is a young woman's costume collar and kimono bucket part of the pattern decorative area is bigger than that of the left one, and the costume material is cotton and linen material for the left one, and the right one is silk material from the light and shadow reflection effect observation. The effect of observation should be silk material, and books are more consistent. Picture in the centre of the two elderly, the left is a woman wearing a female crown crest, inside the dress can not identify the style, from the lower part of the dress can be concluded that wearing a skirt, its jacket jacket for long and style and the right side of the man wore a more consistent, showing that the two may be a husband and wife relationship and have a certain social status, the photo of the three women wore shoes and socks in the style of the pointed mouth shape, the man wore a more round and broad shoe shape. The shoes and socks worn by the three women in the photo are pointed and the man's shoes are more rounded.



Figure 86 She family in Lishui, Zhejiang during the Republic of China period

Source: Photographed by Mr Warrior Heng in 1934,
deposited in the Institute of History and Language in Taiwan.

In 1934, Ling Chunsheng from the Institute of Ethnology of the Academia Sinica, together with Rui Yifu and Warrior Heng, went to the villages of Shangen (now Shangen Village, Shange Street, Nanming, Liandu District), Baimenmen (in the present Lishui City District), Shanggangbei (in the present Lishui City District), and Hengkeng (in Shuge Street, Liandu District) in Lishui, Zhejiang Province, to carry out a field survey and take a large number of photographs, including the dress of the shemins (Figure 87), their appearance, houses, distant and close-up views of the villages, the production and living customs of the shemins, and especially a detailed video record of the religious beliefs of the shemins. The photographs include the costumes (Figure 87), appearance, houses, distant and close views of the villages, the production and living customs of the She people, and especially the religious beliefs of the She people, which were recorded in detail. These precious images of the She people are the living fossils of the production, life and beliefs of the She people in Zhejiang Province.



Figure 87 Images of She-Family

Source: Source: Photographed by Mr Warrior Heng in 1934, deposited in the Institute of History and Language in Taiwan.

Analysed from the photographs of She Costume Traditional Costume in Lishui area of Zhejiang Province during the Republic of China, the She Costume during this period was influenced by both Han Chinese and Western costumes, which is more obvious in the men's costumes, which is related to the idea of men's rights in the traditional Chinese feudalism, and although the She Costume women have a higher status in their community, they are still influenced by the Han Chinese culture in their social relations and exchanges. This influence is one of the main reasons why the dress code of She men has been basically all Sinicised and westernised, except for the elderly.

(3) Changes in She Costume Styles before 1949-1979 as Documented by Images

The founding of New China in 1949 led to the implementation of the policy of ethnic equality and regional autonomy for ethnic minorities, and respect and support for the development of ethnic minority cultures. 1953 saw the start of a comprehensive ethnic identification process, which played a very significant role in the preservation of the She Costume culture.

The photo below is a group photo of Lan Jinhui (first from the right), a Shemin from Guixi County, Jiangxi Province, and Lei Maozheng (first from the left), a Shemin from Leadshan County, Jiangxi Province, who participated in the National Day Ceremony in 1952. The two She Costume Traditional Costume young people in the photo are wearing ethnic traditional costumes, and the women's dresses are gorgeous and solemn, with a She Crown, a collar and cuffs of the blouse and a decorative part of the clothes, and skirts with two decorative strips in the middle and on the left and right sides of the blouse, and with a lining at the bottom of the skirts, which shows that the She Costume in Jiangxi Province is different from that of the other provinces. The She Costume is quite different from that of other provinces in terms of headgear and dress parts, and there is no waistband. The men's costumes are basically Han Chinese, with long shirts and trousers and dog's head scarves. The costumes of the young men and women in the picture (Figure 88) can almost be concluded to be the costumes recovered after the implementation of the ethnic identification policy. There are fewer physical objects of the She Costume Traditional Costume in Jiangxi Province and there is a lack of photographs of the early days of the She Costume Traditional Costume, so it is not possible to verify the true appearance of the traditional costume style.



Figure 88 1952, Jiangxi Shangrao Prefecture She representatives Guixi County Lan Jinhui,
Lead County Lei Mao activities plus the capital
of the National Day Ceremony photography commemorative
Source: Tu Shaorong, Dec. 14, photographed



Figure 89 Members of the Shehan Joint Society in Chishi Township,
Yunhe County, Lishui City, Zhejiang Province, She women wearing phoenix crowns
and She Costume Traditional Costume planting wheat together.
Source: Tu Shaorong, Dec. 14, photographed (1958年拍摄)

Below, in a scene from 1958 in which members of the joint She Costume Traditional Costume community in Chishi Township, Yunhe County, Lishui City, Zhejiang Province, planted wheat together (Figure 89), the She Costume women are wearing a Yunhe-style traditional headcrown (phoenix crown), Yunhe She Costume Traditional Costume, an apron tied around their waists, and trousers underneath, suggesting that She Costume women's dress in Zhejiang Province during this time period maintained the same traditional style as that of the Qing Dynasty.

As can be seen from the figure below, the 1958 Fujian Province Fuding Style costume (Figure 90) maintains consistency with the tradition, with two Yangmei balls at the collar neckline of the costume with Fuding-style characteristics, and a full range of hair styles, head crowns, stoppers, and trouser suits, rich in ethnic characteristics.



Figure 90 Traditional Luoyuan Style She Costume

Source: Tu Shaorong, Dec. 14, photographed

The following two pictures are of Luoyuan-style traditional costumes in Fujian Province taken in 1950 and 1960 respectively (Figure 91, 92), and it can be seen that the distinctive features of Luoyuan-style traditional costumes are the cross-breasted style, with decorative strips on the collar and cuffs and embroidered with flowers.



Figure 91 Luoyuan She Costume Traditional Costume taken at the time of ethnic identification around 1950.

Source: Tu Shaorong, Dec. 14, photographed



Figure 92 Luoyuan Style She Costume photographed around 1960,
after the completion of ethnic identification
Source: Tu Shaorong, Dec. 14, photographed



Figure 93 Lei Guimei (front row, right) from Wuzhaigang Natural Village,
Chengbei Administrative Village, Hexi Town, Jingning She Autonomous County,
Zhejiang Province.

Source: Tu Shaorong, Dec. 14, photographed

Lei Guimei, a native of the natural village of Wuzhaigang in the former Xuedian brigade of the Hongxing district in the Chengbei administrative village of Hexi Town, Jingning She Autonomous County, Zhejiang Province, was wearing a the traditional She Costume Traditional Costume in a news report around 1973 (Figure 93). As can be seen from the photographs, the Jingning-style She Costume Traditional Costume remained in its traditional style during this period, with no major changes from the Qing Dynasty and the Republic of China.

(4) Changes in She Costume Styles after 1979

After the reform and opening up in 1979, with the development of society and the acceleration of the pace of life, the trend of simplification of She Costume's daily dress began to appear. Some cumbersome traditional decorations and embroideries were gradually reduced to meet the demands of a more fast-paced daily life. Influenced by outside cultures, She Costume began to incorporate some modern elements. Traditional linen clothing is gradually being replaced by cotton and chemical fibre materials, which are more durable and easier to obtain. On some formal occasions, such as weddings and festivals, the She people still wear traditional national costumes to express their respect for and inheritance of traditional culture. However, in daily life, the frequency of wearing traditional costumes gradually decreases. She Costume communities in different areas may have maintained some local characteristics in their costumes, but the overall trend is to gradually move closer to the style of the neighbouring Han Chinese costumes. As awareness of the protection of ethnic cultures has increased, some regions have begun to pay attention to the protection and inheritance of She Costume, and to promote the culture of She Costume through cultural activities and festivals and celebrations. Although there have been changes in the wearing of the She Costume, the skills of making the She Costume have still been preserved and passed on to a certain extent. She people in some areas still mastered traditional skills such as weaving, batik and embroidery. The She Costume Traditional Costume of this period is gradually adapting to the development of the modern society while maintaining the tradition, showing a characteristic that blends tradition and modernity, ethnicity and the world.

The following pictures show the life of the She people in various areas of Fujian Province in the 1980s, when they were paying grain. The She Costume Traditional Costume in the pictures (Figures 94-98) maintains the traditional style and has typical local characteristics.



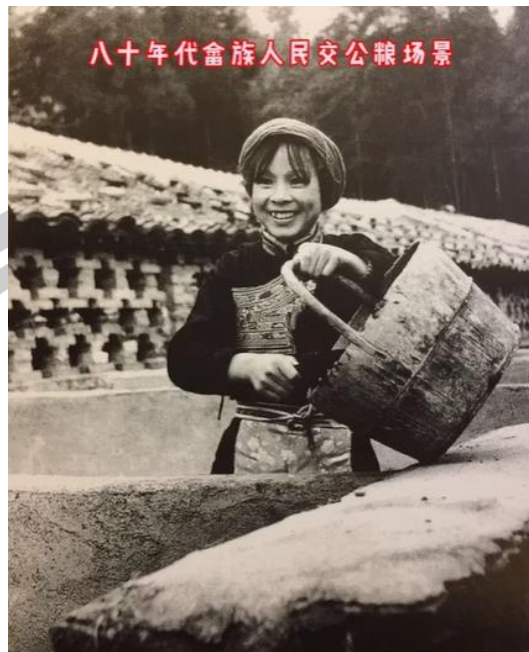


Figure 94 Traditional Luoyuan Style She Costume
Source: Tu Shaorong, Dec. 14, photographed

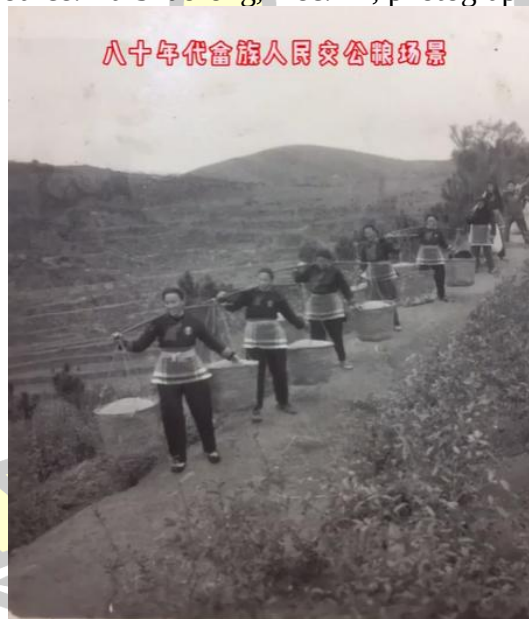


Figure 95 Traditional Luoyuan Style She Costume
Source: Tu Shaorong, Dec. 14, photographed

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Figure 96 Traditional Luoyuan Style She Costume
Source: Tu Shaorong, Dec. 14, photographed



Figure 97 the 'February 2nd' Song Festival

In 1983, the Fuding County People's Government hosted the 'February 2nd' Song Festival for the first time, inviting nearly 300 party and government leaders from the central, provincial, local and county governments and the news media to participate in the event, with more than 10,000 people attending the event on that day, which was an unprecedented event.

Source: Tu Shaorong, Dec. 14, photographed





Figure 98 Famous singer Lan Meiying from Ruiyun She Village sang She songs in Shuanghua in the 1980s

Source: Tu Shaorong, Dec. 14, photographed

The 1984 She Costume women's costume from Leadshan County, Shangrao City, Jiangxi Province, in the figure below (Figure 99) does not match the 1952 costume (Figure 88); there is still some similarity in the head crown, but the colour, costume form and pattern of the costume have all produced changes.



Figure 99 Lei Jinhua, a female She doctor at Taiyuan Reclamation Farm in Leadshan County, Jiangxi Province, vaccinates children in 1984.

Source: Tu Shaorong, Dec. 14, photographed

The following picture shows the scene of a She Costume Traditional Costume held in Lishui City, Zhejiang Province in 1983, and it can be seen that the She Costume at this time (as shown in Fig. 100) was different from the She Costume Traditional Costume in the Qing Dynasty, the Republic of China period, and up to the early period of liberation. The style of

the tiara, the costume form, and the pattern of the costume have all changed considerably from the previous ones.



Figure 100 Wanxiang Mountain Park, Lishui, in 1983, when a display of She culture was being held.

Source: Tu Shaorong, Dec. 14, photographed

The picture below is a photograph of the site of the opening ceremony of a She Costume Traditional Costume in the 1990s. It can be seen that the She Costume Traditional Costume worn by the two young women in the picture (Figure 101) is of a traditional style, with typical Fuding-style features.



Figure 101 Two Fuding-style She women at the opening ceremony of Longtouwan She Village in the 1990s.

Source: Tu Shaorong, Dec. 14, photographed

China's reform and opening up in 1979 represented a receptive attitude to globalisation, and when the concept of globalisation was formally put forward in 1985, exchanges and co-operation in the world's economy, culture and other fields have become increasingly close, and the wave of globalisation has swept through every corner of the world. In this process, the traditional costume culture of various ethnic groups has inevitably been impacted and influenced. She, as an ethnic minority in China, has also experienced profound changes in its traditional costume culture in this historical flood. She Costume Traditional Costume has unique patterns, colours and craftsmanship and symbolism, and is the result of the historical memory and cultural identity of the She people. With the advancement of globalisation, She Costume has gradually shown the trend of intermingling localisation and fashion. This change is particularly significant in Jingning She Autonomous County, Lishui City, Zhejiang Province.

1.1.2 Changes in Jingning-Style She Costume under the Influence of Globalisation

In She Costume Traditional Costume, the Jingning style is the most plain. During the Qing Dynasty, the dress of She women was characterised by a depiction in the 1867 book 'She Guests' Customs', in which Zhejiang She women wore a cross-breasted blouse, knee-length,

long trousers with tied legs, and the traditional phoenix crown on their heads. Towards the end of the Qing Dynasty, there was a marked change in the style of dress, with the blouse becoming lapel-length and still reaching the knee, and the cross-breasted blouse recorded in 'She Client Folklore' is seldom seen, while the trousers with the phoenix crown remain the same. Local records of She Costume in Zhejiang during the Republic of China (R.O.C.) are generally consistent with those of the Qing Dynasty; between 1949 and 1979, the early years of the founding of the new China, She Costume remained relatively intact, but She people in certain areas began to adjust their costumes in accordance with changes in fashion, and She Costume styles underwent a major transformation after 1979.

With the establishment of the She Autonomous County of Jingning (Figure 102), the area became a gathering place for the She people, and a powerful celebration is held in Jingning on the 3rd of March every year. Cultural tourism sites such as the Ancient City of She, the Wall of She Cultural Tourism Site, the She Costume Pavilion, the Chinese She Museum, the She Costume Company, and the She Costume Design Competition have blossomed in Jingning. The traditional meaning and function of the Jingning-style She Costume changed, and the modern Jingning-style She Costume began to change dramatically in all aspects, such as costume form, colour, material, and ornamentation, and became popular in the region. During the investigation of the costumes of the She Costume Traditional Costume in the She Costume settlements outside of the Jingning area, it was found that the costumes of the local She Costume Traditional Costume are not different from those of the Han Chinese, and they perform in their own costumes on the national traditional festivals, and there are two kinds of costumes worn in the performances, one of which is a restoration of the She Costume Traditional Costume, and the other is the performance costumes that are completely industrialised and have lost the typical features of the costumes. While retaining the traditional elements, She Costume Traditional Costume designers are trying to integrate modern design concepts into the costumes, which makes the She Costume maintain the ethnic characteristics, but also meet the modern aesthetics. In terms of costume form, the modern She Costume Traditional Costume of Jingning style is no longer limited to the traditional phoenix crown, blouse, waistband, trousers, bound feet and flower shoes, but the traditional style of the blouse has been boldly transformed, and the western fashion style has been integrated, and the waistband has been combined with the trousers to form a decorative piece in front of the lower skirt; in terms of costume colours, the traditional She Costume in the craft industry era was mainly black and blue, but it has become more and more fashionable. Globalisation has contributed to the rapid development of industrial civilisation, and with the abundance of costume fabrics, designers have begun to use more vibrant colours in the design of modern She Costume Traditional Costume; in the choice of materials, She Costume Traditional Costume is mostly made of self-woven linen, but nowadays, in order to satisfy the market demand and the needs of modern life, She Costume has begun to use a wider variety of fabrics, such as silks, cottons, fibres, etc. The production methods of She Costume have also changed. The mode of production has also changed, with traditional handmade gradually combining with modern industrialised production.



Figure 102 In June 1984, the State Council approved the establishment of Jingning She Autonomous County, and on 22 April 1985, the people of all ethnic groups celebrated the General Assembly on the third day of the third month of March.

Source: Tu Shaorong, Dec. 14, photographed

In Jingning She Autonomous County, Lishui City, Zhejiang Province, the change of She Costume is a unique phenomenon. The unique phenomenon is reflected in the fact that She Costume is no longer only the daily dress of local She residents in Jingning She Autonomous County, but has become a cultural symbol; She Costume is worn in local festivals and celebrations, but has also become a tourist souvenir, attracting many domestic and foreign tourists' attention. In the process of globalisation, the modern Jingning She Costume has changed in terms of costume form, colour, costume material and pattern. The most significant changes (Table 26) are the change from trousers to skirts in form and the change in embroidery pattern decoration. The traditional Jingning-style dresses do not have any embroidery patterns, but only a simple border decoration on the chest part of the clothes bucket; the modern Jingning-style dresses apply embroidery patterns innovatively to the collar, clothes bucket, cuffs, and the front piece of the skirt decoration.

Traditional	Modern				
	Lan Jinmei's work	Chen Weijuan's work	Huang Jinmei's work	Xu Liyuan's works	Nameless works
					

Table 21 Comparison Table of Jingning Style She Costume
Traditional Costume and Modern Costume

Source: Shaorong Tu, Dec. 14, 2024

(1) Innovative fusion of costume forms

Traditional Jingning Style She Costume is widely popular in Jingning She Autonomous County and the neighbouring regions of Lishui in the south of Zhejiang Province. Influenced by a variety of factors, the style of the traditional She Costume is simple, plain and elegant, and the style is similar to that of Han traditional lapel shirts, and there is only one fixed style of Jingning Style. However, since the establishment of Jingning She Costume Autonomous County, after the reform and opening up to the influence of globalisation, the She Costume form of Jingning Style has changed a lot, and these changes have incorporated the modern design elements, western fashion design concepts, and at the same time, She Costume elements from the surrounding areas of Jingning County, and under the influence of these elements, modern She Costume style of Jingning style has been gradually formed. The traditional She Costume consists of crown, blouse, waistband, trousers, leggings, colourful ribbons and flower shoes, while modern She Costume consists of crown, blouse, skirt and flower shoes. The style of the tiara retains the traditional style, and some of the modern innovative design styles have changed the colour of the tiara boldly. The slanting lapel of the blouse is retained, but it is not limited to the 'factory' shape, but innovatively blends a variety of shapes and combines them with the styles of the neighbouring areas of Jingning, so that it is no longer a monotonous shape. Each of the five blouses (Table 26) has its own innovations. Lan Jinmei's blouse uses the traditional slant lapel at the neckline, the hemline of the blouse has a new shape design, and the cuffs use the traditional style; the lower part of the blouse directly uses a skirt, and the waistband is also fused into the front piece of the skirt, the skirt has a collocated hemline and adopts different colours of different materials, and there is a fusion of eastern and western elements in the skirt shape. The top of Chen Weijuan's work is more innovative, with a change in the shape of the slanting placket, a new design for the sleeves, and only the cuffs in the traditional style; the bottom is more similar to Lan Jinmei's work. Huang Jinmei's work is reflected in the change of the direction of the slanting lapel of the dress, no longer extending the traditional right-over-obligation system, the hem of the blouse is similar to Lan Jinmei's work, with an innovative design of the cuffs, and the lower garment is similar to the previous two models, with the number of decorative strips and decorative position changed. Xu Liyuan's work has a more daring design, with a traditional collar on the blouse and changes to the shoulder and sleeve inserts. The bottom dress is also different from the first three styles, retaining the traditional waistband while the skirt is similar in structure, and the front decorative piece is decorated with a tassel. The fifth section of the costume has not found the designer, from the costume form to see the innovation is also part of the lower part of the skirt system with the first four paragraphs of the same type, but the front piece of decorative strips of the design and the first four paragraphs are different. From the above modern system can be seen, the top system is basically in the traditional style of innovative design, the waist in the modern Jingning-style clothing are integrated into the front piece of the skirt for decoration, the ribbon is no longer the waist of the tie, became a decorative gift separate from the dress. The waistband and the trousers have been completely changed, and are now innovatively fused into a Western-style poncho.

(2) Cross-border collision of costume colours

The colours of Traditional Jingning Style She Costume is known for its simplicity and plainness. This colour scheme reflects the values of introversion and subtlety in the She culture, but also is a manifestation of the She people's harmonious coexistence with nature. This use of colour is a sign of the identity of the She culture, representing the She people's pursuit of beauty and reverence for nature.

The use of colours in She Costume is undergoing a profound change due to the intensification of globalisation. Modern She Costume colours have broken the rules of colour application of Jingning-style She Costume, and significantly integrated modern design concepts and western fashion elements. This integration is reflected in the overall design of the dress, but also in the details of the colour matching, specifically in the following aspects:

The richness of the colours of the tiara, in the traditional She Costume of the Jingning style, the Jingning style tiara is the most wonderful of the various types of tiaras of the She people, and it is also a colourful part of the Jingning style She Costume. It is also the most colourful part of the She Costume in Jingning. It is recorded as 'good five-coloured beads' and 'bead-accumulating', which reflects the cultural characteristics of the She Costume in Jingning area. In modern design, designers have boldly introduced bright colours such as red, yellow and blue while respecting traditional colours. The use of these colours makes the headgear more diversified and enhances the visual appeal and artistic expression of the costume. The traditional She Costume of Jingning style is black or greenish blue, with simple decorative strips on the chest half of the chest, greenish blue on the bottom of the bucket, reddish purple decorative strips, and simple colours. Modern She Costume breaks the traditional She Costume framework in terms of colour matching, the base colour of the costume is no longer restricted, and the pattern is exceptionally colourful, combining bright colours such as red, yellow and blue with plain colours such as black and white, creating a strong colour contrast effect. This collision of colours makes the costumes more lively and expresses the designers' desire for colour innovation in She Costume. The design also incorporates the fusion of Eastern and Western cultures, combining Western colour matching concepts with the traditional She Costume colours to create a style of dress that is both ethnic and internationally aesthetic. The fusion of colours in the details of the costumes. In modern She Costume design, the use of colours in the details also reflects the trend of innovation. Designers have used the traditional ribbons as a new decorative element, incorporating bright colours to turn the original binding into a highlight of the dress. The colours in Xu Liyuan's works and Nameless's works (Table 26) are a reversal of the traditional She Costume colours, without the traditional symbols of 'blue' and 'black', and without the traditional decorative colours, and the decorative patterns on the costumes are also innovatively designed to meet modern aesthetic demands. The decorative patterns on the costumes are also innovatively designed to make them more in line with modern aesthetic demands.

(3) Innovative use of costume materials

In the costume world, the innovative application of material has always been an important force driving the fashion trend. The traditional She Costume of Jingning style, with its unique local characteristics and deep cultural heritage, is widely spread in Jingning She Autonomous County and the neighbouring regions of Lishui in southern Zhejiang. However, with the development of the times, the application of traditional costume materials is facing

innovation and change.

the traditional She Costume of Jingning Style is mostly made of natural costume materials such as cotton, linen and silk, pursuing comfort and practicality. With the establishment of Jingning She Autonomous County and the deepening of globalisation, Jingning-style She Costume has started to make new breakthroughs in terms of costume material. The modern Jingning Style She Costume retains the natural materials of the traditional She Costume, such as cotton, linen and silk, but also incorporates modern technology and environmental protection concepts in the application of materials.

Innovation in the material of the tiara, the traditional Jingning-style She tiara is mainly made of natural materials such as bamboo, wood and rattan. On the basis of maintaining the original style, the modern tiara introduces new materials such as alloy and plastic, which makes the tiara both sturdy and durable, as well as modern. The addition of alloy material makes the tiara lighter, while the use of plastic material adds more colour options to the tiara, making it more fashionable. Changes in the material of tops, traditional tops are mostly made of cotton or linen, while modern tops are made of synthetic fibres such as polyester and spandex on the basis of retaining the natural material. The addition of these synthetic fibres makes tops warmer, more breathable, easier to clean and more durable in colour. At the same time, synthetic fibres also have better elasticity and abrasion resistance, making the tops more comfortable and durable. With the integration of skirt materials, modern Jingning-style sheath skirts are more diverse in their fabric choices. In addition to natural materials such as cotton, linen and silk, new fabrics such as lace are also used. The addition of these new materials makes the skirts more flexible and fashionable. Lace fabrics are light and airy, with good breathability, and also show the softness and elegance of women. Modern Jingning Style She Costume has achieved a perfect fusion of Traditional and Modern in the application of costume materials. This innovation makes She Costume more fashionable.

(4) Inheritance and reinvention of costume patterns

In Jingning She Autonomous County, She Costume patterns, as a kind of non-literal cultural heritage, carry the history, culture and religious beliefs of the local She people. After thousands of years of evolution, these patterns have been passed down in the She society of Jingning, and have become an important material carrier for the study of She culture.

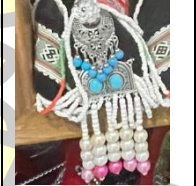
the traditional She Costume of Jingning style shows a simple style in the decoration of patterns (Table 27), which are mainly concentrated on the crown pendant, silver ornaments, coloured ribbons, cummerbunds, and children's scarves, and the pattern shapes are originated from animals and plants in nature, such as dragons, phoenixes, fishes, birds, flowers and grasses, etc.; there are geometrical patterns, which are distributed in the coloured ribbons, and each of which carries a special meaning, and there are also symbols specially used by the She people (Figure 103), these symbols record the history of the She people; they map the worship and dependence of the She people on nature, but also imply their longing for an ideal life.



Figure 103 Character patterns in Jingning-style traditional She ribbons

Source: Tu Shaorong, Dec. 14, photographed

Under the dual background of cultural inheritance and innovation, the designers adopted the strategy of creative transformation in the process, combining modern design concepts with the traditional She Costume patterns, refining and reconstructing the visual symbol system of She Costume patterns (Table 25). On the basis of the traditional dragon and phoenix pattern, modern streamlined design language is introduced, which makes the pattern present a more dynamic visual effect. In the innovation of the fish and bird pattern, the designers integrated abstract geometric patterns, thus giving the pattern a modern artistic expression. In the innovation of material and technology of pattern production, designers actively explore the possibility of combining traditional embroidery and brocade technology with modern printing and dyeing and splicing technology, thus enriching the expression and visual effect of costume patterns. In addition, the use of digital design, 3D modelling and other modern technological means has also provided new perspectives and paths for the innovative design of traditional patterns. The designers pay particular attention to the excavation and inheritance of the connotation of She culture.

type	Traditional Pattern		Modern Pattern	
Botanical Pattern				
Animal Pattern				
Geometric Pattern				

Character Pattern	None		None	None

Table 22 Pattern Comparison Table
Jingning Traditional and Modern Clothing Patterns

Source: Shaorong Tu, Dec. 14, 2024

Through in-depth research on the historical documents, folklore and customs of She Costume culture, the designers revealed the symbolism and cultural stories behind the patterns and organically integrated these elements into the design of the costumes, making the She Costume a work of art, but also a carrier of cultural heritage.

1.2 The Impact of Changes in She Costume on the Lives of She People

The impact of changes in ethnic dress on the lives of ethnic groups is multifaceted, reflecting historical, social and cultural dynamics. As ethnic and national dress has evolved, it has become a powerful symbol of identity, resistance and adaptation for different communities. With the evolution of the times and the development of society, She Costume has undergone a change from the traditional She Costume to modernity, a change that reflects the dramatic change in the outlook of She Costume life, but also profoundly affects the daily life, labour practices and festive customs of She Costume. Changes in national dress have led to a reduction in daily wear among ethnic groups, with traditional dress now used mainly for special occasions, symbolising ethnic identity and self-affirmation, while urban fashion has increasingly taken over, affecting cultural expression and social status (Ermilova, D. Y., 2020: pp12). This section will delve into the specific impact of the change in She Costume on the lives of the She Costume people from the three aspects of daily dress, labour functions, and festive customs, aiming to reveal the evolution of the She Costume way of life and the inheritance and development of cultural traditions behind this change. Traditional clothing can influence contemporary fashion and daily wear, and elements of ethnic clothing can be integrated into modern clothing, reflecting the fusion of traditional and contemporary styles, a fusion that can keep cultural heritage alive in daily life (Irina, Sedakova., etc. 2016. pp:7-14.). Through these explorations, we will be able to better understand the trajectory of She Costume changes, but also gain insight into the adaptation and development of the She people in modern society.

1.2.1 The Evolution of Daily Dress

The evolution of She Costume in daily dress in the Jingning area has been a gradual process that has occurred over time.

From ancient times to the mid-Qing Dynasty: The She Costume wear mainly self-woven linen clothing, with men wearing short shirts and shorts, and women wearing the traditional She Costume known as the 'phoenix costume', which consists of a short blouse, a long skirt and a headdress. The colours of the costumes are mainly blue, black and green, and the decorations feature embroidery and brocade. As a result of their long migration, they have not been able to form a fixed living pattern and do not have their own writing system. In order to pass on their history and ancestral teachings, the She Costume community uses embroidered

patterns on their costumes to convey messages, and the embroidered patterns on the She Costume have a variety of special symbols and meanings. She Costumes from different regions also have different symbols. These symbols become the decorations of She Costume and the display of the collective aesthetics of the She people. The costume form also changed accordingly in daily life. Because of the insects and ants that bite in mountain farming, the She Costume people changed from skirts to trousers and used leg bindings. The embroidery on the costume requires more manual labour, so the She Costume people treasure this dress very much. Some people only wear simple embroidered or unembroidered plain clothes when they are working, while others make their costumes reversible, using the unembroidered side when they are working, and using the ornately embroidered side when they are at leisure or on important occasions.(Fang Zeming.2016:pp66-67)

The late Qing Dynasty to the Republic of China: With social unrest and economic changes, social stratification became evident, and the She people were clearly ostracised. She people who came from the mountainous areas to places where the masses were active had to deliberately conceal their She identity, or else they would be ridiculed and discriminated against. At this time, the She Costume was influenced by the Han and Manchu costumes. The costume form began to adopt the slanting placket style of the Manchu, and the embroidery patterns were further influenced by the Han culture. During this period, She Costume began to be simplified, for example, women's skirts began to be shortened and headdresses were simplified. However, due to their geographical location, most of the She Costume people did not participate in the collective life of the ruling society at that time. The mountainous life of the She community protected their the traditional She Costume culture, and the uniqueness of the She Costume has been inherited.(Fang Zeming.2016:pp108-109)

After the founding of the People's Republic of China and before the reform and opening up: During this period, the way of production and life in the She region changed as a result of policy orientation and socialist construction. She Costume gradually developed in a more practical direction, and the traditional She Costume was worn less frequently in daily life and only during festivals and celebrations. Because of the relatively backward economic development and the lenient attitude of the state policy, the She Costume people have maintained the daily living habits of their own ethnic group, and there has not been any obvious change in the style and style of the costumes.

Post-reform and opening up to the present: with the advancement of reform and opening up and the market economy, economic and cultural exchanges in the She region have become increasingly active. The daily dress of the She Costume began to be more diversified, and the traditional She Costume was gradually replaced by modern dress. During this period, She Costume absorbed the design elements of modern dress while maintaining the ethnic characteristics. The younger generation of She Costume people chose to wear more modern clothing that was easier to live and work in, while the traditional She Costume played a greater role in festivals and ethnic cultural displays.(Fang Zeming.2016:pp141-167)

It is worth noting that in recent years, as awareness of the protection and inheritance of traditional culture has been strengthened, some She Costumes have begun to pay attention to the wearing of Traditional Costume, and have appropriately incorporated traditional elements into their daily lives in order to showcase their ethnic characteristics. Lei Yutian, a She girl from Ningbo, Zhejiang Province, accompanied by her mother, came to Chen Weijuan's non-heritage workshop to buy She Costume after the college entrance exam (Figure 104).



Figure 104 She girl tries on a phoenix costume at Chen Weijuan's non-heritage workshop in Jingning, Zhejiang province.

Source: Tu Shaorong, Dec. 14, photographed



Figure 105 Zhejiang Jingning She girl wears phoenix costume to greet Tsinghua University acceptance letter delivery

Source: Tu Shaorong, Dec. 14, photographed

In order to welcome the acceptance letter from Tsinghua University, Lei Yutian wore a phoenix costume and a phoenix crown (Figure 105), showing her respect for and inheritance of the traditional culture of the She people. In this way, she expresses her identification with and pride in the She culture.

In general, the evolution of daily dressing of She Costume in Jingning area is a process from the traditional She Costume to modern, from single to multiple, reflecting the living condition and cultural changes of She people in different historical periods.

1.2.2 Transformation of the Labour Function

The impact of She Costume changes on the labour life of the She people is mainly reflected in the transformation of labour functions. In the traditional She Costume society, the design and material selection of She Costume were centred on adapting to labour needs, while the functionality of She Costume in modern society has changed significantly.

Ancient to mid-Qing Dynasty: The labour function of the traditional She Costume was prominent in traditional agricultural production and mountain life. Male costumes were designed to facilitate ploughing and hunting, while female costumes were adapted to housework and field labour. For example, women's Lanyao protected their clothes from dirt while making it easier to bend down and work; men's short shirts and loose trousers facilitated movement and were adapted to the humid and rainy climate and mountainous terrain of the region.

The end of the Qing Dynasty to the Republic of China: During this period, the greater change in costume form was in men's clothing, which was basically a direct use of the Han Chinese dress code, which was ordinary civilian clothing for labour. She women's dress at labour did not change very much, with the length of the blouse becoming shorter. The embroidered patterns are also slightly differentiated according to the economic status of each family.

After the founding of the People's Republic of China and before the reform and opening up: During this period the people of She's Costume were still self-sufficient in fabrics, but Traditional dyeing and weaving techniques began to decline.

Post-reform and opening up to the present: (1) Changes in lifestyles: Since the reform and opening up, the She people, especially young adults, have left their hometowns to work in the cities in order to change their living conditions. This large-scale labour mobility has led to fundamental changes in the lifestyle of the She people, who have begun to adapt to city life and dress more modernly, with the traditional She Costume gradually diminishing in their daily wear. (2) Decline of Costume Culture: With the onslaught of modernisation, the aesthetic concepts and values of the She people have changed. Most people of the She do not wear ethnic costumes with distinctive ethnic symbols in their daily lives, but instead wear a variety of popular costumes. Only at She tourist attractions or performance stages as well as at She wedding celebrations can one see She people in national costumes. (3) Decline of dress-making techniques: the traditional She Costume making techniques are in danger of being lost; after the 1980s, new fabrics such as woven fabrics, chemical fibre fabrics, polyester, rayon and so on have entered the market, gradually replacing the ramie fabrics or cotton cloths that were originally grown, spun and woven by the people themselves, and becoming the main source of fabrics for She Costume. This led to the disappearance of traditional textile tools and the decay of dress-making techniques. (4) Loss of Dyeing Techniques: the traditional She Costume dyeing techniques have also been lost. after the 1980s, traditional clothing dyes were basically abandoned, and more and more people chose chemical dyes, which led to the loss of dyeing techniques for the traditional She Costume making and accelerated the loss of cultural diversity. (5) Lack of successors of dress-making artists: the production of She Costume with unique national style and strong local flavour requires special skills, but with the development of commodity economy and economic globalisation, the traditional She Costume production skills of the Xiapu people are in danger of being lost. (6) Transformation of the social function of costumes: She Costume has

gradually transformed from daily wear to ceremonial costumes used in festivals or in the development of ethnic tourism to receive tourists, reflecting the fact that the material and cultural foundations of She Costume culture have been shaken, which has led to the decline of She Costume culture.(Fang Zeming.2016:pp141-167)

Changes in She Costume have had a profound impact on the labour life of the She people, and these changes have affected the economic activities of the She people, but also their cultural heritage and social structure.

1.2.3 Renewal of Festive Practices

The impact of changes in She Costume on the festive life of She people is mainly reflected in the updating of festival customs. Traditional She festivals, such as 'March 3', 'April 8', 'July 7', etc., are important moments for the She people to display their national culture and traditional costumes. As the She Costume has changed, these festivals have been updated accordingly, with the following effects on the festive life of the She people:

Ancient times to the middle of the Qing Dynasty: She Costume culture underwent changes from the primitive period, the period of fusion of multiple origins, the period of migration and simplicity to the period of culmination and shaping. (Yan Jing., etc., 2011, pp: 112-116.) 。 She Costume reflects different characteristics in terms of colour, style and decoration, which are closely related to the background of She culture and life, and have a profound influence on festival customs. For example, the Jin Dynasty Book of Soshen³³ records that the She Costume 'weave wood veneer, dye fruits, and wear five colours', reflecting the importance that She Costume attire places on colour, the use of which is particularly important in the context of festive customs.(Fang Zeming.2016:pp25-32)

From the end of the Qing Dynasty to the Republic of China: the She began to migrate northward on a large scale, entering the areas of eastern Fujian and southern Zhejiang, and their costumes were relatively simple and simple, with 'high buns and bare feet, no scarves and no hats' being common. The characteristics of She Costume during this period reflect the hardships of the migratory life of the She people, and the impact on the festival customs is reflected in the simplification of the costumes, which may have reduced the use of some complex decorations and colours.(Fang Zeming.2016:pp65-68)

After the founding of the People's Republic of China and before the reform and opening up of the country : more than half of the cloth worn by the She people during this period was woven by the She people themselves, and She villages could be described as 'every family grows ramie, and every household weaves cloth', which reinforced the She people's maintenance and passing on of traditional festivals and customs.(Fang Zeming.2016:pp141-167)

Post-reform and opening up to the present: the She , especially the young and strong, have left their hometowns to work in the cities in order to change their living conditions, and no longer wear their ethnic costumes. This change has had a significant impact on festival customs, leading to a period of time when She Costume became a ritual and symbol of dress display at festivals. Globalisation has led to changes in traditional aesthetic concepts and values, and She people are reluctant to spend too much time and energy on learning and making folk crafts such as dyeing, weaving and embroidery, which are not economically

³³ So Shen Ji', notes on the body of strange novels, Jin Gan Bao written, 'Sui book - book of records' recorded as thirty volumes, the present book where twenty volumes, is a later addendum to gain and become.

efficient. The lack of traditional skills has led to a lack of regulation of the traditional She Costume in festival customs, and changes in costume form have led to corresponding changes in traditional customs.

The change of She Costume has had different degrees of influence on the festival customs of She people in different historical periods. From the colourful costumes in ancient times to the simplification in modern times to the ritualisation in contemporary times, the evolution of She Costume culture reflects the profound changes in the social history of She people. The influence of the changes in She Costume on the festival life of She people is multi-dimensional, which promotes the inheritance and development of the national culture, but also makes the festival life of She people more diversified, modernised and open. This renewal reflects She people's respect for traditional culture, but also demonstrates their adaptability and creativity in modern society.

Part II. She ethnic identity in the process of globalisation

The process of globalisation has had a significant impact on national identities, bringing both challenges and changes. As cultures and societies become increasingly interconnected, the distinctiveness of national identities is often threatened. This dynamic interplay raises critical questions about the preservation of cultural heritage and the nature of ethnic identity in a globalised world.

'Globalisation', as a multifaceted concept, encompasses the multidimensional integration of the world's economies, politics and cultures. The term is often used to describe the strengthening of ties between countries at all levels since the industrial revolution of the nineteenth century, and especially since the second half of the twentieth century. The process of globalisation is closely linked to the rapid development of technology, the optimisation of transport conditions and the increase in international cooperation. The Discussion of 'dress' also involves economic, political (social identity) and cultural dimensions. The rapid development of technology has contributed to the advancement of dress-making techniques, the optimisation of transport conditions has facilitated the spread of dress and culture, and international cooperation has thickened the fusion of dress elements. The process of change in She Costume is an exploration of the traditional She Costume inheritance, but also a reflection of cultural identity in the context of globalisation.

Advances in technology and the optimisation of global communications have brought the world closer together, borders are blurring, globalisation has led to the consolidation of the global labour market, allowing the labour force of developing countries to compete on the same playing field as that of developed countries in the West, and has brought about cultural and political challenges, such as the clash and fusion of cultures and new challenges, and globalisation is an unstoppable trend. (Friedman, T. L. 2005, PP: 33-37.) , This provides a macroeconomic, political and cultural perspective on the study of She Costume in the process of globalisation. Anthony Giddens, a sociologist, proposes that globalisation is the global expansion and deepening of modernity, stating that globalisation is not just an economic or technological phenomenon, but also a social and cultural phenomenon with far-reaching consequences for our lifestyles and worldviews.(Giddens, A. 2003, PP: 12-16.), Giddens' concept of globalisation provides theoretical support for the study of She Costume. The far-reaching impact of globalisation, as a controversial subject, does not happen overnight, and it takes time and depth to understand it. Globalisation is not limited to the economic sphere, but

cuts across political, cultural and social dimensions. This provides a holistic view of globalisation, highlighting its multifaceted nature and diverse impact on different societies and cultures. (Sklair, L. 2007, PP:93-108), this interdimensional view of globalisation is useful for the study of She Costume. Globalisation is a long-term historical process that spans the globe, a process that has lasted for generations and even centuries, shaping key features and drivers of social development (Scholte, J. A. 2017, PP:5-16). Jan Aart Scholte encourages people to look critically at globalisation and understand its complexity and multidimensionality and its impact on various societies and cultures, an idea that can be extended to the impact of globalisation on She Costume culture, which is also subject to critical scrutiny (Scholte, J. A. 2017, PP:50-56). The above are all critical of 'globalisation', but this study also believes that globalisation is an irreversible process in many fields and in different spheres, but with the intervention of national and cultural policies, globalisation can be a benign development, and globalisation in the non-cultural and non-spiritual spheres can be a good order that saves on the cost of technology, and at the same time, globalisation can be a good way to maintain cultural diversity and indigenisation throughout the world through effective means and methods. Cultural diversity and indigenisation can be maintained in all parts of the world through effective means and methods.

The time period in which She Costume is documented but not inherited in physical form is the Ming Dynasty and the period before that of the Chinese feudal kings, where it can be used as a reference for research in the pre-globalisation period; the second time period is the Qing Dynasty to the Republic of China, in which there are physical objects remaining and which is the period in which China has been the most strongly influenced by the West, and the national movement is a very significant phase in which She Costume is beginning to be influenced by The third stage is the period before the founding of New China and the reform and opening up, when the influence of the West was weakened, the work of ethnic identification was carried out, and She Costume and ethnic identity were emphasised by the state policy; the fourth stage is the reform and opening up until now, when the influence of globalisation was unprecedented in its scope and depth, and when China took the initiative of accepting foreign cultures, which had a strong impact on She Costume and its culture, and when the identity of the community was influenced by the cultural consciousness, and there was a more complicated phenomenon of She Costume. influence, with a more complex phenomenon.

2.1 The Construction of She ethnic identity

Before globalisation, that is, before the end of the twentieth century, economic, political and cultural exchanges around the world had not yet reached the heights they have today. During this period, the construction of ethnic identity was mainly influenced by domestic political, economic and social development, rather than by the cross-border influences brought about by globalisation. In China, the pre-globalisation period can be broadly divided into the following stages: the ancient period (Han and Tang dynasties), the Song and Yuan dynasties, and the Ming and Qing dynasties. In ancient times, the She ancestors lived mainly in the mountainous regions of the south, and hunted and gathered as their main means of livelihood. During this period, the belief in Panhu (盤瓠/p ā n h ŭ /) appeared in the image of a dog, reflecting the She's worship of the forces of nature and respect for their ancestors. During the Song and Yuan Dynasties, with the southward migration of Han culture and the deepening of cultural exchanges between the She and Han, the belief in the dish gourd

gradually changed. During the Ming and Qing dynasties, the image of the dish gourd changed from a dog to a dragon or a combination of a dragon and a qilin.³⁴ This change reflected the She people's identification with Han culture, but also was a manifestation of the She culture's self-adjustment to the external environment. During the Ming and Qing dynasties, the She region began to establish an education system based on Han culture, and She intellectuals began to accept the feudal culture of the Han. They promoted the inheritance and innovation of She culture through their participation in imperial examinations and their literary works, and at the same time facilitated the construction of She ethnic identity. Before globalisation, the process of constructing She ethnic identity was influenced by a variety of factors, including the southward migration of Han culture, the exchange and fusion of She and Han cultures, and the cultural innovations of She intellectuals. Together, these factors contributed to the formation and development of the She ethnic identity.

In the cultural traditions of the She, the belief in Panhu (盤瓠/pǎn hù/) is central to the creation myth, but also an important symbol of ethnic identity. The image of Panhu (盤瓠/pǎ n h ũ /) has undergone remarkable evolution in She society. Early literature, such as the *Classic of Mountains and Seas*³⁵ and *Seas and the Record of the Search for Gods*, recorded the image of Panhu (盤瓠/pǎ n h ũ /), mostly in the form of a dog, reflecting the She ancestors' worship of the hunting culture and their totemic remembrance of their ancestors. As Han culture moved southward and exchanges between the She and Han cultures deepened, the image of Panhu (盤瓠/pǎ n h ũ /) gradually changed from a dog to a combination of a dragon and a qilin, which is more characteristic of Han culture. This change reflects the She people's identification with Han culture, but also is a manifestation of the She culture's self-adjustment to adapt to the external environment. During the Ming and Qing dynasties, the evolution of the Panhu (盤瓠/pǎ n h ũ /) beliefs was closely related to the cultural innovations of She intellectuals. Some She intellectuals accepted the Han feudal culture and promoted the inheritance and innovation of She culture through participation in the imperial examinations and the creation of literary works, while also contributing to the construction of She ethnic identity.

The phoenix worship of the She originates from the story of its founder, Panzou. Legend has it that King Panhu (盤瓠/pǎ n h ũ /) led his people on a campaign to the north and south before moving to the Phoenix Mountains in Guangdong, where he adopted the legendary phoenix as his totem symbol. This legend shows that the worship of the phoenix by the She people has deep historical roots. In addition, some documents point out that the female ancestor of the She people was the Third Princess of Emperor Chahe Gaoxin, and the male ancestor of the She people, King Zhongyong, married the Third Princess after leading the

³⁴ Qilin, is an ancient Chinese mythological beast, should the dragon born Jianma, Jianma born Qilin, and 'dragon', 'phoenix', 'tortoise', 'Pixi and 'dragon', 'phoenix', 'turtle', 'bravery' and known as the five great beasts. According to 'Ruiying Tu': the Qilin has a sheep's head, wolf's hooves, the top of its head is round, its body is coloured, and it is about 4 metres high. According to 'Shuowen Jiezi - Ten', the unicorn has a body like a musk deer and a tail like a dragon's tail, as well as dragon scales and a horn.

³⁵ Written between the Warring States period and the early Han Dynasty, it is known as one of the three great books of the ancient world, together with the I Ching and the Yellow Emperor's Classic of Internal Medicine, and contains many contents about ancient geography, history, mythology, astronomy, animals, plants, medicine, religion, anthropology, ethnography, oceanography, and history of science and technology, making it an encyclopaedia of social life in the ancient world.

army to retreat from the enemy, and the two of them gave birth to three males and one daughter, of whom the daughter married the Zhong clan, forming the four major surnames of the She people, and thus laying the foundation for the phoenix as the totem symbol of the She people. With the development of history, the phoenix worship of the She has gradually incorporated more cultural elements and customs. For example, in terms of dress, She Costume women's costumes are modelled on the phoenix, with hair styles, headdresses and clothing all reflecting the image of the phoenix. This symbolic feature of clothing condenses the creative wisdom of the She people, but also constitutes a common source of national consciousness and cultural identity for the She Costume. In modern times, despite the increasing economic and cultural exchanges between the She people and the outside world, as well as the modernisation of their production and living styles, the traditional customs of the She people are still preserved and passed on. For example, She girls still worship the phoenix and have developed the unique custom of 'revering the phoenix and honouring the women', wearing the beautiful She phoenix crown on their heads and the distinctive phoenix costume.

Panhu (盤瓠/pǎn hù/), the founder of the She, is closely associated with phoenix worship. Legend has it that Emperor Gaoxin married the third princess to Panzou and gave her a phoenix crown and phoenix clothes at the wedding, wishing her a happy and auspicious life like the phoenix. This legend reflects the connection between Panhu (盤瓠/pǎn hù/) and the phoenix, but also the She people's common worship of their ancestor Panhu (盤瓠/pǎn hù/) and the phoenix. The costume culture of the She people is deeply influenced by the worship of Panhu (盤瓠/pǎn hù/) and the phoenix. The 'phoenix costume' of She Costume women is the most representative part of She Costume, and its origin can be traced back to the phoenix bird totem worship in the primitive period. The phoenix costume changes with age in terms of headdress, hairstyle and clothing, but also reflects She women's worship of their ancestor, Panhu (盤瓠/pǎn hù/), and the phoenix. For example, the hair style of She women is known as the 'phoenix bun', which mimics the appearance of a phoenix's crown, and there are many colourful embroidered patterns on the clothing, showing the phoenix's colourful plumage. In addition, the dragon and phoenix embroidery patterns of the She are the physical design of ancestor worship, but also the learning and re-creation of Han culture. She people dragonised the image of Panhu (盤瓠/pǎn hù/) and combined it with the Han ideology of revering dragons and phoenixes to form a unique dragon and phoenix embroidery pattern, which reflects the She people's worship of their ancestor Panhu (盤瓠/pǎn hù/), but also reflects the She Costume people's spirit of creativity in designing their costume patterns. However, there are different views within the She on the relationship between the worship of Panhu (盤瓠/pǎn hù/) and the phoenix. Some She people's intellectual elites advocate respecting history and promoting the spirit of Panhu (盤瓠/pǎn hù/), arguing that it is the common responsibility of all She people to preserve and promote the significance and energy of the Panhu (盤瓠/pǎn hù/) legend. Others, on the other hand, push for phoenix worship, believing that the She people have possessed phoenix worship since ancient times and that the She people are the heirs of the phoenix. This disagreement reflects the different ways of understanding and expressing ethnic identity within the She people.

The relationship between Panhu (盤瓠/pǎn hù/) and the She phoenix cult is a profound reflection of the changing ethnic identity of the She through the culture of dress, legends and stories, and the debate between different viewpoints.

2.2 The Impact of Globalisation on the She People

As a result of increased cultural interactions, identities have become dynamic and hybrid. This shift affects ethnic groups, including the She, as they explore their identities in a changing social and cultural landscape (T., M., Mahamatov., A., Nakova. 2020,PP:57-62.) .Globalisation has provided a broad platform for the dissemination of the She culture, enabling it to be presented more authentically before the eyes of the world and promoting cross-regional and cross-ethnic cultural exchanges and information transfer. Firstly, globalisation has provided new ways and means for the dissemination of the She culture. With the popularity of the Internet and social media, the She culture can be rapidly spread around the world through online platforms. Through online exhibitions, cultural forums and virtual museums, the She culture has been able to transcend geographical limitations, allowing more people to understand and know the history, traditions and customs of the She people. Secondly, globalisation has promoted cross-regional and cross-ethnic cultural exchanges. In the context of globalisation, the She has the opportunity to engage in more in-depth exchanges and interactions with other ethnic groups. Such exchanges help the She to understand the cultures of other ethnic groups, but also provide opportunities for other ethnic groups to understand the She culture. Through cultural exchanges, mutual understanding and respect among different ethnic groups are enhanced, thus contributing to the construction of ethnic identity. In addition, globalisation has provided new opportunities and challenges for the spread of the She culture. As globalisation deepens, She culture faces the risk of commercialisation and commodification. Some commercial organisations may regard the She culture as a market resource and over-exploit and utilise it, leading to over-commercialisation and commodification of the culture. Therefore, the She needs to maintain the purity and traditional characteristics of its own culture in the wave of globalisation and avoid the negative impact of over-commercialisation on its cultural heritage. For example, the traditional She Costume such as the phoenix costume and coloured ribbons have been passed on and innovated in modern society through symbolisation, becoming symbolic symbols with the function of ethnic identity. This phenomenon of symbolisation preserves the cultural characteristics of the She, but also enhances its cultural identity in modern society.

Globalisation has also brought about cultural homogenisation or convergence, affecting and assimilating the cultural values, aesthetic sensibilities and the ecological environment of the costume culture. First of all, in the wave of globalisation, the values of Western culture and consumerism have been widely spread, impacting on the traditional values of the She. The values of collectivism, harmonious coexistence and respect for nature emphasised in the traditional culture of the She may have been influenced by individualism, materialism and consumerism, leading to a weakening of the sense of identification with traditional culture among the younger generation of the She. Second, the convergence of aesthetic sensibilities has made the traditional aesthetic style of the She a challenge. With the prevalence of global aesthetic standards, the traditional She Costume, architecture and artwork may be seen as outdated or rustic, leading young people to prefer to pursue westernised fashion and aesthetic styles. This change in aesthetic trends affects the inheritance of She Costume culture, but may also lead to the decline of traditional art forms. Furthermore, globalisation has had a significant impact on the ecological environment of She Costume culture. the traditional She Costume designs are often closely related to the natural environment, such as costumes dyed and woven using local plants, or pattern designs inspired by the natural landscape of

mountains and rivers. However, under the influence of globalisation, a large number of fast-fashion products have flooded into the She Costume region, putting pressure on the local environment and resources, as well as weakening the cultural connotations of the traditional She Costume. With the spread of Western values, the traditional values and moral restraints of the She may be eroded, leading to a gradual weakening of identity and cohesion within the nation. In addition, the deterioration of the labour market as a result of globalization and the layoffs brought about by technological advances may also have a negative impact on the She community.

Globalisation has also brought about a major crisis of cultural identity, making the cultural identity of the She blurred and divided and generating profound identity anxiety. Firstly, the cultural homogenisation trend of globalisation has led to the blurring of She cultural identity. Under the influence of globalisation, She culture faces the impact and integration of foreign cultures. On the one hand, elements of She culture are widely disseminated and even commercially exploited, which may lead to wider recognition of She culture globally. However, on the other hand, this globalised dissemination may also lead to the dilution of the uniqueness of She culture, causing it to lose its original ethnic characteristics and making the She cultural identity ambiguous. Secondly, the cultural flow of globalisation has led to the fragmentation of the cultural identity of the She. In the context of globalisation, the mobility of members of ethnic minorities and the opportunities for cross-cultural exchanges have increased. This may lead She members to question and confuse their ethnic identity while absorbing foreign cultures. They may tend to pursue elements of foreign cultures while maintaining their own ethnic identity, leading to a split cultural identity. Finally, the cultural impact of globalisation has led to anxiety about the cultural identity of the She. Under the impact of globalisation, members of the She may feel that their cultural identity is threatened and fear that their culture will be marginalised or disappear. They may worry that their culture will not be able to adapt to the wave of globalisation and that their culture will not be recognised and respected by the outside world. This identity anxiety may lead She members to develop a sense of lack of confidence and inferiority in their own culture, further exacerbating the crisis of cultural identity. Although globalisation has provided the She with a platform to showcase their culture and traditions, it has also brought with it the risk of cultural assimilation, making it necessary for the She to actively respond to the challenges posed by globalisation while maintaining their uniqueness.

2.3 Manifestations and Strength of She ethnic identity

The ethnic identity of the She is extremely cohesive and cohesive. Historically, the She community has survived thousands of years of migration and has been able to survive in a difficult environment, demonstrating strong vitality and community cohesion. This cohesion is reflected in several major events of the She community:

2.3.1 Bidding for the 'March 3' Cultural Festival

Originating in the Tang Dynasty, the 'March 3' festival of the She people has been celebrated for thousands of years and is a traditional festival for the She people to offer sacrifices to their ancestors and pray for blessings, as well as to entertain their guests. This festival occupies an important position in She culture, and every year, a grand song festival is held, and ancestors are sacrificed to worship the god of the valley, singing and dancing, and the festival is very lively. Since 2007, Jingning has held a number of 'March 3' cultural festivals, and in 2008, the She 'March 3' was included in the second batch of national

intangible cultural heritage list, becoming a 'national' signboard. It has become a 'national' signboard. This recognition marks the recognition and protection of the March 3 Cultural Festival at the national level. It will be held for the 17th time in 2023. These activities celebrate the traditional festival, but also showcase and pass on the She culture. Every year, the March 3 Cultural Festival includes a wealth of activities, such as ethnic cultural immersion shows, ethnic sports carnivals, folk song festivals, etc., through which the She's songs, dances, Costume, language, customs, sports and other ethnic cultures are showcased. Jingning has accelerated the promotion of She culture by passing on the outstanding ethnic culture and innovating to create special cultural brands, and by making the inheritance of She culture tangible, the display of carriers, and the branding of achievements. Through the systematic protection of She ribbons, She songs and other folk cultures, the living heritage of 'She non-legacy'; to promote the digital protection of non-legacy, build 'She non-legacy common wealth' application, the implementation of the She cultural gene decoding project, and strengthen the transformation of non-legacy achievements. Borrowing the spring breeze of tourism industry, 'March 3' makes the ancient folk culture revitalised, and also ignites the fire of economic development in Shexiang County. Jingning festival as a medium, focusing on 'cultural stage, economic opera', optimising the diversified cultural tourism model, implanting the night market economy, music economy, live economy and other trendy elements, multi-dimensional lengthening of the festival industry chain, to promote the 'festival economy', become a new growth value of economic and social development. The festival economy has become a new growth value for economic and social development. Jingning She Autonomous County integrates the historical legends and culture of the She people into the 'March 3' Cultural Festival, building an 'imaginary community' with which the She people identify themselves.

2.3.2 Root-tracing Activities and Reconstruction of Cultural Traditions

The She have gone through several stages of migration in their history, from the internal and external pressure-type natural retreat migration in the Sui and Tang dynasties to the combination of military and natural retreat migration in the Song and Yuan dynasties. During this process, the She, as a disadvantaged ethnic group, based on the strategy of cultural adaptation and the goal of cultural integration, actively borrowed, rationally chose, and purposely deleted and supplemented the Han culture to reshape the ethnic group's cultural identity. In the face of the new living environment and the strong mainstream Han culture, the She, from the point of view of satisfying their own survival laws and real interests, actively borrowed new local culture, strengthened She-Han interaction, and reshaped their new cultural identity. This rational reconstruction of cultural identity promotes positive interaction with the Han, but also strengthens ethnic identity and relieves the anxiety of cultural discomfort. In the 'Liubao' She village in Hexi Township, Jingning She Autonomous County, Zhejiang Province, the She people reconstructed their own cultural identity and integrated their community's culture by borrowing and recoding the beliefs of the local Han Chinese, Lady Tang. This open and rational sense of cultural identity constitutes the unceasing spiritual source of the She people and the eternal driving force of socio-economic and cultural changes. In 2019, the first Cultural Exchange Meeting of Phoenix Mountain in Chaozhou, the birthplace of the She people in China, was held in Ligongkeng She Village of Wenci Township, providing a platform for compatriots of She people across the country to pay tribute to their ancestors. This event fulfils the wish of many She compatriots who have been

searching for their ancestors for many years, but also strengthens the discovery, protection and inheritance of the culture of the birthplace of the She people in Phoenix Hill.

It was further strengthened after the establishment of the ethnic villages in 1995, and the enhancement of ethnic awareness through root-hunting activities and the reconstruction of cultural traditions became an important turning point in the strengthening of ethnic identity and cohesion. In order to manifest their ethnic identity, the elites led teams to the She gathering areas in Zhejiang and Fujian to search for their roots, transplant and construct their own cultural traditions, and rebuild their historical memories. This kind of root-searching activity contributes to the transmission of the ethnic group's culture, but also enhances the degree of organisation and cohesion of the ethnic group's basic activities. She root-searching activities are of great significance in the transmission of She culture. Through root-tracing activities, She compatriots are able to trace their historical roots and strengthen their sense of identity with their own culture. For example, the city of Chaozhou has attracted She compatriots from home and abroad to visit their roots by building the brand of 'Chinese She Roots', which helps to protect and pass on the She culture, but also promotes ethnic unity and cultural exchanges. These activities have helped She compatriots pay tribute to their ancestors and pass on their culture through the ancestor-hunting tours held in Longyan, Fujian Province and other places. In Gannan, the She have strengthened their ethnic identity through the appropriation or invention of specific cultural factors such as festivals, architectural forms, and clothing. This identity is reflected in internal cohesion, but also in interactions with other ethnic groups.

The family culture of the She is also an important part of their ethnic identity. Family culture encompasses ancestral legends, genealogies, shrines and beliefs, reflecting the cultural diversity and inclusiveness of the She. The collective memory of this family culture and the rules and regulations of the family discipline enhance the cohesion of the community and are of great significance to rural revitalisation and economic development.

Root-searching activities and the reconstruction of cultural traditions have helped the She people to strengthen their internally shared lineage memories and cultures, and through genealogy and cultural practices, to integrate the She people into a system of ancestral or virtual ancestral derivations, and to acquire a core of identity and shared historical memories. This internalised identity is the basis of She cultural identity and helps the She to maintain their own characteristics and continuity in the context of globalisation. The traditional culture of the She is deeply intertwined with that of the Han, and is an important part of China's outstanding traditional culture. Through root-searching activities and the reconstruction of cultural traditions, it is possible to systematically summarise the 'roots' and 'souls' of She traditional culture that are in line with the spirit of the present day and that highlight the qualities of Chinese culture, to refine the historical markers and cultural symbols of the She people, and to excavate the contents that are still of value to the present day for rational transformation and appropriate application. rationally transformed and appropriately applied. Root-searching activities and the reconstruction of cultural traditions strengthen internal cultural identity through the reconstruction of cultural identity. Throughout their long history of migration, the She have actively borrowed, rationally selected, and purposely deleted and supplemented Chinese culture based on cultural adaptation strategies and the goal of cultural integration, in order to reshape the cultural identity of their ethnic groups.

2.3.3 The Transmutation of the Symbolic Nature of She Costume

The She Costume has the form of a phoenix running through it, hence the name 'phoenix costume'. The costume consists of a dress and a headdress, traditionally known as the 'phoenix crown', and a blouse, skirt, apron, footbands, shoes and so on. Phoenix worship is an important form of She ancestor worship and is closely related to She culture. The origin of the phoenix totem or phoenix costume can be traced back to the ancient times, symbolising the glory and honour of the She ancestors. She Costume pattern elements are rich in subject matter, magnificent in colour and deep in connotation, which are important symbols of national culture inheritance and carry the primitive folk customs accumulated over a long history. As the physical carrier of the traditional She Costume culture, the dress pattern is the essence of the crystallisation of wisdom and artistic creation of the She working people in the past thousand years. The traditional She Costume patterns encompass the consciousness of the ethnic groups, including subjectivity and sociality, and convey people's ideological interests and beautiful visions of life through costume patterns. Totem patterns, represented by the phoenix and the dragon ki, condense the common cultural identity of the She people. As the She's unique auspicious objects, ribbons are both practical and decorative, and are the essence of She women's long-term production and practical activities, which are rich in ethnic cultural colours. Colour ribbons are highly readable and are one of the carriers of ethnic culture, history and language. The colours of She Costume reflect the simple and natural aesthetic interests of She people, and are the alienated embodiment of the material practical activities of farming and labouring in the costume culture. She Costume patterns are rich in composition, including corner patterns, continuous patterns, individual patterns and suitable patterns, inspired by the records of She women in the process of production and labour. These patterns are generally used on the collar face, lapel, cuffs, hem, Lanyao, trouser legs and other parts of the She, forming a sparse and structural contrast pattern. In She Costume patterns, character stories are representative of the characteristic themes, drawn from a wide range of sources, from ethnic legends to idiomatic allusions. These motifs convey the She people's love of life and desire for happiness. The She people express their folk beliefs of revering gods and honouring witches through the graphics and crowns commonly used in Buddhist and Taoist costumes. These motifs have become a kind of spiritual support for She people to pray for blessings and avoid disasters. Through these costume symbols, She Costume ethnic identity is strongly embodied and passed on.

She Costume is an important part of She culture, but also an important expression of ethnic identity. She Costume has undergone symbolic transmutation in modern society and has become an important symbolic symbol of ethnic identity. The She Costume carries rich cultural connotations, but also shows the She people's desire for a better life and their reverence for the natural universe through its unique patterns, colours and decorative techniques. One of the most representative elements of the She Costume is the phoenix, symbolising the head, neck, waist and feathers of the phoenix, as well as the phoenix tail and the phoenix's song, reflecting the She Costume's deep affection for ancestor worship and totem beliefs. The phoenix costume is worn by She women at weddings and major festivals, but is also worn into the coffin after death to identify with ancestors, which further reinforces the importance of She Costume in ethnic identity. The pattern design of She Costume usually contains elements such as natural objects, geometric shapes, and combinations of auspicious phrases, which are decorative, but also rich in cultural symbolism, such as dragon, phoenix, and fish motifs that symbolise good luck and fortune, and floral motifs that represent

prosperity. In addition, the colours of She Costume also have specific cultural meanings, such as black and blue as the main tones, which symbolize heavy and deep and solemnity and simplicity. As an important symbol of national culture, She Costume has a significant function of ethnic identity. the traditional She Costume, such as the phoenix costume and coloured ribbons, have become symbolic cultural symbols in modern society, reflecting the She people's identification and inheritance of their own culture. This kind of Costume is the embodiment of material culture, but also an important construction of the spiritual home of the She.

2.4 Challenges and Opportunities for She ethnic identity

Globalisation, as an irreversible historical trend, has had far-reaching impacts on minority cultures, which include both challenges and opportunities.

In the process of globalisation, the She ethnic identity faces multiple challenges. First, cultural homogenisation and impact is a notable problem. As globalisation advances, the traditional lifestyles and cultural values of ethnic minorities have been impacted by Western values and the mainstream culture of society, leading to cultural homogenisation or convergence. This phenomenon threatens the uniqueness of the traditional culture of the She, but may also affect the cultural values, aesthetic sensibilities, and the ecological environment of the costume culture of the She, leading to the assimilation of cultural characteristics. Secondly, globalisation has brought about the blurring of ethnic identity. Although globalisation has facilitated the exchange of different cultures, it has also brought about the impact of modernity on local traditional societies, making the identities of ethnic minorities such as the She blurred. Globalisation has led to the decline of old identities and the rise of new ones, making the She face an identity crisis in the context of globalisation. In addition, globalisation has exacerbated multicultural conflicts within nation-states, complicating the relationship between ethnic identity and ethnic identity. In the context of globalisation, the She may feel the contradiction between ethnic identity and ethnic identity, especially in the process of globalisation, ethnic minorities may be more inclined to emphasise their ethnic identity.

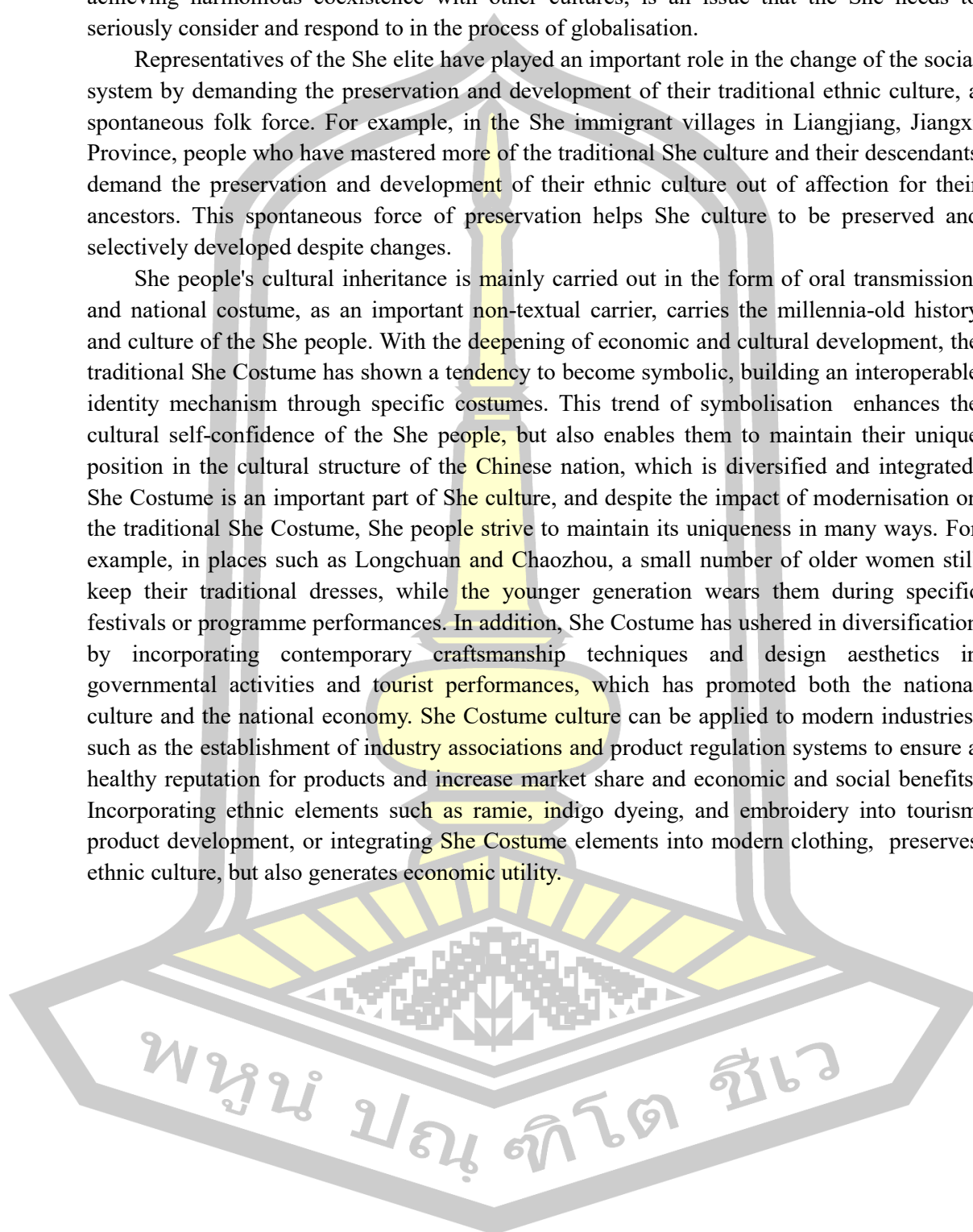
Although globalisation poses challenges, it also offers opportunities for the She. Globalisation provides a broad platform for She culture to be presented more authentically before the eyes of the world, facilitating cultural exchanges and information transfer across regions and ethnicities. Through such cross-cultural exchanges, the She has the opportunity to display its unique cultural characteristics globally and enhance its cultural self-confidence. In addition, globalisation also provides an opportunity for the reconstruction of local cultural identity. In the context of globalisation, the She can cope with the identity crisis through innovative lifestyles and traditional identity tools, thus achieving the reconstruction of ethnic identity. At the same time, a series of policies at the national level to promote national unity and development, such as economic assistance, sharing of educational resources, and cultural exchange activities, are actively promoting the identity and unity of all ethnic groups. These policies have provided the She with opportunities for development, enabling them to form a more unified ethnic identity in the pursuit of common development.

In the process of globalisation, the ethnic identity of the She faces challenges such as cultural homogenisation, blurring of ethnic identity and conflict between ethnic identity and ethnic identity. However, globalisation has also provided the She with a platform for cross-cultural exchanges, opportunities to rebuild their ethnic identity, and policy support. How to

maintain and promote the unique culture of the She in the context of globalisation, while achieving harmonious coexistence with other cultures, is an issue that the She needs to seriously consider and respond to in the process of globalisation.

Representatives of the She elite have played an important role in the change of the social system by demanding the preservation and development of their traditional ethnic culture, a spontaneous folk force. For example, in the She immigrant villages in Liangjiang, Jiangxi Province, people who have mastered more of the traditional She culture and their descendants demand the preservation and development of their ethnic culture out of affection for their ancestors. This spontaneous force of preservation helps She culture to be preserved and selectively developed despite changes.

She people's cultural inheritance is mainly carried out in the form of oral transmission, and national costume, as an important non-textual carrier, carries the millennia-old history and culture of the She people. With the deepening of economic and cultural development, the traditional She Costume has shown a tendency to become symbolic, building an interoperable identity mechanism through specific costumes. This trend of symbolisation enhances the cultural self-confidence of the She people, but also enables them to maintain their unique position in the cultural structure of the Chinese nation, which is diversified and integrated. She Costume is an important part of She culture, and despite the impact of modernisation on the traditional She Costume, She people strive to maintain its uniqueness in many ways. For example, in places such as Longchuan and Chaozhou, a small number of older women still keep their traditional dresses, while the younger generation wears them during specific festivals or programme performances. In addition, She Costume has ushered in diversification by incorporating contemporary craftsmanship techniques and design aesthetics in governmental activities and tourist performances, which has promoted both the national culture and the national economy. She Costume culture can be applied to modern industries, such as the establishment of industry associations and product regulation systems to ensure a healthy reputation for products and increase market share and economic and social benefits. Incorporating ethnic elements such as ramie, indigo dyeing, and embroidery into tourism product development, or integrating She Costume elements into modern clothing, preserves ethnic culture, but also generates economic utility.



Part III. How She Costume in the Process of Globalisation Becomes a Tool for Expressing Ethnic Identity and Cultural Pride

In the process of globalization, as countries cope with complex cultural exchanges, clothing has become an important medium for expressing unique identities to promote intercultural dialogue. Ethnic costumes are a powerful non-verbal communication tool in globalization, demonstrating ethnic diversity and cultural richness, they express ethnic identity and pride, and they promote cross-cultural dialogue and appreciation. (Denissa, L., & Piliang, Y. A. 2016. PP: 44.) .In the process of globalisation, ethnic costume has evolved as a symbol of empowerment and autonomy, enabling individuals to assert their cultural identity and pride(Van Haaften, J., & Lynch, A. 2023. PP: 133.).She Costume is an important part of She culture, but also an important expression of She ethnic identity and cultural pride. With their unique cultural significance and symbolic designs, She Costume has become an important medium for She cultural heritage and ethnic identity. The patterns and colours in these costumes are rich in deep historical and cultural symbols, such as the phoenix costume's phoenix worship, which is a remembrance of the glory and respect of the She ancestors, but also an expression of the She people's common sense of ethnicity and cultural identity. With the expansion of international cultural exchange platforms, She Costume has been able to show its unique charm to the world and become a cultural exchange messenger on the international stage. The promotional role of social media has further expanded the influence of She Costume, enabling it to spread rapidly and attract global attention. At the same time, the combination of She Costume and cultural tourism has injected new vitality into the economic development of the She region, attracting many tourists and promoting the development of cultural tourism through the display of She Costume and other non-heritage culture, as well as traditional customs.

3.1 The Cultural Significance of She Costume

As a unique cultural symbol, She Costume is the material carrier of She culture, containing rich historical information and deep cultural connotation. It is the attire of She people's daily life, but also a visual display of She history, religious beliefs, social structure and aesthetic concepts. The patterns, colours and craftsmanship of She Costume all carry deep cultural significance. For example, the Phoenix Costume, as the most representative the traditional She Costume, symbolises good fortune and luck, but also reflects the She's reverence for the Phoenix totem. Through its unique totemic patterns and symbolic features, this Costume conveys the She people's ideological interests and aspirations for a better life.

The unique style and decorative elements of She Costume enable She people to recognise their compatriots at a glance in a multicultural environment, enhancing their sense of ethnic identity. the traditional She Costume such as the phoenix costume and coloured ribbons have gradually evolved into symbolic symbols that function as ethnic identity. These Costume elements have strong ethnic characteristics visually, but also strengthen She people's sense of identity and belonging to their own culture on a spiritual level. Totem worship is one of the core elements of She Costume culture, with the phoenix totem being particularly prominent. Costumes such as the phoenix costume, the phoenix bun and the phoenix crown are typical representatives of designs inspired by the phoenix totem, which reflect the She Costume's intention of ancestor worship, but also their recreation and learning of Han culture. the traditional She Costume has shown a trend of symbolisation, building an

interoperable identity mechanism through specific costumes, and She Costume has become an important symbol and bridge for studying the history of ethnic development, sorting out the lineage of minority inheritance, and shaping cultural identity. Despite the geographic differences in She Costume to a certain extent, its core cultural identity mechanism is still clear, and She Costumes from different regions have evolved differently due to migration and cultural exchanges, demonstrating the diversity and richness of She culture.

The patterns, colours and production techniques in She Costume carry the history and culture of the She people, and are an important medium for the transmission of She culture. Embroidery plays an important role in She Costume, including a variety of techniques such as disc thread embroidery, lock stitch embroidery, flat stitch embroidery, seeded embroidery and messy stitch embroidery. These embroidery patterns are rich and varied, including character story patterns such as Liu Hai fishing for golden toads, religious belief patterns such as the Dark Eight Immortals, and auspicious patterns such as the phoenix facing the peony and the two dragons playing with beads, etc. Embroidery is a decorative function, but also an important means of educating and passing on culture. The colours and costume materials of She Costume also have cultural connotations, with green and blue as the base colour and colourful embellishments, mainly using natural materials such as linen-cotton and silk-grass. This choice reflects the simple and natural aesthetic taste of the She people, but also their material practical activities in farming and labouring.

In the context of globalised communication, She Costume has become a bridge of communication with other cultures, and the display of the cultural characteristics of the She people through their costumes has promoted understanding and respect among different cultures. The exquisiteness and uniqueness of She Costume make She people feel proud of their culture, and this pride is especially important in the context of globalisation, helping to enhance national self-confidence. Under the influence of globalisation, She Costume is also absorbing new elements, becoming a source of cultural innovation and showing the vitality and adaptability of She culture.

3.2 The Symbolic Meaning of Dress Design

The traditional She Costume such as phoenix costume and coloured ribbons have gradually become symbolic symbols with the function of ethnic identity. Modern designers have studied the symbolic features of She Costume totem patterns and applied them to modern clothing design. For example, the phoenix totem, as one of the most honourable patterns in She Costume, is often used in women's costumes, and designers have extracted and reorganised these totem patterns so that they can be reproduced in modern costumes. Modern designers focus on the inheritance of traditional cultural elements in the design process, but also combine modern design concepts and technical means to develop innovative products with She characteristics. For example, Blue Snow Cultural and Creative Co. Ltd. has developed innovative designs of She elements into products from the perspective of young people, showing the colourful ethnic culture. In addition, designers also use modern technology and aesthetic concepts to reconstruct and combine She cultural elements to form cultural and creative products with both heritage significance and consumption value.

Totem patterns in She Costume have a profound symbolic meaning. The totem patterns in She Costume have obvious symbolism. For example, the 'dish gourd' headdress symbolises the veneration of the ancestor. The phoenix element in the phoenix costume symbolises the She people's yearning for a better life and their worship of the female ancestor, the Three

Princesses. Patterns such as the dragon and phoenix and the harvest beautify the Costume, but also express the She people's good wishes for good luck and a bountiful harvest. Geometric motifs in She Costume reflect She people's worship and love of nature through the techniques of meeting, borrowing and harmonising. These patterns are the symbols of She culture, but also the embodiment of the spiritual world and aesthetic taste of She people. These totem patterns are decorative, but also contain the She people's reverence for nature spirits and ancestors. Modern designers have modernised their designs on the basis of preserving the traditional patterns of the She. For example, Lei Chengsong, a trainee of the course, created a work called 'She Extravagance', which uses custom knitted threads of traditional She patterns and applies them to the threaded neckline of a T-shirt, so that even the simplest T-shirt item has She elements and characteristics. In addition, the designers also made innovative designs of She totem pattern elements through decomposition, reorganisation, heteromorphism and abstract combination, such as extracting the phoenix unit from the phoenix totem pattern and combining it with the sun pattern elements to form a new visual effect.

The choice of colours in She Costume also has important symbolic meanings. For example, red symbolises auspiciousness and peace in She Costume, and gold symbolises glory and wealth. These colour choices reflect the She people's love of life and pursuit of beauty, but also their respect for and reliance on the natural environment. The colour and pattern designs of She Costume are often closely related to the natural environment, such as blue for the sky and green for the grass, and these colour choices are beautiful, but also rich in deep symbolic meaning. She Costume has a distinctive personal aesthetic in its colour treatment, often using red or aqua as the main colour, with pink as a secondary colour, and black to coordinate and unify all the colours, forming a regional visual centre point. Modern designers have also borrowed this colour scheme in their clothing designs, reflecting the aesthetic principles of the She people through strong colour contrasts. For example, She women's clothing adds colourful lace, ribbons, embroidery and other elements on top of the main colours of black and blue, making simple and ordinary clothes rich and gorgeous. As an important carrier of She culture, She Costume patterns are decorative, symbolic and allegorical.

3.3 International Cultural Exchange Platform

Globalisation has provided a platform for the display and dissemination of She Costume, making it an important carrier of international cultural exchange. With the deepening of globalisation and the intermingling of various cultures, the She Costume has attracted the world's attention with its unique ethnic characteristics. 2019 International Textile and Apparel Association (ITAA) Design Exhibition (Figure 106) has successfully selected an innovative work of modern She Costume, which is inspired by the national intangible cultural heritage of the She Costume, in particular its phoenix embroidery pattern. Youn Kyung Kim, President of the International Textile and Apparel Institute, spoke highly of this piece, saying that its bold red and burgundy colour combination and interesting pattern gave a sense of beauty and pleasure, but also clearly expressed cultural elements in a creative way. At the exhibition site, teachers and students from textile and garment colleges and universities from all over the world were deeply attracted by the She Costume culture and came to visit and exchange ideas.

At the 6th International Academic Week of Louisiana State University in the United States, Chen Xu was awarded the First Prize for Visiting Scholars for her research on She Costume Culture in Fujian, which further proves the recognition and influence of She Costume in the international arena.



Chen Xu with the judges of the International Textile and Clothing Institute (ITCI)
Source: Tu Shaorong, Dec. 14, photographed

At the exhibition site, teachers and students from textile and clothing colleges around the world have been attracted by the She Costume culture from China. Chen Xu introduced in English the phoenix embroidery on the long dress is extracted from the embroidery pattern of She Costume, and the process is used in Luoyuan She Costume 'bundling Yan', and enthusiastically answered the audience's questions. Chen Xu said, 'I am proud and happy to share the beauty of the She phoenix costume with the world, and it's a worthwhile trip.' In the same year, Louisiana State University held the 6th International Academic Week, where visiting scholars from more than ten countries competed on the same stage, introduced their research results, and gave speeches and defended their work. In the end, Chen Xu stood out with his research results on She Costume culture in Fujian and won the first prize for visiting scholars. These 'highlight moments' brought by the Phoenix Nishang made Chen Xu see the significance of traditional costume culture research, and understand the necessity of letting the world see the regional characteristics of minorities such as the She. Chen Xu has already planned to translate her own monograph and research results into English for publication in the future, and actively disseminate Chinese traditional culture to the outside world.

In the 2020 China International Fashion Week, the work 'Weir Flying Phoenix Dance' presented by the She Phoenix team led by She designer Lan Jinmei attracted wide attention and positive response. Lan Jinmei dared to break the traditional She Costume constraints in her design, perfectly combining the traditional She Costume with modern innovative design, and making the She Phoenix 'live', 'stand' and 'fly' through three-dimensional embroidery technology. Through the three-dimensional embroidery technology, the she phoenix 'comes alive', 'stands up' and 'flies', showing a new fashion charm. Lan Jinmei's design is inspired by the natural scenery between the mountains and waters of She, especially the Qingjiang and Oujiang rivers, as well as the She people's industrious, simple, loyal and courageous attitude to life and rich cultural connotations. Her design concept lies in exploring the relationship

between people and nature, people and the countryside, and redefining Chinese She people's elements into a new trend of ethnic fashion. In the use of colours, she refines the green-blue of the She costume and the red of the fire phoenix, and shows the layers of Guyan style and fire phoenix colours through gradient dyeing and positioning halo dyeing techniques. In terms of three-dimensional modelling, Lan Jinmei's designs focus on simple silhouettes and smooth lines, incorporating traditional structures such as lapels and stand-up collars, and paying attention to three-dimensional cutting and the effect of inner and outer layers being transparent. These designs let the audience know the beautiful and fashionable new She Costume, but also let them feel the unique charm of She culture.

Zeng Fengfei is a renowned Chinese fashion designer known for his unique design style and deep understanding of traditional Chinese culture. His creations have been showcased at many international fashion weeks. By incorporating elements of She culture into modern designs, Zeng Fengfei has successfully brought She Costume to the international stage. Zeng Fengfei's works are based on the theme of She culture, combining traditional elements such as the phoenix, bird and deer with modern design concepts to create clothing collections that are both ethnic and modern. These designs show the unique charm of She culture, but also reflect the designer's pursuit of a better life and respect for traditional culture. Zeng Fengfei's designs have attracted widespread attention at the International Fashion Week, which enhances the international popularity of She culture, but also strengthens the cultural pride of She people. By participating in the International Fashion Week, Zeng Fengfei's work showcases the unique aesthetics of She Costume, but also promotes cross-cultural exchanges, enabling a wider international audience to understand and appreciate the She culture. This cultural exchange platform provides new opportunities for the dissemination of She Costume, and at the same time injects new vigour into the protection and inheritance of She culture. Zeng Fengfei's success story shows that by combining traditional elements with modern design, it is possible to effectively enhance the influence of national culture and strengthen ethnic identity and cultural pride in the context of globalisation.

As an important part of national culture, She Costume plays a bridging role in international cultural exchanges. Through the organisation of thematic exhibitions, folklore performances and other activities, more people can learn about and understand She Costume culture, thus stimulating young people's interest in and love of traditional culture. Such cultural exchanges help to protect and pass on the She Costume culture, but also provide She people with opportunities to show themselves and strengthen their sense of ethnic identity. She Costume has played an important role in international exchanges and has become an important symbol for showcasing China's diverse cultures. Through participation in international fashion weeks and cultural exchange activities, She Costume has been able to spread globally, promoting understanding and respect among different cultures.

3.4 The Promotional Role of Social Media

Social media, as an important tool of modern communication, plays a crucial role in the dissemination of She Costume and the construction of ethnic identity. Social media provides a platform for the display and dissemination of She Costume. Through social platforms such as microblogging, WeChat, and Jitterbug, She Costume has been able to spread rapidly to a wider audience. For example, the Phoenix Costume, a the traditional She Costume with deep cultural connotations, is widely shared and Panhu (盤瓠/p ā n h ŭ /)sed on social platforms, which increases its popularity, but also allows more people to understand and pay attention to

She people's culture. This way of spreading visual culture has revitalised She Costume in modern society and has become an important way of displaying one's personality and beliefs. The interactivity and immediacy of social media further enhances the cultural identity of She Costume. Through social platforms, users can easily share their dressing experiences and interact with other users, forming a unique online cultural phenomenon. This interaction enhances the influence of She Costume, but also promotes understanding and respect for She culture among people from different cultural backgrounds. In addition, social media provide opportunities for She people to display and teach the She Costume, and they can demonstrate the charm of the She Costume through videos, pictures and other forms, thus realising the inheritance of the culture. Social media has also helped She Costume gain more attention on the international stage. By integrating She Costume into modern design and promoting it in the international market, it enhances the global influence of the brand, but also promotes the popularisation of the national culture. This cross-cultural exchange and integration has led to wider recognition and appreciation of She Costume globally. The social media promotion strategy of She Costume covers multiple dimensions to enhance its cultural influence.

Firstly, with the help of the Netflix effect and live broadcasting activities, She 'Netflix' Lei Qingmei (Figure 107) displayed She clothes and She songs on the Jitterbit platform, successfully attracting the attention of a large number of fans through creative contents such as 'Dressing up in She Clothing' and 'Anti-epidemic She Songs', as well as the design of cultural and creative products with She elements. Through creative content such as 'She dress-up' and 'anti-epidemic She song', as well as the design of cultural and creative products with She elements, the company has succeeded in attracting the attention of a large number of fans. With the popularity of short-video platforms such as Jitterbit, She Costume has been more widely disseminated and displayed through online platforms. By posting videos showcasing She Costume, Jittery UP owners have successfully attracted a large number of followers and triggered extensive cultural Discussions and identification. These videos show the unique charm of She Costume, but also enhance viewers' knowledge and interest in She culture through vivid visual presentation. These videos usually combine modern aesthetics and technological means to combine the traditional She Costume with modern fashion elements, creating new styles that retain traditional features while conforming to modern aesthetics. As an important representative of the traditional She Costume, the phoenix costume, with its bright colours and intricate embroidery techniques, is fully demonstrated in the video. Through the careful design and filming of the UP owners, these videos show the beauty of the appearance of the She Costume, but also convey the cultural connotation of the She people's ancestor worship and nature worship, successfully attracting the attention of a large number of viewers.

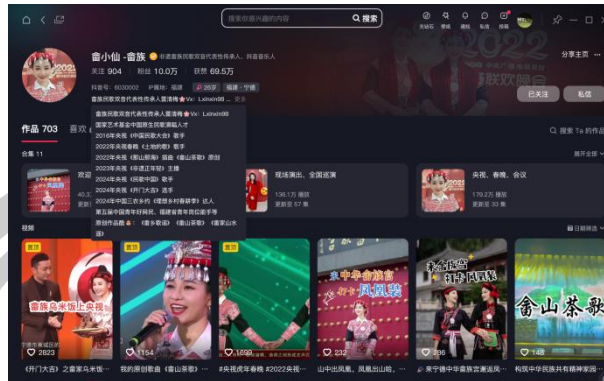


Figure 106 Video of 'Lei Qingmei' She Culture Exhibition

Source: <https://v.douyin.com/iUAbv5Ab/>, Dec. 16, photographed

The Shakeology video 'Hao Huanxi' (Figures 108 and 109) posted a cross-dressing video showing the traditional She Costume of She women, in particular the 'phoenix costume', which symbolises all the best for everything. The colourful patterns, gold and silver threads and jingling silverware on the She Costumes and aprons, as well as the high buns and red headbands of the She Costumes, demonstrate the unique charm of the She costumes. This video has received hundreds of thousands of views, showing viewers' keen interest in She Costume culture.

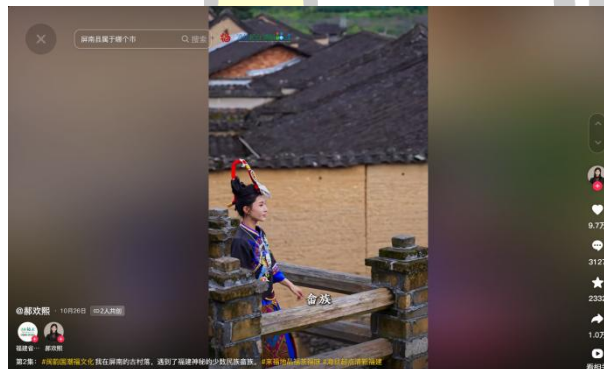


Figure 107 Video of 'Hao Huanxi' She Costume Improvement Exhibition

Source: <https://v.douyin.com/iUAHVjVt/>, Dec. 16, photographed



Figure 108 Video of 'Hao Huanxi' She Costume Luoyuan Costume Exhibition

Source: <https://v.douyin.com/iUAHW3eV/>, Dec. 16, photographed

The She Costume drag the Falling Hands Show video³⁶ (Figure 110) posted by Shakeology user@咚不啦叭 also attracted a lot of attention, and although the exact number of views was not mentioned, the fact that it attracted a lot of attention as a She Costume drag video posted by a Shakeology user is enough to prove the attractiveness of She Costume on the Shakeology platform.

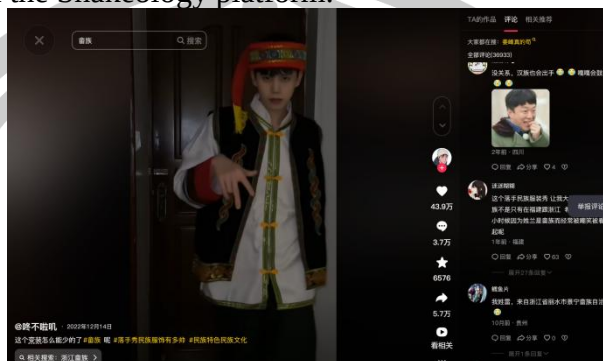


Figure 109 咚不啦叭 She Costume The Falling Hands Show

Source: <https://v.douyin.com/iUAbf7YD/>, Dec. 16, photographed

These cases show that through social media platforms such as Jieyin, She Costume is more widely disseminated, but also effectively contributes to the promotion of She culture and the construction of ethnic identity. These videos also promote communication and Discussion among viewers through interactive features such as comments, likes and shares. After watching the videos, many viewers became interested in She Costume, but also took the initiative to learn more about the cultural background and historical stories of the She. This interaction enhances the viewers' sense of cultural identity, but also promotes the dissemination of She culture. Although these videos have played an important role in spreading She culture, their influence is still limited within their own ethnic group. In order to further expand the effect of cross-cultural communication, it is necessary for the government and all sectors of society to work together to provide more financial support and policy support, and to promote co-operation with international cultural exchange platforms, so as to promote She Costume culture globally. In conclusion, through the case of the video of Shake UP owners spontaneously displaying She Costume, we can see the great potential of She Costume on international cultural exchange platforms. This helps to enhance the national pride and cultural identity of She people, but also provides a window for global audiences to understand and appreciate She culture. In the future, with more similar efforts and innovations, She Costume is expected to gain wider recognition and respect globally.

Second, utilising the celebrity effect, the appearance of artiste Lan Yingying in She Costume (Figure 111,112) highlights the fusion of ethnic elements and modern fashion, but also creates a buzz about She culture on social media.

³⁶ The Falling Hands Show is a cultural phenomenon that combines ethnic costumes and short videos, and through simple 'falling hands, turning' movements with undulating and changing musical rhythms, a visual feast is staged for the audience. This phenomenon has quickly become popular in a short period of time, demonstrating the cultural confidence of ethnic groups and the charm of traditional costumes.

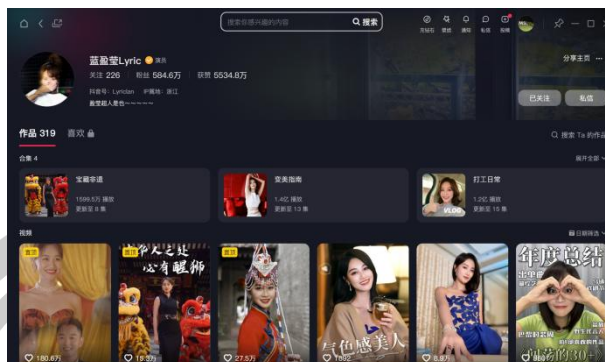


Figure 110 Film and television star Lan Yingying jitterbug account fan volume show
Source: <https://v.douyin.com/iUAs63XH/>, Dec. 16, photographed



Figure 111 Film and television star Lan Yingying 'She girl out of the war, for the cultural tourism of zhejiang carry the banner' promotional video
Source: <https://v.douyin.com/iUAs9Qva/>, Dec. 16, photographed

At the same time, the Yunxiao County Youth League Committee and anchor volunteers jointly carried out a live online broadcast of 'Entering the She Village' (Figure 113), as well as short videos to promote traditional She dances, leading the trend of 'She Dance PK' and attracting young people's attention. Golden Beauty designed a She dress for the million-fan short video blogger 'Anchor Pan Xiaorong' and co-presented it on Jitterbug (Figure 114), and UP host @哒哒看世界 carried out a campaign in Serbia to 'let Serbia see the beauty of China! Let the world see the beauty of China.' Themed promotional videos were filmed and released with 515,000 likes and 17,000 views (Figure 115).



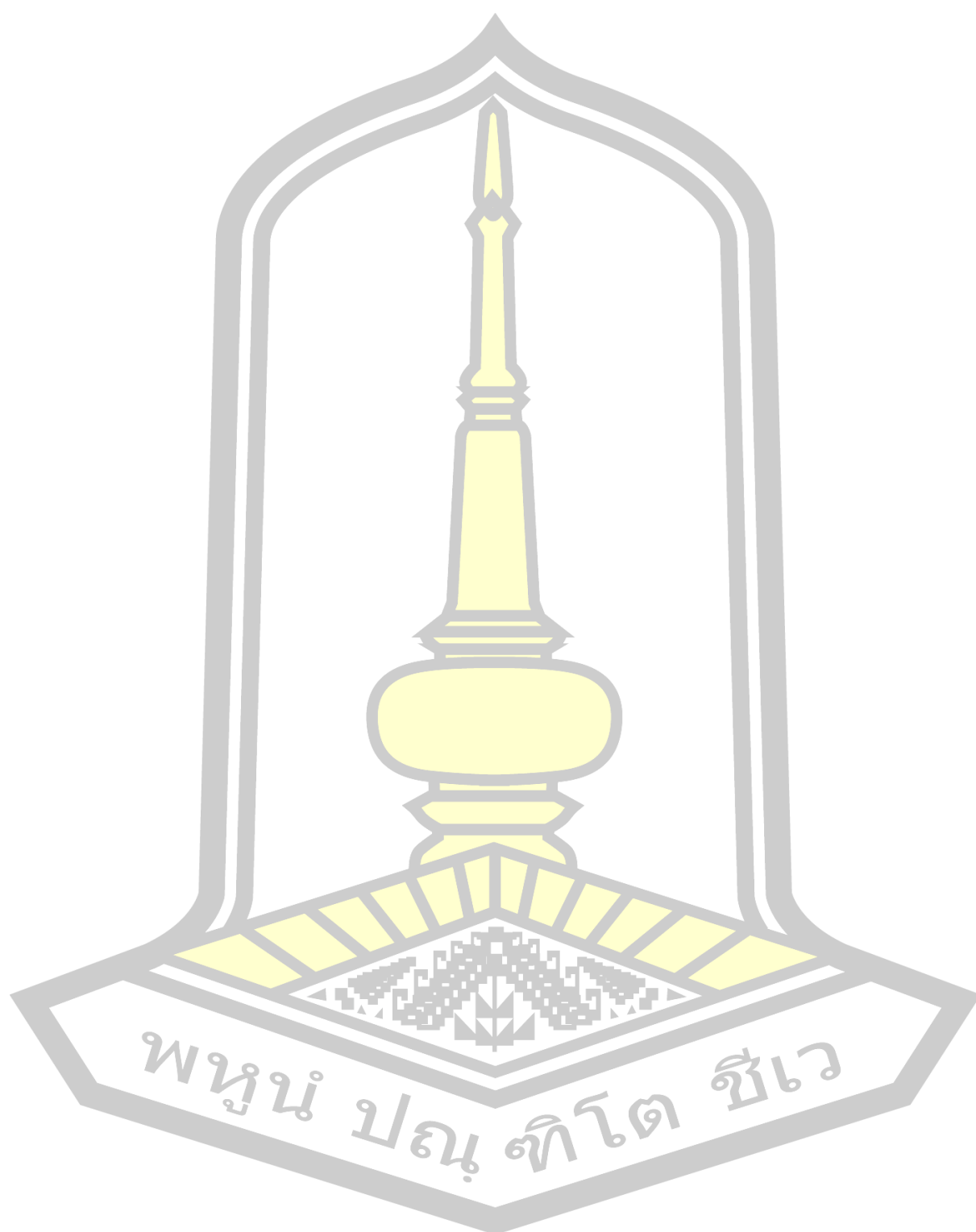
Figure 112 'Entering the She Village' in Chao News
Source: <https://v.douyin.com/iUAs9Qva/>, Dec. 16, photographed



Figure 113 Huang Jinmei's design for million-fan video blogger 'Anchor Pan Xiaorong'.
Source: <https://v.douyin.com/iUAs9Qva/>, Dec. 16, photographed



Figure 114 哒哒看世 'Let Serbia see the beauty of China!
Let the world see the beauty of China.' Promotional Video
Source: <https://v.douyin.com/iUAsnq7n/>, Dec. 16, photographed



The extensive use of social media platforms such as microblogs and WeChat public numbers has enhanced the publicity effect by targeting different groups precisely. Finally, the She Costume has shone on the international stage, appearing in the UNESCO Intangible Cultural Heritage Showcase and International Fashion Week, attracting the attention of the international fashion industry. With the rise of the 'national trend', young people began to pay attention to and share tips on how to wear the She Costume, further promoting its spread on social media.

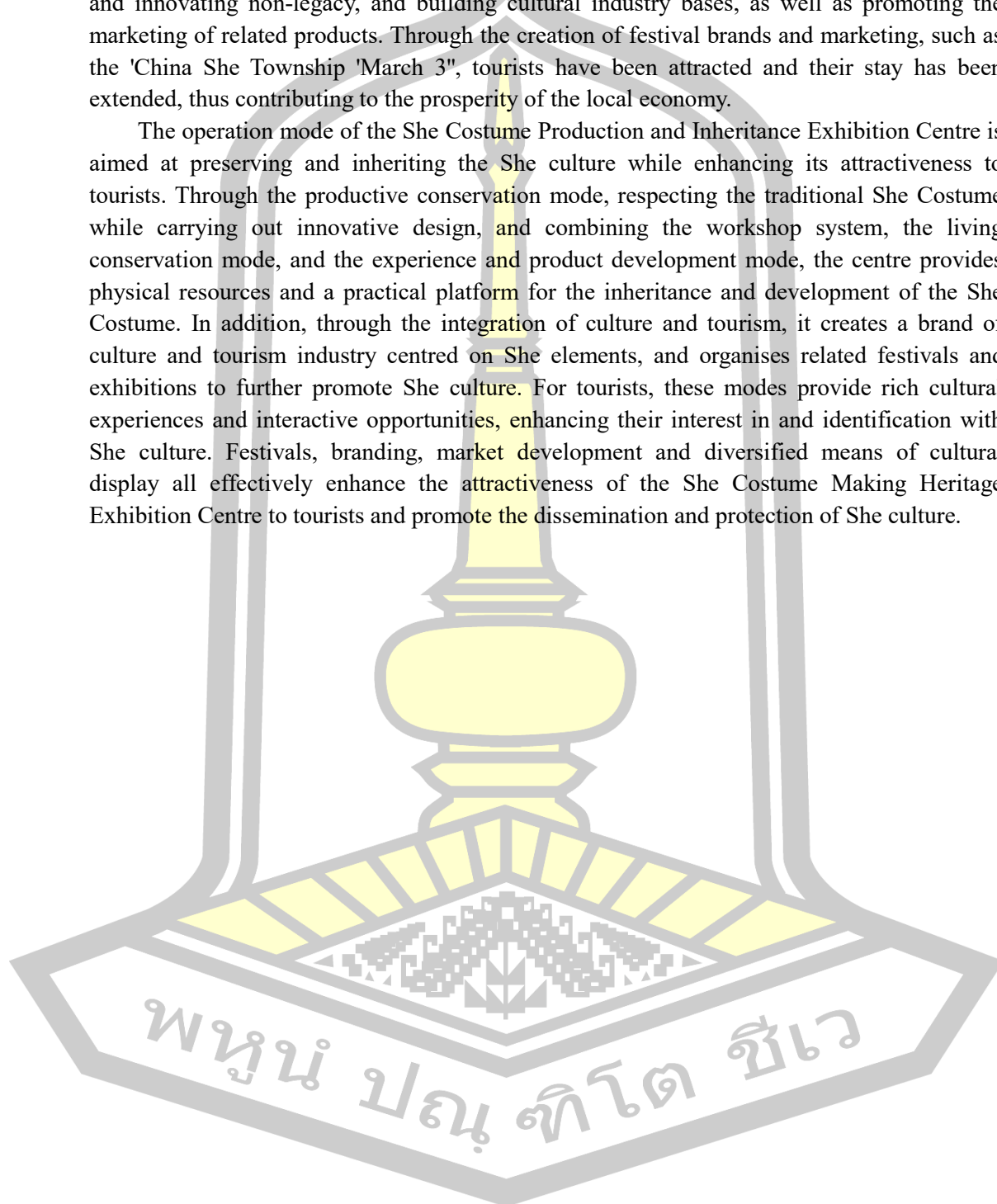
3.5 Development of Cultural Tourism

She Costume attracts a large number of tourists with its unique patterns and cultural connotations, and has become an important factor in promoting the local culture and tourism economy. For example, the She Costume of Jingning She Autonomous County attracts many tourists to experience and photograph it due to its unique cultural background and visual impact, thus driving the prosperity of the local tourism industry. This phenomenon enhances the popularity of She Costume, but also promotes the rise of related professions, such as the travelling photography industry. The application of She Costume in cultural tourism is limited to displaying its exterior beauty, but also allows tourists to gain a deeper understanding of She culture and wisdom through various forms. For example, some places have opened She Costume Production and Inheritance Exhibition Centres so that tourists can observe and participate in the production process of national costumes on site and learn skills such as She embroidery, which improves the participation and experience of tourists, but also expands the influence of She Costume culture. The application of She Costume in cultural tourism is limited to displaying the beauty of its appearance, but also allows tourists to gain an in-depth understanding of the culture and wisdom of the She through various forms. For example, some places have opened She Costume Production and Inheritance Exhibition Centres so that tourists can observe and participate in the production process of national costumes on site and learn She embroidery and other skills, which improves the participation and experience of tourists, but also expands the influence of She Costume culture. In addition, She Costume, as a cultural symbol, is constantly being innovated and applied in modern society. For example, the integration of traditional elements into modern design preserves the traditional flavour, but also meets the modern aesthetic demand, and this innovation promotes the inheritance of She culture, but also promotes its development and prosperity in modern society. This innovative design meets the tourists' demand for cultural products, but also enhances their sense of identity and pride in She culture. She Costume plays a vital role in the development of cultural tourism. By tapping into the cultural material carrier, satisfying the public's desire for self-expression as well as innovating the space and atmosphere, She Costume enhances the popularity of the place, but also stimulates the vitality of the tourism market, and becomes an important force in promoting the development of the local culture and tourism economy.

The She Autonomous County of Jingning has taken a series of measures to promote the development of the local tourism industry using She Costume as a carrier. The county has deeply integrated She culture with the tourism industry by incorporating She elements into scenic area planning, cultural festivals, cultural and creative products and works of art, such as organising the 'Phoenix Nishang - China She Costume Exhibition', which has expanded the influence of the ethnic crafts industry. Meanwhile, festivals and performances with She characteristics, such as the She Pan Song Festival, the Fire God Festival, and the Song and

Dance Drama of 'Thousand Years of Shanha', have enriched the experience of tourists and raised the popularity of She culture. In addition, cultural heritage such as She Costume has been inherited and displayed through measures such as decoding cultural genes, protecting and innovating non-legacy, and building cultural industry bases, as well as promoting the marketing of related products. Through the creation of festival brands and marketing, such as the 'China She Township 'March 3'', tourists have been attracted and their stay has been extended, thus contributing to the prosperity of the local economy.

The operation mode of the She Costume Production and Inheritance Exhibition Centre is aimed at preserving and inheriting the She culture while enhancing its attractiveness to tourists. Through the productive conservation mode, respecting the traditional She Costume while carrying out innovative design, and combining the workshop system, the living conservation mode, and the experience and product development mode, the centre provides physical resources and a practical platform for the inheritance and development of the She Costume. In addition, through the integration of culture and tourism, it creates a brand of culture and tourism industry centred on She elements, and organises related festivals and exhibitions to further promote She culture. For tourists, these modes provide rich cultural experiences and interactive opportunities, enhancing their interest in and identification with She culture. Festivals, branding, market development and diversified means of cultural display all effectively enhance the attractiveness of the She Costume Making Heritage Exhibition Centre to tourists and promote the dissemination and protection of She culture.



Part IV. Ethnic Identity and Fashion Elements of She Costume in International Exchange

Costume is a powerful medium for expressing individual and group identity; it can denote cultural heritage, social status and personal beliefs, enabling people to communicate their identity to the world around them; it is more than a practical necessity; it is an essential part of social life, shaping and reflecting global identities, relationships and cultural exchanges (Sinah, Klob, et al., 2017.PP:68-69.) .The international exchange of ethnic clothing plays an important role in shaping and expressing cultural identity, especially through fashion. Such exchanges demonstrate the diversity of ethnic traditions, but also promote dialogue and interaction between cultures. The globalisation of fashion has led to a dynamic interplay between traditional and contemporary styles. Ethnic elements are often incorporated into high fashion, reflecting a fusion of local and global influences, which can both enrich and complicate cultural narratives (Zhanna, Denysiuk. 2022. PP:68). Ethnic dress is an endless source of inspiration for modern fashion, facilitating international exchange by merging traditional elements with contemporary trends, thereby promoting cultural appreciation and respect for diversity in the global fashion world (Yongyan, Li. 2009. PP:70-73.).

4.1 Fashion Expression of Ethnic Identity: She Costume on the International Stage

We can't escape fashion, so let's make the most of it (Roche, D.1996. PP:44). As an important part of China's minority culture, She Costume, with its unique costume form, colour and pattern, carries rich national cultural connotations, but also, under the background of globalisation, She Costume has gone to the world through a variety of ways to show the ethnic identity and fashion elements of She in the international arena, and has become an important window to show China's diversified culture.

4.1.1 The Internationalised Design Language of She Costume

The traditional She Costume, with its unique totemic patterns and handicrafts, has become a carrier of ethnic identity. For example, traditional dress elements such as the phoenix costume and colored ribbons have gradually evolved into symbolic symbols that function as ethnic identity in modern society. These costumes reflect the She people's reverence for nature and their beautiful vision of life, but also convey the cultural beliefs and aesthetic interests of the She Costume through their decorative and symbolic nature. As an important carrier of She culture, the unique totem patterns and use of colors in She Costume are important manifestations of the She ethnic identity. For example, the phoenix totem occupies a very important position in She Costume, which is the object of worship of She people, but also one of the core elements of She Costume culture. The phoenix totem usually appears on women's costumes, symbolizing good luck and happiness. This kind of totem embodies the She people's reverence and worship of nature, but also reflects the She people's yearning and pursuit of a better life. In addition, the colored ribbons in She Costume are also important symbols of She culture. The colorful ribbons complement the phoenix costume, forming a strong visual contrast and embodying the aesthetic characteristics of unity and coordination. These the traditional She Costume elements are preserved in She Costume, but also innovatively applied in modern design, which makes She Costume show its unique ethnic charm on the international stage. Through the study of the totem patterns and colors of

She Costume, we can see that She Costume is a material expression of She culture, but also an important carrier of the She people's spiritual support and cultural identity. These cultural symbols are constantly reinterpreted and innovated in modern society, making She Costume an important medium for displaying ethnic identity and fashion elements in international exchanges.

These traditional elements are constantly being reinvented into a unique international design language. The traditional She Costume elements, such as the phoenix totem, the unique use of colors, and embroidery techniques, have been reinterpreted by modern designers in innovative ways. For example, designer Lan Jinmei's 'Weir Flying Phoenix Dance' series presented at China International Fashion Week is a perfect example of combining She Costume's the traditional She Costume with modern design. She used three-dimensional embroidery techniques to bring the She phoenix pattern to life, revealing a new fashion charm. This design approach preserves the uniqueness of the She culture, but also meets international aesthetic trends. The colors and patterns of She Costume are an important part of their culture. In the internationalized design, the designers refine the green-blue color of She Costume and the red color of fire phoenix, and show the color layering of She Costume through gradient dyeing and positioning halo dyeing techniques. This use of color highlights the characteristics of She culture, but also meets the international fashion world's advanced pursuit of color matching. In terms of structure and styling, the internationalized design language of She Costume is reflected in the modern interpretation of the traditional She Costume structures such as lapel and collar. Designers pay attention to three-dimensional cutting, structure, and inner and outer layers, so that She Costume maintains the traditional She Costume characteristics and at the same time shows the smooth lines of modern fashion. The internationalized design language of She Costume is also reflected in the fusion of craftsmanship and technology. The designers highlight traditional crafts such as gradient dyeing, hand embroidery and three-dimensional patterns in the production, while insisting on meticulous workmanship and layer-by-layer procedures, so that each piece of work shows the artistic view of She culture. As an important carrier of She culture, the presentation of She Costume on the international stage is the inheritance of the traditional She Costume, but also the dissemination of She cultural identity. Through the international fashion show, the unique charm of She Costume can be shown to the whole world, enhancing the international influence of She culture.

The international design language of She Costume is the reinterpretation of traditional She elements through modern design techniques, the international expression of colors and patterns, the innovation of structure and shape, and the integration of craftsmanship and technology, so as to maintain the characteristics of the She culture and at the same time conform to the aesthetic standards of international fashion. Such a design renews the charm of She Costume on the international stage, but also provides a brand new cultural experience for the global audience.

With the development of economic globalisation, She Costume elements are widely used in modern design, such as footwear design and costume design. On the basis of respecting the original culture, designers combine the traditional elements of She with modern fashion trends to create products with both ethnic characteristics and modern aesthetics. With the development of economic globalisation, She Costume elements are more and more widely used in modern design. Designers, on the basis of respecting the original culture, combine the

traditional She Costume elements with modern fashion trends to create products with both ethnic characteristics and modern aesthetics. This fusion enhances the aesthetic value of the products, but also promotes the combination of oriental aesthetics and international fashion trends. For example, in the field of footwear design, designers have incorporated the traditional She Costume cultural elements such as phoenix totems and geometric patterns into modern footwear design, so that the products retain the unique charm of the She culture while meeting modern aesthetic demands. These designs adopt the contrasting colors common in She Costume in terms of color matching, but also modernize, innovate and improve the patterns, making the products visually appealing and fashionable at the same time. In addition, in terms of clothing design, designers have also created clothing goods with a sense of the times and fashion by extracting the traditional She Costume techniques such as embroidery and weaving and applying them to modern clothing design. For example, designers have used delicate embroidery techniques to modernize traditional She motifs such as phoenixes and butterflies, making these garments retain the essence of the ethnic culture while meeting the aesthetic needs of contemporary consumers. This integration strategy helps to protect and pass on the She culture, but also promotes the development of modern cultural and creative industries. By combining She cultural elements with modern design concepts, designers are able to create products with unique cultural connotations and aesthetic values, thus enhancing the market competitiveness and brand influence of their products. This innovative design approach provides new space for the survival and development of She traditional skills, but also brings new creativity and inspiration to the modern design field. On the basis of respecting the original culture, designers have successfully created products with both ethnic characteristics and modern aesthetics by innovatively combining traditional She elements with modern fashion trends. This fusion enhances the aesthetic value of the products, but also promotes the combination of oriental aesthetics and international fashion trends, realizing the inheritance of traditional culture and the innovative development of modern design.

4.1.2 Presentation and Dissemination on the International Stage

She Costume has made frequent appearances at international cultural exchange events and has become an important platform for showcasing the culture of China's ethnic minorities. For example, at various international fashion weeks and cultural festivals, She Costume has attracted the attention of many international audiences with its unique colors, patterns and craftsmanship. Such displays enhance the international influence of She culture, but also stimulate global consumers' interest in and identification with She culture. On the international stage, She Costume has gradually gained global attention and recognition for its unique cultural charm and innovative design. She Costume carries rich ethnic cultural connotations, but also realizes the perfect fusion of the traditional She Costume and fashion through modern design methods, becoming an important symbol to show China's ethnic culture.

The display of She Costume on the international stage has benefited from designers' deep understanding of traditional culture and innovative transformation. For example, Chen Xu, an associate professor at the School of Clothing and Art Engineering of Minjiang College, and his students designed a modern she dress work that was successfully selected for the 2019 International Textile and Apparel Association (ITAA) Design Exhibition. Inspired by the national intangible cultural heritage 'She Costume', this work, with its unique phoenix

embroidery pattern and the Luoyuan She Costume ' Binding Yan' craft, was highly evaluated by the president of ITAA, who thought that its bold color combinations and interesting pattern design, clear and clear. The bold color combinations and interesting pattern designs clearly express the cultural elements.

In addition, the designer Lan Jinmei has successfully promoted She Costume to the international market by combining traditional She elements with modern fashion. She displayed her designed She Costume (Figure 116) at the First Anniversary Celebration of the European Federation of Chinese Ethnic Minorities and the Establishment Ceremony of the Italian Chinese Ethnic Trade Promotion Association, which received high praise from representatives of Italian Chinese civil organizations and entrepreneurs. Lan Jinmei's designs promote the national culture, but also make the traditional She Costume more in line with modern aesthetics through innovative methods (e.g., Fig. 117), such as integrating She embroidery and phoenix patterns into the wedding dress, which makes the dress both gorgeous and noble, as well as very ethnic.



Figure 115 Exhibition of She Costume designed by Lan Jinmei of the European Federation of Chinese Ethnic Minority Groups
Source:<https://v.douyin.com/iUAsnq7n/>, Dec. 16, photographed



Figure 116 Exhibition of She Wedding Costume Designed by Lan Jinmei
Source:<https://v.douyin.com/iUAsnq7n/>, Dec. 16, photographed

The spread of She Costume on the international stage has also benefited from the promotion of various cultural exchange activities. For example, at the 9th Macau International Tourism Expo, the cultural and creative products of Jingning She Autonomous County made a big splash and attracted the attention of many leaders and tourists. These She cultural and creative products demonstrated the unique charm of She culture, but also promoted She culture to international friends through exhibitions and promotional materials.

The display and dissemination of She Costume on the international stage showed its deep cultural heritage and artistic value, but also enhanced the global audience's knowledge and interest in She culture through innovative design and cultural exchange activities. This promotes the inheritance and development of She culture, but also provides a new path to promote Chinese culture to the world.

4.1.3 Integration of Cultural Diversity and Sustainable Development

In the context of global sustainability, the international dissemination of She Costume also focuses on environmental protection and sustainability. Designers use environmentally friendly materials and support traditional craftsmanship to ensure cultural sustainability in heritage and innovation. This approach protects the traditional skills of the She, but also provides a new source of inspiration for the global fashion industry.

The presentation of She Costume on the international stage is an inheritance and innovation of traditional culture, but also a fashionable expression of ethnic identity. By combining traditional elements with modern design, She Costume spreads the unique culture of China's ethnic minorities globally and enhances global consumers' sense of identity and pride in She culture. In the future, with the participation of more designers and artists, She Costume is expected to occupy an even more important position in the global fashion world and become an important force in promoting cultural diversity and design innovation.

The presentation of She Costume on the international stage skillfully combines cultural diversity with the concept of sustainable development. By fusing modern design concepts with the traditional She Costume elements, designers have created new costumes that are both modern and ethnically distinctive, preserving the core values of She culture, but also breathing new life into the traditional costumes. In the process, the use of renewable and biodegradable natural materials, as well as the recycling of old costumes, reduces the burden on the environment and promotes the sustainable use of resources. At the same time, the international presentation of She Costume provides a platform for the revival of traditional skills, fosters a new generation of designers and craftsmen, and energizes the sustainable development of the culture. In addition, the promotion of international cooperation and exchanges helps to promote She culture, but also provides new perspectives and paths for the protection and development of global cultural diversity, demonstrating the harmonious coexistence of cultural diversity and sustainable development.

For example, at Paris Fashion Week 2023, renowned designer Zhang Huishan integrated elements of She Costume into his collection, launching a fashion show themed 'She Rhythm'. The show featured 30 She Costumes, 80% of which were made from eco-friendly materials such as organic cotton and recycled silk, which reduce the negative impact on the environment. According to market survey data after the fashion week, more than 90% of the audience expressed a strong interest in this kind of clothing, which combines traditional elements with modern environmental protection concepts.

In terms of sustainability, She Costume is made using traditional handicraft techniques such as hand embroidery and weaving, which preserves traditional skills but also creates job opportunities. According to 2022, more than 500 She craftsmen are involved in this work in Fujian Province, and their income has increased by an average of 20%. In addition, through the establishment of the She Costume Skills Training Center, are skills being taught, but the heritage and development of local culture is also being promoted.

Analysis shows that the presentation of She Costume on the international stage enhances ethnic identity, but also promotes the sustainable development of the cultural industry. Through cooperation with domestic and foreign designers, She Costume has successfully attracted the attention of the international market and increased the added value of cultural products. Meanwhile, through the display of cultural diversity, She Costume provides a new cultural experience for global consumers and promotes cross-cultural exchange and understanding. In the dimension of cultural diversity, the international display of She Costume has also driven the internationalization of other ethnic minority costumes. For example, following the debut of She Costume at Paris Fashion Week, She Costume gained international attention for its unique cultural diversity at Shanghai Fashion Week 2023 under the theme of 'Ethnic Diversity'. Designers skillfully combined traditional She patterns, colors and craftsmanship with modern fashion elements, showcasing the unique charm of She culture. This event promotes the revival of traditional She craftsmanship, but also promotes the use of sustainable materials, such as organic cotton and natural dyes, reducing the impact on the environment. The successful presentation of She Costume at Fashion Week enhanced its economic and cultural value, created employment opportunities for local craftsmen, and provided a platform for brand collaboration and international market expansion. In addition, the event was widely disseminated through the media and social media, enhancing public awareness of the cultural diversity of the She, raising social awareness of cultural diversity protection, and making an important contribution to the social foundation of sustainable development. This international presentation of She Costume has become a vivid case of combining cultural diversity and sustainable development.

4.2 The Role of Fashion Elements of She Costume in Ethnic Identity: The Modernisation of She Costume

Fashion elements, the soul of the fashion field, cover a range of popular and widely adopted styles, designs, colors, materials and other characteristics. Every season, fashion designers show their latest creations to the world through fashion shows, and there is no shortage of eye-catching and popular colors, such as the fresh bright colors of spring and summer and the darker tones of fall and winter, which act as a fashionable palette to embellish people's daily lives. The use of patterns and materials is also crucial. Patterns such as stripes, spots and flowers, as well as materials such as silk, leather and plush, can instantly enhance the texture and style of a garment. Clothing design in vintage, minimalist and luxury styles, or classic styles such as hip skirts and wide-legged pants, are all important elements of fashion. In addition, accessories such as sparkling jewelry, chic bags, unique shoes, as well as layering, mixing and matching and other ways of dressing are all manifestations of the diversity of fashion elements. In this era of increasing individuality and diversity, fashion elements are a symbol of fashion trends, but also a medium for people to show their individuality and cultural identity.

The interaction between fashion elements and ethnic identity is a multifaceted phenomenon that reflects cultural values, historical narratives and social dynamics. Fashion is the medium through which nations express their identity, often blending traditional and contemporary elements to resonate with local and global audiences. This fusion of fashion and ethnic identity can be observed through various cultural lenses. Fashion elements play a vital role in ethnic identity by fusing symbols and cultural heritage (Joshua, Fernando., etl. 2018. PP:870-881). Fashion elements play a vital role in expressing ethnic identity as designers fuse traditional ethnic culture with modern influences (Chenhao, Sun., Jisoo, Ha. 2019, PP:75-86). Fashion elements play a crucial role in ethnic identity by reflecting national artistic traditions and promoting self-awareness. They reflect the freedom of choice of the artist and are a medium for expressing cultural creativity and communication within the national community (Yurii, Lehenkyi., Yelyzaveta, Arefieva. 2022. PP: 2226-2180).

In the context of globalisation, fashion elements play a crucial role in ethnic identity. By integrating the elements of the traditional She Costume into modern clothing design, designers have inherited the She culture, but also enhanced people's sense of identification with the cultural value of ethnic clothing. For example, by analyzing the style, color, pattern and craftsmanship of the traditional She Costume, and combining it with modern fashion elements, we explore the innovative application methods of the traditional She Costume elements in modern clothing design. This innovative design enriches the connotation of modern clothing, but also promotes the inheritance and development of the the traditional She Costume culture. Fashion elements play an important role in ethnic identity, especially in the process of modernization and transformation of She Costume, fashion elements promote the dissemination of She culture, but also play a positive role in strengthening ethnic identity. The She Costume of Jingning is combined with modern design laws and fashion trends, and the design method is verified in terms of its pattern composition form, color, and image, in order to elucidate the application of the integration of She Costume and modern costume.

4.2.1 The Introduction and Influence of Fashion Elements

As a cultural phenomenon, fashion element is a product of cultural exchange and interaction in the era of globalisation. For She Costume, the introduction of fashion elements means the fusion of modern design concepts, color matching, pattern design and craftsmanship on the basis of the traditional She Costume. This fusion makes She Costume more in line with modern aesthetics and lifestyle, but also makes it more competitive in the globalisation market. Combination of Traditional Elements and Modern Designs in She Costume, She Costume has realized the fusion of tradition and modernity by introducing fashion elements in the process of modernization. For example, elements such as the phoenix costume and colorful ribbons in the traditional She Costume have been given new meanings in the modern society and become symbolic symbols with the function of ethnic identity. This symbolic change preserves the uniqueness of She culture, but also makes it more in line with modern aesthetic demands. The She Costume of Sanren She Township in Suichang County has achieved a perfect combination of the traditional She Costume and modernity through the introduction of fashion elements in the modernization transformation. For example, local designers take the She traditional lapel shirt with a stand-up collar as the basic type, adopt modern mounted sleeves in the structure, and use modern printing materials for decoration, so that the clothing retains the traditional characteristics of the She people, but also meets

modern aesthetic needs. This innovation enhances the aesthetics of the garments, but also strengthens their market competitiveness and provides a new path for the inheritance and development of She culture. The application of modern materials and techniques plays an important role in the modernization and transformation of She Costume. For example, the short pink and pink-green She Costume adopts modern printing materials and inlay collage technology, making the garment retain the traditional She Costume characteristics while conforming to the dressing habits of modern young people. This innovation enhances the aesthetics of the garments, but also strengthens their market competitiveness. The development of cultural and creative products and the application of She cultural elements in cultural and creative products also reflect the introduction of fashion elements. For example, Blue Snow Cultural and Creative Co., Ltd. has developed innovative designs of She elements into products, such as tea sets, backpacks, and cell phone cases, which meet the functions of daily use, but also incorporate rich ethnic cultural connotations, greatly increasing the added value of the products. This kind of innovation protects traditional culture, but also promotes the development of cultural and creative industries. She elements in shoe design, the traditional She Costume cultural elements are also widely used in modern shoe design. By incorporating She colors, patterns and motifs into footwear design, designers show China's rich ethnic culture and artistic connotation, but also provide a new source of inspiration for modern footwear design. For example, elements such as 'phoenix', 'characters' and geometric patterns are skillfully used in footwear design, making the products fashionable without losing the ethnic characteristics.

4.2.2 Strengthening of Nethic Identity

The integration of fashion elements in She Costume strengthens the sense of ethnic identity. With the combination of fashion elements and the traditional She Costume, the She people are able to display their nethic identity and cultural heritage more proudly by wearing modernized She Costume. This modernized expression enhances the She people's identity and pride in their culture, but also provides new possibilities for the protection and inheritance of She culture. She Costume has undergone a remarkable symbolic transformation in modern society, especially in the two representative the traditional She Costume elements, the phoenix costume and the colorful ribbons. These costumes carry rich ethnic cultural connotations, but also further strengthen ethnic identity through semiotic theories. As a typical representative of She Costume, the phoenix costume, with its brilliant colors and gorgeous embroidery, embodies the She people's worship of their ancestors and their reverence for nature. In the context of a consumerist society, the phoenix costume is no longer just a practical garment, but has become a symbolic symbol that carries the function of cultural identity of the She. This trend of symbolization has enabled the phoenix costume to retain its original cultural significance in modern society, but also to enhance the She people's pride and sense of belonging to their own culture. Colorful ribbons, on the other hand, are the essence accumulated by She women in their production practices. They are made of cotton and linen, and are woven with colorful threads into geometric character patterns, rich in color, in strong contrast to the phoenix costume. This handicraft demonstrates the unique craftsmanship of the She, but also becomes an important symbol of She culture. In modern society, colored ribbons, as a symbol of ethnic identity, are widely used in various cultural activities, further strengthening the She people's sense of identity with their own culture. With the development of modern design, the elements of the traditional She Costume are widely used in modern

clothing design. On the basis of respecting the tradition, designers integrate the traditional patterns, colors and craftsmanship skills of the She people into modern design, creating garments that are both ethnically distinctive and in line with modern aesthetics. For example, by combining traditional elements with modern fashion elements, She Costumes in Fujian show strong ethnic characteristics, but also reflect the passion of She people for life. This design innovation gives She Costume a new vitality, but also enhances the sense of identity of She people to their own culture. Through the use of modern design means, She Costume has realized innovation in inheritance, enabling She culture to continue to flourish in modern society. The government and all sectors of society also play an important role in the protection and inheritance of She Costume culture. Through the introduction of relevant policies and measures, it encourages inheritors to carry out activities such as taking on apprentices to pass on their skills, and promotes cultural exchanges and cooperation with neighboring countries and regions, so as to jointly explore and promote this unique cultural heritage. In addition, the rise of national trend culture has provided new opportunities for the modernization and transformation of She Costume. By combining traditional Chinese elements with fashion trends, it will stimulate domestic demand and revitalize the economy, as well as create a distinctive Chinese consumer culture and improve the status of the country.

4.2.3 Increased Cultural Self-confidence

In the context of globalisation, the introduction of fashion elements has played a positive role in promoting the modern transformation of She Costume. By combining the traditional She Costume with modern fashion elements, She Costume has retained its original cultural characteristics while showing a sense of modernity and fashion. This combination has made the She people's confidence in their own culture increase, while attracting more attention and recognition. With the deepening of globalisation and consumerism, the traditional She Costume, such as the phoenix costume, has gradually become a symbolic symbol for displaying the national culture. This change reflects the She people's confidence in their own culture, but also their reinterpretation and innovation of traditional culture in modern society. The rise of cultural self-confidence, with the intermingling of global cultures, more and more people are beginning to reflect on and reconstruct their self-identity. In this process, traditional ethnic costumes have become an important way to display their individuality and beliefs. For example, the phoenix costume, as a cultural symbol, is widely worn in She traditional festivals and cultural activities, but also gradually known and loved by the public through the promotion of film and television productions and online platforms. This phenomenon shows that the She Costume demonstrates confidence and pride in their culture through their costumes. Diversification of activities and occasions promotes that in modern society, She traditional festivals and cultural activities are gradually recognized and participated by more and more people, and the wearing of the phoenix costume has become a unique platform for display. For example, at various events held at the 'Chinese She Palace', participants experience the traditional art of the She, but also increase their respect for multiculturalism through interaction. Such activities promote the inheritance of She culture, but also enhance the cultural confidence of the She people. The fusion of modern design and traditional culture, She Costume traditional elements such as phoenix totem and butterfly flower pattern are widely used in modern design, which enriches the folk life, but also provides inspiration and innovative material for modern design. For example, integrating She cultural elements into modern footwear design gives the brand unique cultural characteristics

and visual identity, but also shows the rich connotation of She culture through the products and realizes the value transfer to consumers. This kind of innovation enhances the influence of ethnic branding, but also strengthens the confidence of ethnic culture. Government support and policy promotion, the government has played an active role in promoting the inheritance and development of She Costume culture. For example, it has introduced relevant policies to support inheritors to carry out activities such as taking on apprentices to pass on their skills, and has promoted cultural exchanges and cooperation with neighboring countries and regions. These measures have protected the unique cultural heritage of She Costume, but also boosted the cultural confidence of the She people.

4.2.4 Ethnic Branding

The introduction of fashion elements also provides an opportunity to shape ethnic branding for the modernization and transformation of She Costume. By integrating fashion elements into the design and production of She Costume, She Costume brands can create products with unique charms to attract more consumers' attention and purchase. This branding helps to enhance the market competitiveness of She Costume, but also facilitates the spread and development of She culture. Lan Jinmei, a firm cultural inheritor, firmly believes that ethnic costumes should cross the border and go global, carrying the classics but also advancing with the times and incorporating new ideas and elements. She bravely innovates, skillfully blending the elegant blue clay cloth of the neckline of the traditional Cheongsam with the bright colors, stripes and crossover patterns of modern She Costume; she applies the unique technique of She embroidery to each handmade leather women's handbag to create spliced lace, demonstrating her deep understanding and unique insights into ethnic culture. Her works, which blend modernity and tradition, but also make ethnic characteristics and fashion trends complement each other, presenting a unique artistic aesthetic. At the 2019 China International Fashion Week, her 'Weir Flying Phoenix Dance' series stunned countless audiences. She shared her experience: 'When I appeared in the public eye wearing She Costume, there were many guests clamoring to take photos with me, both above and below the runway. At that moment, dressed in my national costume, my heart was filled with national pride and honor.' Lan Jinmei continues to inherit and promote the She culture from the smallest details of life. She believes: 'As descendants of Shanha, we have the responsibility to inherit and promote our unique culture. Every stitch and thread condenses the wisdom and emotion of our forefathers, which is our mission and our unshirkable responsibility.'

Lan Jinmei has played an important role in the ethnic branding of She Costume. She has revived the traditional She Costume, but also integrated them into modern life, making the She Costume a symbol of traditional culture, but also a part of modern fashion. Lan Jinmei's design work centers around the traditional She Costume, which is known for its unique phoenix motif and rich cultural connotations. In her designs, Lan Jinmei uses modern design techniques and materials, such as computerized embroidery and weaving techniques, which preserve the traditional She Costume elements, but also make it more in line with modern aesthetics and wearing needs. In addition, her designs focus on the comfort and practicality of the garments, which makes She Costume limited to festivals or special occasions, but also fashionable items that can be worn on a daily basis. Lan Jinmei's work is not just a simple reproduction of She Costume, but innovation and redesign based on a deep understanding of She culture and traditional She Costume. Her design works emphasize the heritage and

innovation of ethnic culture. In this way, Lan Jinmei has succeeded in transforming She Costume into a modern brand with market competitiveness, which helps to protect and pass on the cultural heritage of the She, but also opens up a new path for the commercialization and internationalization of She Costume. In conclusion, through her design work, Lan Jinmei has effectively combined the traditional She Costume with modern design concepts, which preserves the cultural essence of the She Costume, but also makes it more in line with the aesthetics and needs of modern consumers. This innovative approach provides new perspectives and possibilities for the inheritance and development of She Costume.

In conclusion, in the context of globalisation, the element of fashion plays an important role in the modern transformation of She Costume. It promotes the spread of She culture and the strengthening of ethnic identity, but also provides new opportunities for the market competitiveness and branding of She Costume. Through continuous exploration and practice, She Costume is expected to achieve more brilliant development in the wave of globalisation. In the actual design, designers try to revitalize the She Costume elements by refining them and combine them with modern fashion elements in modern clothing product design. By combining the elements of She Costume with modern design concepts, can the essence of She traditional Costume culture be inherited and carried forward, but also enhance people's sense of identity and pride in the national culture. In the future, with the progress of science and technology and the diversification of design means, the modernization and transformation of She Costume will be more colorful and provide new impetus and inspiration for global cultural exchange and integration.

4.3 Mutual Promotion of Ethnic Identity and Fashion Elements of She Costume: Future Prospects for International Exchange of She Costume

With the continuous advancement of globalisation, She Costume, as a unique carrier of ethnic culture, has become increasingly prominent in international exchanges.

In recent years, She Costume has gradually emerged in international exchanges. Whether in international costume weeks, cultural exchange activities or international academic seminars, She Costume has attracted attention from all over the world with its unique ethnic style and deep cultural connotation. Cultural Display and Dissemination, through various cultural exchange activities, She Costume has been introduced into the international arena, demonstrating the unique charm of She culture. For example, in large-scale activities such as the Straits Forum, She Costume, as a characteristic cultural element, has become an important link for cross-strait cultural exchanges. Academic exchanges and research, She Costume has also become the focus of scholars' attention in the international academic field. Through in-depth research on She Costume, international scholars have gained a more comprehensive understanding of She culture and promoted intercultural dialog and understanding.

4.3.1 Future Prospects for International Exchange of She Costume

Strengthening international cultural exchanges and cooperation, international exchanges of She Costume should pay more attention to cooperation with foreign cultural institutions, and enhance the visibility of She Costume in the international arena by jointly organizing exhibitions, seminars and other activities. Innovate communication methods and utilize modern technological means, such as virtual reality and digital images, to present the cultural connotations of She Costume to international audiences in a more intuitive and vivid way and enhance its appeal. Cultivate professional talents, strengthen the training of professionals in the fields of She Costume design, production and dissemination, and enhance the

competitiveness of She Costume on the international stage. Deepen academic research, encourage scholars at home and abroad to conduct in-depth research on She Costume, explore its cultural value, and promote the international dissemination of She Costume. Promote sustainable development. While promoting the international exchange of She Costume, focus on the protection and inheritance of She culture to ensure its sustainable development.

4.3.2 Challenges and Responses

Cultural differences, She Costume may face the challenge of cultural differences in international exchanges. The coping strategy is to enhance the international community's understanding of She Costume and the culture behind it through cultural exchanges. Protection and inheritance. While promoting the internationalization of She Costume, it is important to focus on the protection and inheritance of traditional She Costume skills to prevent cultural homogenization.

The future of international exchange of She Costume is full of challenges and opportunities. By strengthening cooperation, innovating communication, cultivating talents and deepening research, we are expected to promote the development of She Costume on the international stage and contribute to the diversity of world culture.



Summarize:

This chapter explores the impact of globalisation on She Costume and She ethnic identity. First, we analyze the changes in She Costume, from traditional to modern, the changes in costume form, material, pattern, color, production process, and symbolic meaning, which reflect the changes in the development of She Costume culture and the changes in ethnic identity. Globalisation has had a far-reaching impact on the economic life of the She people, changing their dress habits and lifestyles and making the construction of She ethnic identity a complex situation. Secondly, we explore the construction of She ethnic identity in the process of globalisation. Globalisation has provided opportunities and brought challenges to She ethnic identity. As an important part of ethnic culture, She Costume has rich cultural significance and is an important carrier for She people to express their ethnic identity and cultural pride. However, the trend of cultural homogenization brought about by globalisation has also influenced and assimilated the cultural values, aesthetic interests and the ecological environment of the costume culture of the She people. The impact of the changes in She Costume on the life of the She people is mainly reflected in the evolution of daily attire, the transformation of labor functions and the renewal of festival customs. The changes in She Costume have strengthened the ethnic identity of the She people and enhanced their ethnic cohesion, but also changed their way of life and increased their economic income. However, these changes have also brought challenges to cultural inheritance and an increased risk of loss of traditional production skills. Finally, we explore the ethnic identity and fashion elements in the international exchange of She Costume. The presentation of She Costume on the international stage has made it a fashionable expression of ethnic identity, highlighting the unique charm of She culture. The modernization and transformation of She Costume makes it a combination of fashion and ethnic identity, reflecting the pursuit of fashion and ethnic culture by the She people. The future outlook of international exchange of She Costume emphasizes the mutual promotion of ethnic identity and fashion elements, providing a new direction for the development of She Costume.

In exploring the impact of globalisation on She Costume and She ethnic identity, we have identified a number of problems and research shortcomings. These problems and shortcomings are mainly reflected in the following aspects:

First, there is some ambiguity and difference in the division and definition of the time period of She Costume change. Different scholars and research organizations may divide and define the time period of She Costume change differently according to their own research purposes and methods. For example, some scholars may divide the She Costume change into three stages: the traditional She Costume period, the modernization period, and the globalisation period; while some scholars may divide the She Costume change into three stages: the ancient She Costume period, the modern She Costume period, and the modern She Costume period. This difference may lead to some bias in the understanding and interpretation of She Costume change. Secondly, in the Discussion of She Costume change, there may be certain misunderstanding and bias in the form, characteristics and change process of traditional She Costume. For example, some scholars may believe that the traditional form of She Costume has disappeared and has been replaced by modern dress, while some scholars may believe that the traditional form of She Costume still exists and is combined with modern dress. Such misunderstandings and biases may lead to certain difficulties in a comprehensive and accurate understanding of the changes in She Costume.

Third, in the exploration of She ethnic identity, there may be certain misunderstandings and biases regarding the formation, characteristics and process of change of She ethnic identity. For example, some scholars may believe that the formation of She ethnic identity is a static process and is not affected by the external environment, while others may believe that the formation of She ethnic identity is a dynamic process, which is affected and constrained by the external environment. Such misunderstandings and deviations may lead to certain difficulties in the comprehensive and accurate understanding of She ethnic identity. Fourth, in the Discussion of ethnic identity and fashion elements in the international exchange of She Costume, there may be certain misunderstandings and biases regarding aspects such as the international dissemination and influence of She Costume. For example, some scholars may believe that the international dissemination and influence of She Costume has reached a certain level and has played an important role in the enhancement of She ethnic identity and cultural self-confidence, while some scholars may believe that the international dissemination and influence of She Costume is still at a lower level and has played a limited role in the enhancement of She ethnic identity and cultural self-confidence. Such misunderstandings and biases may lead to certain difficulties in a comprehensive and accurate understanding of ethnic identity and fashion elements in She Costume international communication. Fifth, in terms of research methodology, there may be some limitations in exploring She Costume and She ethnic identity. For example, there may be an over-reliance on literature and static observation at the expense of fieldwork and dynamic observation; there may be an over-reliance on theoretical analysis and logical reasoning at the expense of practical experience and intuitive judgment. Such limitations may lead to certain biases in the understanding and interpretation of She Costume and She ethnic identity. Sixthly, there may be a certain one-sidedness in the exploration of She Costume and She ethnic identity in terms of research objects. For example, there may be an excessive focus on the material form and visual characteristics of She Costume while ignoring the cultural connotation and spiritual significance of She Costume; there may be an excessive focus on the static state and external manifestation of She ethnic identity while ignoring the dynamic process and internal mechanism of She ethnic identity. This one-sidedness may lead to certain biases in the understanding and interpretation of She Costume and She ethnic identity.

Globalisation has had a significant impact on She Costume and She ethnic identity, which is a complex and multifaceted phenomenon. Changes in She Costume, the construction of She ethnic identity, and ethnic identity and fashion elements in She Costume international exchanges are all under constant development and change. She Costume designers, She non-hereditary inheritors, the people of Jingning She Autonomous County, the staff of the Chinese She Museum, the staff of the Lishui City She Feng Non-hereditary Workshop, the staff of the Lishui City She Feng Ethnic Costume Exhibition Hall, the staff of the Lishui City She Feng Cultural Creativity Co. Mainstream communication media and individuals are all actively exploring new paths to adapt to globalisation while preserving the traditional culture of their own ethnic groups, and promoting the sustainable development of She Costume culture and the strengthening of the She ethnic identity through the physical practice of different identities.

CHAPTER IV

The bodily practices of She Costume

'Bodily Practices' encompass a range of experiences and interactions that shape individual and collective bodily activities in different contexts (Lock, M. 1993., PP:133-155.). Foucault's concept of 'biopower' reveals how individuals unconsciously participate in their own bodily oppression in everyday bodily practices (Pylypa, J. 1998. PP:22). The development of 'bodily practices' as an interPanhu(盘瓠)iplinary concept has been profoundly influenced by a wide range of scholars. In the field of anthropology, Marcel Mauss, through his theory of 'body technologies', has emphasised the shaping of individual behaviours by culture and how societies teach individuals to use their bodies through rituals and norms (Mauss, M. 1973., PP:70-88.). Meanwhile, ethnographic studies, such as Margaret Mead's study of Samoan islanders, revealed the importance of bodily practices in the formation of cultural identity and social structure (Mead, M. 1928. , PP:44). Bourdieu's theory of habitus, on the other hand, takes a sociological perspective and proposes that the behavioural patterns acquired by individuals through socialisation display social structures but reproduce inequalities. In the field of sociology, habitus theory and Bourdieu's writings provide a key framework for our understanding of how bodily practices function within social structures (Bourdieu, P. 2020. ,PP: 80-86.). Meanwhile, social constructivists such as Anthony Giddens emphasise the shaping role of social norms and culture, arguing that bodily practices are a product of these norms and culture (Giddens, A. 2004. ,PP: 121-142.). Art anthropologists, on the other hand, look at how artists use bodily practices to create and transmit cultural meaning. In the field of sociology, habitus theory and Bourdieu's writings provide a key framework for understanding how bodily practices function within social structures (Bourdieu, P. 2020. ,PP: 80-86.). Meanwhile, social constructivists such as Anthony Giddens emphasise the shaping role of social norms and culture, arguing that bodily practices are a product of these norms and culture (Giddens, A. 2004. ,PP: 121-142.). Art anthropologists, on the other hand, have looked at how artists use bodily practices to create and transmit cultural meaning.

Together, these scholars' perspectives constitute the richness of the concept of 'bodily practices,' emphasising the interaction between the body and culture, the social nature of the body, and the importance of interPanhu(盘瓠)iplinary research methodologies, thus deepening our understanding of the multidimensional impacts and significance of bodily practices in human life. In the context of this study, bodily practices refer to the direct bodily experiences of She Costume stakeholders in making, wearing, and displaying She Costume to construct knowledge, develop self-reflection and emotional awareness, and ultimately enhance their understanding of She culture and She Costume culture.

In this chapter, we will explore the complex relationship between She Costume and bodily practices from multiple perspectives, revealing the important role of costume in She cultural inheritance, social interaction and cultural exchange. First, we will analyse the cultural significance of She Costume and bodily practices. From the perspectives of sociology, anthropology, aesthetics and other Panhu(盘瓠)iplines, we will explore the close interaction and mutual influence between dress and body practices. By analysing the characteristics of She Costume, such as totem, pattern and craftsmanship, we will reveal the

central position of dress in the construction of She cultural identity, social structure and personal identity. Then, we will delve into the bodily practices of She Costume in different occasions such as daily life, festivals and religious ceremonies. By analysing the wearing and use of She Costume in different occasions, we will reveal the role of costume in She cultural transmission and ethnic identity. In addition, we will explore how bodily practices reflect She cultural identity and identity symbols. By analysing the making, wearing and displaying of She Costume, we will reveal the important role of costume in the transmission and development of She culture. In the context of globalisation, She Costume and body practices are also facing new challenges and opportunities. We will explore the integration and development of She Costume in modern society and how to combine traditional She Costume elements with modern aesthetics to meet the needs of modern society.

Finally, we will demonstrate the impact of She Costume on ethnic identity and bodily practices through case studies. By analysing the role of She Costume on individual memory, ritual activities, and daily life, we will reveal the importance of costume in She cultural heritage and ethnic identity formation. Through this chapter, we hope to gain a deeper understanding of the relationship between She Costume and bodily practices, so as to better transmit and develop She Costume culture.

Part I . The Cultural Significance of Costume and bodily practices

The relationship between the conceptualisation of bodily practices and costumes are a complex and multilayered topic. Several lines of evidence show that there is a close interaction and mutual influence between bodily practices and costumes. Firstly, Joanne Entwistle defines dress as a 'situated bodily practices', emphasising the personal experience of wearing clothes.

Clothing is a covering for the body, but also a part of the body, which, through its integration with the body, empowers the body in its full capacity to express the individual's way of being in the world (Entwistle, J. 2000., pp: 323-347.). The relationship between clothing and the body transcends the material dimension and becomes an intimate and interactive one, with clothing portraying the body and the body being portrayed by clothing. The relationship between costume and bodily fashion is also reflected in the socio-cultural context and individual expression. Costume is an external decoration, but also an internal expression. By focusing on individual body characteristics and aesthetic concepts, it can better guide and influence the design and choice of costume. This linkage between the external and internal makes the costume able to better show the body's line and proportion advantages, to enhance the body's strengths and shortcomings, and to highlight the body's fashion. At the same time, dress, as a material symbol of social creation, reflects the historical context of the society to which it belongs and helps to construct that society. Dress shapes the body, it also restricts it, prescribing its range of movement, and one can choose whether or not to follow the constraints of dress, accepting or transcending them, thus altering the fabrics and stitching. This perspective suggests that the relationship between dress and the body is dynamic and can be adapted and reshaped through individual choices and behaviours. Furthermore, from a performing arts perspective, costume and body have a symbiotic relationship in conveying narratives and concepts. The boundaries between costume design and the performing arts become blurred, and the costume becomes a site for creating and

communicating meaning. This interdisciplinary approach reveals the shared role of costume and body in communicating ideas and narratives, emphasising the importance of the body as a catalyst for communication and meaning-making. In summary, the relationship between the formation of the concept of bodily practices and costume is multidimensional. Costume is a vehicle for the body, but also a part of the body, empowering the body in its full range of capabilities through its integration with the body. At the same time, the relationship between dress and the body is dynamic and can be adjusted and reshaped through individual choices and behaviours. Costume, as a material symbol created by society, reflects the socio-historical context to which it belongs and helps to construct that society. By focusing on the bodily characteristics and aesthetic perceptions of the individual, the design and choice of costume can be better guided and influenced.

1.1 Characteristics of She Costume Traditionally Combined with bodily practices of She People

The design of She Costume takes into full consideration the labour habits and lifestyle of the She people. She Costume for men are mostly short clothes with wide sleeves and long trousers, which are convenient for them to work in the fields, and the style is simple and practical. The She Costume for women also focuses on practicality, with leggings and short skirts designed to make it easier for them to do farm work and to show the beauty of the female form. She Costume has distinctive ethnic characteristics in colour and pattern. She Costume is often made of greenish-blue vegetable dye-impregnated and dyed self-woven earth cloth. Early She women were equipped with embroidery, weaving and dyeing skills, and She people were good at observing the natural world and formed an aesthetic rich in ethnic characteristics in their long-term practice. She women's upper garments are richly embroidered with motifs including flora and fauna, people, characters and abstract geometry, etc. These embroidery patterns are highly decorative and contain rich cultural connotations. Many elements of the She Costume are closely related to the social customs and beliefs of the She people. The 'Phoenix Costume' is a traditional She Costume inspired by the worship of the phoenix, symbolising women's hard work in giving birth to and raising children and their hope for a better life. The She Costume is aesthetically pleasing, but also carries the She people's reverence for their ancestors and the gods of nature. The craftsmanship of She Costume also reflects the wisdom and creativity of the She people. The She people's skills in embroidery, weaving and dyeing are particularly notable, as they make use of natural materials such as bluegrass for dyeing, creating fabrics with unique colour effects. These skills add artistic value to She Costume, but also provide inspiration for modern clothing design. The combination of the characteristics of traditional She Costume and the bodily practices of the She people is reflected in the practicality and comfort of the costumes, but also in the She people's deep understanding and inheritance of nature, society and culture.

1.1.1 Phoenix Totems and bodily practices:

The cult of the phoenix in She can be traced back to the bird totem of the Eastern barbarian tribes. The She are a people who believe in the Panhu (盤瓠/pǎn hǔ/gourd. In the She family heirloom 'Zutu' and the 'Song of King Panhu (盤瓠/pǎn hǔ/Gourd', the belief in the Panhu (盤瓠/pǎn hǔ/gourd is detailed into a beautiful and touching mythological story, which has been passed down from generation to generation, and has become the most important part of the spiritual culture of the She. With the development of history, the belief in Panhu (盤瓠/pǎn hǔ/Gourd in She has weakened somewhat, but the

remnants of Panhu (盤瓠/pǎn hù/Gourd as a totem, its totem name, concept of ancestry, totem taboos, totem art, and other elements still have a fairly complete embodiment in the social life of the She people. The clan's worship of and trust in the phoenix is omnipresent from the surface form to the spiritual level. She Costume women wear 'phoenix costumes' on important occasions, such as weddings, with the headdress showing the overall outline of the phoenix, and the whole set of costumes reflecting the phoenix motif everywhere. She women's headdresses, such as the 'phoenix crown,' consist of two parts: the crown and the tailpiece, which are connected by beads, resembling a live phoenix bird. The 'phoenix costume' is mostly embroidered with colourful patterns, showing the gorgeous plumage of the phoenix. Among the Luoyuan-style clothes, the embroidered lace patterns of the cross-collar lapel coat, apron and belt are a metaphor for the phoenix's neck, abdomen and wings respectively. The design and wearing of this kind of She Costume is the She people's bodily practices of integrating the phoenix totem into their daily lives. She Costumes are designed and worn as a bodily practices of integrating the phoenix totem into their daily lives. The She people's sense of phoenix worship is so deep that, in terms of hair styles, headdresses, and clothing in general, She Costume women use the image of the phoenix as the prototype for their adornment, and simulate the phoenix's elegance in the subtleties of their dresses, transforming themselves into the phoenix's incarnation. She people pass down the She culture through their bodily practices, and the cultural significance of the phoenix totem is passed down from generation to generation with the help of She Costume. The phoenix worship of the She, and the She people's totem worship of the chicken, the prototype of the phoenix, is a manifestation of their admiration for nature and their ancestors, as well as their social structure and cultural identity.

1.1.2 costume Patterns and bodily practices:

She Costume patterns are mainly divided into five major pattern systems: totems, plants and animals, people, characters and abstract geometry. These patterns are mostly found on She Costume items such as crowns, lapel coats, and brocade belts, through which She people show a common cultural identity.

As the sacred totem of the She people, the use of the phoenix pattern in She Costume is at the core of the bodily practices of the She people. Phoenix motifs are often engraved and embroidered on women's headdresses and garments, especially on important occasions such as weddings, when women wear phoenix outfits and phoenix crowns, and incorporate the honourable and auspicious symbolism of the phoenix into their lives through a series of She wedding bodily practices, reflecting their reverence for their ancestors and nature. Lotus and peony motifs symbolise the reproduction and prosperity of life, and She Costume women embroider these motifs on their costumes, aesthetically displaying the vitality and beauty of the natural world in their daily lives by designing the motifs and embroidering them in their bodily practices, expressing the She people's desire for a harmonious coexistence with nature. Animal motifs such as magpies and bats are often combined with plant motifs to form motifs with auspicious meanings. She people embroider these motifs on newlywed costumes and children's costumes, visualising the blessings of good fortune and happiness and conveying them to the audience through their bodily attire. Character patterns are displayed through historical stories and myths and legends. By embroidering these characters on their costumes, such as 'the phoenix is coming' and 'the unicorn is here', the She people wear the memories of history and culture on their bodies, and pass on and promote traditional She Costume culture

through their bodywear. Words with auspicious meanings, such as 'fortune' and 'longevity', are embroidered on She Costume, and the She people make the auspicious meanings of the words tangible through their bodily attire and wear their prayers for a better life and the pursuit of happiness on their bodies. Geometric patterns, such as the Ten Thousand Character Pattern and the Panhu (盤瓠/pǎn hǔ/) Pattern, are mostly derived from the She people's living environment and life experience. By embroidering these abstract geometric patterns on She Costume, She women incorporate aesthetic emotions and cultural identities into their daily wear, and show the cultural characteristics of the She people through bodily practices. Obtaining inspiration for, embroidering, and displaying She Costume patterns are different forms of bodily practices, which is an important way of passing on She culture. She women sew and embroider these patterns on various parts of the She Costume with their own hands, such as the collar, the cuffs, the cuffs, the cape, the Lanyao, the trouser legs, and so on, forming a contrast between sparse and dense with the colours of the garments, which embodies the She people's pursuit of beauty and cultural inheritance. Through these bodily practices, She people integrate their culture and beliefs into their daily lives, making Costume a tool for covering the body and keeping warm, but also a carrier of culture and art. The elaborate production and wearing of these patterns reflects the She people's respect for and inheritance of traditional culture. The refinement and circulation of She Costume patterns depend on the inheritance of skills, but are also deeply rooted in bodily practices. From the body's perception in pattern design, body's memory in production, body's interaction in transmission, to the symbolism and modern innovation of patterns, every link is inseparable from the body's participation and experience. This kind of body practice enriches the cultural connotation of traditional She Costume, but also injects new vigour into the inheritance and development of traditional skills.

1.1.3 Clothing crafts and bodily practices:

Among the production techniques of She Costume, the production of tiara occupies a very important position, which is a part of the costume, but also an important embodiment of the cultural identity of the She Costume. The silver parts of the crown mainly include a dozen or so parts such as the clamp bar, the head surface, the qixi, the Guoqiao, the clamp hitch, the head grip, the silver chain and so on. She people do the basic modelling of the tiara themselves, while the silver jewellery is made by silversmiths. The process of making silverware consists of four steps: taking materials, burning, engraving and polishing. The She Crown is an important part of the She Costume culture, and is also an externalised manifestation of the She ethnic identity. Traditionally, married She women wear a large phoenix bun, while unmarried women wear a small phoenix bun, with a distinct difference in head style. The process of wearing the crown is complicated, requiring women who know how to comb their hair to complete it in more than 30 minutes, and the combing process involves the use of wigs, woolen threads, bamboo headdresses and silver headdresses, the tools and materials for which are difficult to buy nowadays. The 'Xiongguan-style' crown is a unique headdress of the She people in Jingning, with an overall triangular shape, showing the form of a phoenix chanting in a beautiful, colourful manner. The main body of this headdress is a triangular wooden block with a high front and a low back, wrapped in black cotton; the front end and the spine are wrapped in silver, and the silver is backed with red cloth. On the front side of the headdress, there is a triangular area with two silver pieces in the shape of shells; underneath is a trapezoidal silver piece with eight strings of ceramic beads, and there is

a silver plaque, which is known as 'Qixi Plaque' in She language. The whole headdress is supported by a bamboo tube, and the fixed device is a horseshoe-shaped matu, which is inserted at the back of the whole headdress, and the front end is fixed to the front of the headdress with a strip of red cloth. On the red cord tied to the horseshoe-shaped maturity, two long porcelain beads are passed through the middle, half on each side; and another hammer-shaped maturity, the tip of the maturity end, inserted into the middle of the backbone of the tiara. This is the main part of the crown. The 'Xiongguan style' traditional tiara has a stable triangular shape, with the symbolism of the mountain and the phoenix head. There are more cultural connotations in the patterns, such as the 'Arching Man' pattern, which consists of two small figures with similar shapes, which is a metaphor for 'endless life'. The bodily practices of this craft reflects the importance She people place on Costume decoration and the inheritance and development of traditional She Costume culture. Through the bodily practices of these Costume techniques, She people preserve their traditional She Costume skills, but also demonstrate their identity and respect for their culture in their daily lives. The transmission and development of these skills is the key to the continuation of She culture.

She embroidery artists are of both genders, and most of the men pass on their skills as masters and apprentices, i.e., the apprentice learns from the master, and the apprenticeship lasts for three years, after which they are released from the master's office. Women, on the other hand, tend to be passed down through their families, and learn embroidery from their mothers or grandmothers, who pass it on by word of mouth. She embroidery involves a variety of stitches, such as flat-needle embroidery, lock-stitch embroidery, seed-beating embroidery, pan-gold embroidery, and lock-edge embroidery, each of which requires specific gestures and movements to complete. For example, flat-needle embroidery requires that the threads be arranged evenly and neatly, the length of the threads be the same, and the weight of the threads be the same; lock-stitch embroidery, which looks like a girl's braid, is made of embroidery threads that are locked in loops and are shaped like a chain linked together; and seeding embroidery is done by wrapping the threads around the needle to form a pimple-like knot, such as a pearl or a seed. The process includes steps such as selecting a pattern, tracing a draft, making an embroidery piece, matching colours and threads, and embroidering. These steps involve bodily practices such as tracing the pattern, cutting the fabric, applying the tautness and matching the colours. Embroidery is a personal skill, but also an activity for socialising and cultural transmission within the community. She embroidery is done by hand, making hand skills especially important. She women learn to embroider from a young age, and hand movement and strength control are key. During the embroidery process, the hands are required to perform delicate operations, such as threading the needle, tying knots, and walking the thread. These movements require finger dexterity, but also long-term practice to master. Embroidery is a task that requires long periods of sitting still, and She women usually maintain a specific sitting posture while embroidering. The traditional sitting posture may be sitting cross-legged or on a low stool, with the body slightly leaning forward and the eyes focused on the needle and thread in the hand. This posture is for ease of handling, but also reflects the continuation of the traditional way of life in She culture. Embroidery is not just a visual endeavour, the sense of touch also plays an important role. When embroidering, She women rely on their eyes to judge the layout of the pattern and the colour scheme, but also sense the direction of the needle and thread and the texture of the fabric through the touch of their fingers. This synergy between vision and touch makes embroidery work more delicate

and textured. Embroidery is a task that requires patience and concentration, and She women will often adjust their breathing to maintain inner peace and concentration while embroidering. They may adjust the frequency of their breathing according to the rhythm of the embroidery, especially when working on complex patterns, and the rhythm of their breathing can help them better control their hand movements and avoid mistakes. In some She communities, embroidery is not just an individual activity, but is often done as a group. The women would sit around and chat while embroidering. This collective labour promotes the exchange of skills, but also enhances community cohesion. Interaction between bodies (e.g. hand gestures, eye contact) is also an important form of communication in this process. The transmission of She embroidery skills relies heavily on bodily memory. The older generation of embroidery artists pass on their embroidery skills to the younger generation through teaching by word and example. As young women learn to embroider, they gradually develop muscle memory and are able to skilfully complete various stitches and patterns. This kind of body memory is the basis for the transmission of skills, but also an important part of cultural heritage.

She brocade ribbons, also known as She coloured ribbons, are one of the most distinctive of She folk crafts. These ribbons are brightly coloured, with intricate and exquisite patterns, and often contain words of prayer for good luck, such as 'good wind and rain, peace for the country and the people' and 'a hundred years of peace and harmony, and prosperity for the five generations'. By weaving coloured ribbons with their own hands, She women incorporate symbols of the function of ethnic identity into their daily lives, and the bodily practices of this craft is the inheritance of skills, but also the embodiment of cultural identity. The weaving process is mainly used in She Costume to weave ribbons, presenting a fixed colour arrangement from the two sides towards the middle, with a continuous arrangement of textual patterns or simple floral motifs in the middle. Ribbon weaving is a part of the costume, but also an exquisite handicraft. The threads used in traditional She ribbons are dyed with vegetable dyes to obtain a variety of colours, and the combination of warp and weft is important in the weaving process. She Ramie weaving, dyeing, and sewing is an essential skill for rural She women, and young girls learn to weave ribbons from their mothers when they are five or six years old. The warp of the ribbon is placed on the table, and three small bamboo poles are used to hold the ribbon, with the middle pole being tied to the body at one end, and the other end being hung on the wall or a tree, so that the ribbon can be woven while sitting down. Ribbons are a decoration for She Costume, but also a carrier for She people's emotional exchange, often given as a token of affection or a gift. The tools used in the weaving process of She ribbons (such as looms, shuttles, bobbins, etc.) need to be highly coordinated with the movements of the body. Traditional She looms are usually simple, with women controlling the tightness and looseness of the weft threads by stepping on the loom's pedals with both feet, while working with both hands to weave the warp threads. This operation requires the use of both hands and feet to maintain a high degree of bodily coordination. Hand movements are particularly delicate in the weaving process. Women need to use the shuttle with dexterity to thread the warp and weft threads and to adjust the tension and alignment of the threads through their fingers. These movements require long hours of practice, but also good hand dexterity and stability. Spinning coloured ribbons is a task that requires long periods of sitting still, and She women usually maintain a specific sitting posture while spinning. The women will often sit on a low stool or on the floor with their legs

straight or crossed and their bodies slightly leaning forward. This sitting posture is to make it easier to operate the loom, but also reflects the continuation of the traditional way of life in She culture. Long hours of weaving can easily lead to bodily fatigue, so the women will adjust their postures at the right time to remain comfortable and focussed. They may change sitting positions, stretch their limbs, or even take short breaks to avoid overworking. The synergy between the senses of sight and touch is crucial in the process of weaving ribbons. The women need to accurately judge the interweaving of the warp and weft threads through their eyes to ensure that the patterns and colours are accurately aligned. Visual accuracy is especially important when weaving complex patterns. The sense of touch in the hands also plays an important role. Women sense the texture, thickness and tension of the threads through the touch of their fingers, which gives them better control over the weaving process. Sensitivity of touch helps to improve the quality and efficiency of weaving. There is a certain rhythm to the weaving of ribbons, and the women adjust the speed and strength of their operations according to their own habits and comfort levels. This sense of rhythm improves efficiency, but also makes the weaving process more pleasant and relaxing. In some She communities, the weaving of ribbons is often done in groups. The women sit together in a circle, chatting and weaving. This collective labour promotes the exchange of skills, but also enhances community cohesion. Interaction between bodies (e.g. hand gestures, eye contact) is a very important form of communication during collective labour. Through these interactions, women can share experiences and skills and help each other solve problems encountered. Collective work also creates shared memories and emotional bonds, making ribbon weaving not just a skill but a social and cultural activity. Women who have been weaving for a long time have developed a muscle memory that enables them to perform complex weaving techniques. This muscle memory improves the skill level, but also makes the inheritance more stable and reliable. The older generation of weavers pass on their skills to the younger generation by teaching them by example. Young women gradually master the skill of weaving ribbons through repeated practice and imitation during the learning process. This intergenerational transfer preserves the traditional skill, but also gives it new vitality. The patterns of many She ribbons imitate the forms of plants and animals in nature, such as flying birds and flowers. These patterns reflect She women's observation and understanding of the natural world, as well as their perception of the dynamics of their bodies. Ribbon patterns are concerned with symmetry and balance, which echo the symmetry and balance of the human body itself. When designing patterns, the women will adjust the layout of the pattern through their own body feelings to make it more harmonious and beautiful. She ribbon weaving is closely related to bodily practices, from the operation of weaving tools to the adjustment of sitting posture, from the synergy of vision and touch to the coordination of breathing and rhythm, from the bodily interaction in collective labour to the formation of bodily memories, each of which cannot be separated from the body's participation and experience. 'Bunding Yan' is a special technique in She Costume, in which strips of cloth are piled up layer by layer in clashing colours, supplemented by lace inlay and embroidery, creating a delicate and gorgeous visual effect. Before making the 'Bunda Yan' costumes, one needs to prepare the main and backing materials in greenish-blue colour, sewing threads, embroidery threads and other auxiliary materials, as well as tools such as scissors, awls, thimble hoops, embroidery needles, hand needles, sewing machines and so on. It is also necessary to put a 'binding Yan' on the big lapel of the dress, which is one of the key points of the decoration of the dress. This

bodily practices enriches the cultural connotation of She ribbon weaving, but also injects new vigour into the inheritance and development of traditional skills.

1.2 bodily practices of She Costume in Different Occasions of Daily Life, Festivals and Religious Ceremonies

1.2.1 bodily practices of People with Different Identities

Bodily practices of She Costume Designer: She Costume Designer combines traditional She Costume with modern fashion through innovation and improvement. Huang Jinmei has multiple identities: she is a designer of modern improvements in She Costume and also a non-hereditary inheritor of She Costume techniques. Her 'Phoenix Screen' wedding costume is inspired by the traditional She Costume of Shunchang, especially the unique Shunchang 'Screen Phoenix Crown', which is improved by the use of a fan-shaped hairpin made of sterling silver to resemble the opening of a phoenix screen. Designer You Yun's 'She Yi' is inspired by the Jingning style, incorporating the 'phoenix crown' worn by She women on important occasions and the pattern of the phoenix's tail feathers into the design, symbolising the auspicious phoenix. Through bodily practices, the designers blend the traditional She Costume elements with modern aesthetics, adapting them to the needs of different occasions.

bodily practices of She Costume Inheritors: As She Costume Inheritors such as Huang Jinmei, she is committed to researching She Costume, passing it on and innovating it, and giving new life to She culture in the new era by opening public welfare classes, setting up Jingning Embroiderers' Association, and taking part in all kinds of competitions. Through bodily practices, they pass on the production techniques and cultural connotations of She Costume to more people so that it can be preserved and carried forward.

bodily practices of the people in Jingning She Autonomous County: The people of the She Autonomous County of Jingning practise and pass on the She culture by wearing She Costume in their daily lives. During festivals such as March 3, the people wear traditional costumes, perform songs and dances, and display marriage customs, thus reinforcing their sense of national cultural identity.

bodily practices of the staff of the She Museum of China: Museum staff convey the historical and cultural value of She Costume to the public through the display of She Costume and related artefacts. They also deepen the understanding of She Costume culture by allowing visitors to experience the process of making She Costume through interactive facilities and master workshops.

bodily practices of the staff of the Lishui City She Feng Non-Heritage Workshop: The staff of the workshop nurtures the backbone of She Costume and She ribbons, embroidery, and handicraft products production, strengthens the inheritance, and promotes employment through the opening of the Non-Heritage Workshop Transfers Classes. Through bodily practices, they pass on the traditional She Costume skills to the new generation, ensuring that these skills are passed on.

bodily practices of the staff of the Lishui City She Feng Ethnic Costume Exhibition Hall: The staff of the exhibition hall let the public know the development history and modern inheritance of She costumes through the display of traditional She Costumes, the craftsmanship of She Costumes and modern fashionable costumes. Through their bodily practices, they present the cultural value and aesthetic characteristics of She Costume to the public.

bodily practices of the staff of Lishui City She Feng Cultural Creativity Co., Ltd: Through the innovation, transformation and enhancement of She Costume culture, the staff of the company has developed a wide range of products, which have brought She Costume into the homes of ordinary people and even into the Great Hall of the People. They promote the modernisation and marketisation of She

Costume culture through bodily practices. **bodily practices of the staff of Jinmei She Costume Design Company in Jingning City:** The staff of the design company enhances the popularity and influence of She Costume by designing and making She Costume, participating in costume design competitions, and integrating She elements into modern costume design. bodily practices of mainstream communication media and individuals of She culture: Through reporting on She cultural activities, festivals and legends, mainstream communication media and individuals of She culture use the She Costume as an important symbol of cultural communication, triggering emotional resonance and expanding the influence of the She image. They spread the cultural significance and aesthetic value of She Costume to a wider audience through their bodily practices.

Through the bodily practices of the different identity roles mentioned above, She Costume has been inherited and developed in different occasions such as daily life, festivals, religious ceremonies, etc., and has become an important cultural link connecting the past and the future, traditional She Costume and modernity.

1.2.2 costumeing Habits and bodily practices of She

In their daily lives, most She people choose to wear popular Costume, which reflects the integration of She culture with modern life. This bodily practices of daily dress does not mean the disappearance of She cultural characteristics, but rather demonstrates the She people's adaptation and acceptance of modern lifestyles while maintaining their cultural traditions. During festivals, She people wear traditional She Costume, especially women wear the 'phoenix costume' and the head crown, and when they put on this kind of costume, She people show the cultural significance and aesthetic value of the costume through bodily practices such as dancing and singing. In festivals, She Costume is an external decoration, but also a carrier of She cultural identity and inheritance. In festivals, She men usually wear dresses with red tops and black satin official hats, while women wear long skirts and blouses, crowns and silver jewellery. These costume dress codes are a sign of veneration for the ancestors, but also a sign of following tradition. During rituals, She people express the cultural and religious significance of costume through bodily practices through a series of ceremonial actions, such as bowing and offering sacrifices. Through different bodily practices, such as daily dress, festival dress and ritual dress, She people integrate the cultural characteristics and identity of the She people into modern life, demonstrating the vitality and charm of the She culture.

1.3 How bodily practices Reflect She Cultural Identity and Identity Symbols

Against the backdrop of economic globalisation and cultural fusion, traditional She Costume, although its presence in the daily lives of the She people has been diminishing, has still managed to shine through various forms of bodily practices in all kinds of governmental activities and tourist performances, and has become a distinctive embodiment of the cultural identity and symbol of the identity of the She people. By wearing these costumes, She people display the unique charm of She Costume in the form of walking and dancing. These practices preserve the traditional elements of She Costume, but also inject new cultural connotations in the context of the new era, reinforcing its function as a cultural identity in the modern society. While maintaining the aesthetic characteristics of traditional costumes, they have also improved their designs by cleverly integrating modern aesthetic principles and modelling techniques. This kind of bodily practices makes the She Costume more attractive visually, but also conveys the deep emotion and pride of the She culture in the wearer's bodily behaviour. The totem patterns, colour combinations and decorative techniques of She Costume are visual

expressions of nature and ancestor worship, and are also important manifestations of ethnic identity and status symbols. In modern society, the bodily practices of She Costume, such as collective dances during festivals and ceremonies, and specific wear during rituals, continue to reinforce its important role in cultural transmission. This trend of symbolisation and innovative design has injected new vitality into She culture, allowing it to continue and develop through constant change.

1.3.1 Clad in Totems: bodily practices and Ethnic Identity in She Costume

She Costume is an important part of She people's bodily practices and is a symbol of She people's identification with their own culture and identity. Costume serves the function of dress in daily life, but is also a cultural expression of She people. The dragons, phoenixes, birds, fish and other motifs commonly found on She Costume are all totems in She culture and contain rich cultural symbolism. The dragon and phoenix totems symbolise authority and prosperity, while the fish and bird totems signify endless life and harmonious coexistence. When She people wear these totem-embroidered costumes during festivals, weddings, funerals and other occasions, it is as if their bodies are crowned with these cultural symbols and become a vivid cultural display. During the 'March 3' (Figure 118) festival of the She people, She women (Figure 119) will wear brightly coloured and beautifully patterned traditional She Costumes and display these totems and costumes to the audience through dance and other forms, which serves as a window to display the She culture to the outside world, but also serves as a way of reinforcing and confirming the identity of the She people themselves.



Figure 117 The 'March 3' Festival of the She People
Source: Tu Shaorong, Dec. 14, photographed



Figure 118 Jingning She Clan 'March 3' festival women costume up and parade in the street

Source: Tu Shaorong, April. 22,2023 photographed

The wearing of She Costume is also a ritualistic act. In weddings, brides and grooms wear traditional costumes, which are beautiful decorations, but also an integral part of the wedding ceremony. Through such bodily practices, She people combine traditional customs with modern life, allowing cultural heritage to continue in daily life. Fu'an City gathers the largest population of She people in the country, witnessing the unique bodily practices and ethnic identity of She culture. Here, the She marriage ceremony is more than a simple wedding process; it carries the profound music, dance, customs, rituals and beliefs of the She people, embodies the unique spirit and qualities of the She culture, and delicately shows the long history and culture of the She people. She people hold the phoenix in high esteem, and this is fully reflected in the wedding ceremony, where a banner commonly seen in the main hall reads 'The phoenix is here' and the bride appears in a costume symbolising the phoenix, wearing a phoenix dress and a phoenix crown, reflecting the distinctive features of She culture. In the body language of She Costume, the meaning of 'wearing a totem' is very significant. The phoenix crowns worn by She women in Fu'an (Figure 120) are of exquisite craftsmanship, for decoration but also as a symbol of She culture. Small scissors, a ruler and a book are embedded in the centre of the crown, signifying the expulsion of evil spirits and the transmission of wisdom and knowledge. The silver decorations hanging around the crown - the 'holy spats' - are engraved with phoenixes, butterflies, plum blossoms and carp. These silver decorations add to the bride's mystique and reflect the She people's longing for a better life and their reverence for natural life. In traditional She Costume weddings, it is a unique cultural practice that deeply reflects the inner spirit of She culture and the symbolism of ethnic identity. The bride's 'Phoenix Costume' is a gorgeous set of clothes, but also carries a wealth of cultural symbols, such as the phoenix, dragons, fish, birds and other totem motifs, which are decorative, but also symbols of the She culture and the manifestation of identity. During the various stages of the wedding, the bride combines the She Costume with her body movements through a series of actions, such as paying homage to the bride and making a toast, demonstrating the unique charm of the She culture. For example, the red sash in the bride's hand swings with her body, creating a beautiful landscape, which honours the She Costume, but also follows the traditional She Costume wedding ceremony. This bodily practices of wearing She Costume is a transformation of the bride's identity, but also an expression of the inheritance and development of She culture. Through such ceremonies, She people are constantly reinforcing their cultural identity and ethnic identity in their daily lives, while at the same time demonstrating to the outside world the glamour and uniqueness of the She culture. These elements of She Costume, in the traditional She Costume wedding tradition, have become an important way of expressing ethnic identity and passing on culture.



Figure 119 Fu'an She Women Combing Their Hair before Marriage
Traditional Luoyuan Style She Costume

Source: Tu Shaorong, Dec. 14, 2022 photographed

She Costume also plays an important role in practical life as a symbol of community unity. Under the common She Costume, She people feel a sense of connection and belonging to each other, a sense of belonging that is especially important when the community faces external pressures or challenges. In modern society, with the trend of ethnic mingling and cultural assimilation, She Costume has become a manifestation of cultural self-consciousness. By wearing traditional She Costume, She people express their pride in their culture and their adherence to their ethnic identity. The bodily practices of She Costume is She people's inheritance and expression of She culture, a confirmation and symbol of She people's identity. Through She Costume, She people closely combine their culture with their bodies, making She culture still maintain its unique vitality and vigour in modern society.

1.3.2 Culture in action: the symbolism of She Costume wear and body rituals

The bodily ritual of traditional She Costume is a cultural phenomenon deeply rooted in the ethnic tradition, carrying the She people's memory of history and reflecting their firm identification with their cultural identity. This ritual is particularly evident in the process of wearing She Costume, which is a comprehensive experience integrating vision, touch and movement, deeply reflecting the internal logic and ethnic consciousness of She culture.

In traditional festivals or important ceremonies of the She, the wearing of Costume is a carefully choreographed bodily practices. For example, the 'phoenix costume' of She Costume women is a complex combination of headdresses, garments, belts, skirts and leggings. The process of dressing is itself a ritualised sequence of movements, each step full of symbolic meaning. During the wedding ceremony, the bride is meticulously dressed in each piece of attire with the assistance of her family. The wearing of the headdress is particularly important, symbolising a woman's chastity and respect for her husband's family. This process is often accompanied by guidance and blessings from the elders, reflecting the adherence to traditional customs and the expectation of family continuity.

The ritual of wearing the She Costume is a decoration of the appearance, as well as a modification and transformation of the body. The silver accessories on the costumes, such as silver plates, bells and chains, add to the splendour of the costumes, but also make a pleasant sound when the wearer moves, which has a special symbolic significance in She Costume culture, and is considered to be the chirping of the phoenix, a symbol of good luck and happiness. During the March 3 celebrations, She Costume women wear costumes decorated with silver jewellery, and the sound of the jewellery clashing with the rhythm of the dance has become a sound signature of She culture.

The wearing of costumes is also a dynamic bodily expression. She people display the beauty of their She Costume through specific body movements during specific ceremonies, such as rituals, dances and song performances. These movements are often designed as gestures that highlight the features of the dress, such as waving the arms to show off the embroidery on the sleeves, or rotating the body to show off the tassels on the hem of the skirt. These movements are a demonstration of the aesthetics of the She Costume and a communication of the cultural connotations of the She community.

In the She community, the ritual educational significance of She Costume wearing should not be overlooked as well. Through demonstration and guidance, elders pass on the movements and rituals of dress-wearing to the younger generation. In She Costume families, elders pass on the skill of dress-making (Figure 121) to the younger generation, and in learning to make dresses, young people learn how to make beautiful clothes, but also how to express their ethnic identity and cultural affiliation through dress. This kind of education is the transmission of skills, but also the shaping of She cultural identity. Through study and practice, young people gradually understand the cultural meaning behind the She Costume, thus building their identity as She.



Figure 120 She women teaching the art of ribbon weaving
Source: Tu Shaorong, Dec. 14, 2022 photographed

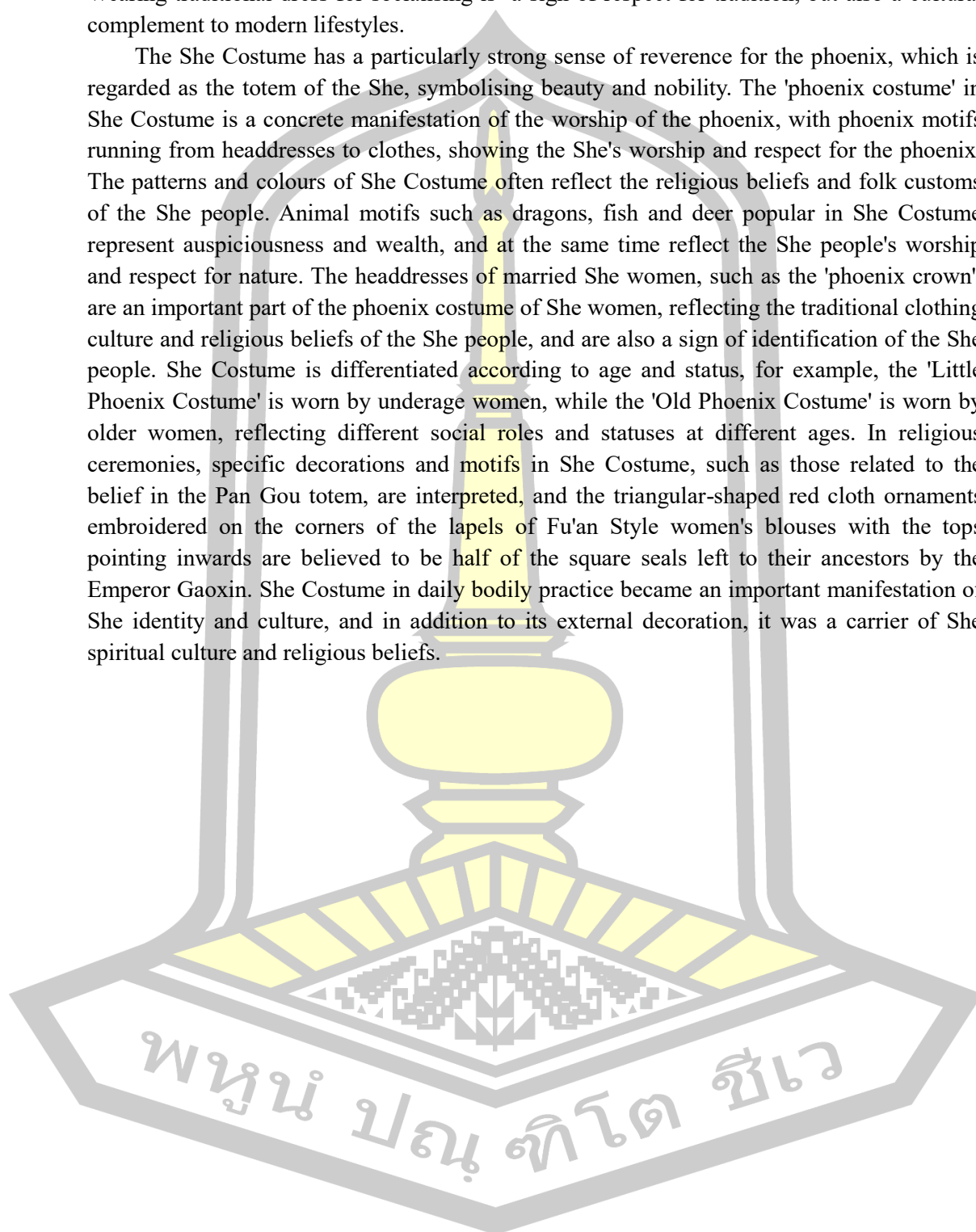
The bodily ritual of She Costume is a complex cultural phenomenon that conveys She people's respect for traditional She Costume and their ethnic identity through every action of wearing the costume. This ritual is not just a superficial decoration; it is a profound cultural practice through which She people sustain their cultural traditions in modern society and demonstrate a unique national spirit and vitality.

1.3.3 Representations of the body: She Costume and the manifestation of identity in everyday bodily practices

In the past, She Costume was an integral part of the daily life of the She people. In traditional She Costume, one of the daily tasks of She women was to make hemp and weave cloth, and these activities were closely related to their costumes. The materials and styles of She Costume were suitable for working in the fields and gathering in the mountains and forests. She women's short shirts and trousers make it easy to bend and crouch, while leggings protect the legs from thorns. In modern times, although many She people have turned to other occupations, in rural areas She Costume is still closely associated with daily labour, reflecting the harmony between dress and labour practices. In social activities, She Costume is also an important symbol of identity and ethnic identification. Although She people may wear modern costumes in daily socialising, She Costume is still an important way of expressing

community pride and cultural heritage in family gatherings and community gatherings. Wearing traditional dress for socialising is a sign of respect for tradition, but also a cultural complement to modern lifestyles.

The She Costume has a particularly strong sense of reverence for the phoenix, which is regarded as the totem of the She, symbolising beauty and nobility. The 'phoenix costume' in She Costume is a concrete manifestation of the worship of the phoenix, with phoenix motifs running from headdresses to clothes, showing the She's worship and respect for the phoenix. The patterns and colours of She Costume often reflect the religious beliefs and folk customs of the She people. Animal motifs such as dragons, fish and deer popular in She Costume represent auspiciousness and wealth, and at the same time reflect the She people's worship and respect for nature. The headdresses of married She women, such as the 'phoenix crown', are an important part of the phoenix costume of She women, reflecting the traditional clothing culture and religious beliefs of the She people, and are also a sign of identification of the She people. She Costume is differentiated according to age and status, for example, the 'Little Phoenix Costume' is worn by underage women, while the 'Old Phoenix Costume' is worn by older women, reflecting different social roles and statuses at different ages. In religious ceremonies, specific decorations and motifs in She Costume, such as those related to the belief in the Pan Gou totem, are interpreted, and the triangular-shaped red cloth ornaments embroidered on the corners of the lapels of Fu'an Style women's blouses with the tops pointing inwards are believed to be half of the square seals left to their ancestors by the Emperor Gaoxin. She Costume in daily bodily practice became an important manifestation of She identity and culture, and in addition to its external decoration, it was a carrier of She spiritual culture and religious beliefs.



Part II. Cultural and Aesthetic Communication of She Costume bodily practices

The bodily practice of She Costume is a cultural and aesthetic exchange, a manifestation of the communion between the social and spiritual cultures of the She. From a historical point of view, the development of She Costume has gone through an evolution from the primitive period to the period of culmination and shaping, during which She Costume carries the history, beliefs as well as the nethic character and spirit of the She people, and reflects the mingling and interaction between the She people and the cultures of the neighbouring ethnic groups. She Costume, as an important part of She culture, carries rich cultural connotations and unique aesthetic values. This section will comprehensively analyse the cultural and aesthetic exchanges of She Costume in bodily practice from three dimensions: cultural connotation, aesthetic value, and cultural exchange and integration.

In the first section, we will analyse how She Costume conveys cultural symbols through the modern interpretation of traditional She Costume totems, how it recounts cultural stories in bodily movements, and how it reinforces ethnic and social identities through the visual expression of costumes. These cultural connotations are the embodiment of the history and traditions of the She, reflecting the cultural confidence and identity of the She in modern society. The aesthetic value of She Costume is another important aspect of the bodily practice of She costume. Section 2 will analyse how the colours and patterns of She Costume harmoniously display visual aesthetics, explore how traditional craftsmanship is reinterpreted in modern times to show the beauty of skill, and how dynamic aesthetic experiences are generated in the interaction between the body and the costume. Cultural exchange and integration is an important driving force for cultural development. Section 3 will Panhu (盤瓠 /p ā n h ǔ /)s how She Costume communicates with other perspectives through cross-cultural dialogue, how contemporary fusion of cultures can be achieved in the mingling of Traditional Costume and modernity, and how cultural exchanges of She Costume can be presented on the international stage. These exchanges and fusions promote the spread of She culture, but also contribute unique She elements to global cultural diversity.

Through in-depth analyses of cultural and aesthetic exchanges in the bodily practice of She Costume, we are able to better understand the culture and aesthetics of the She, but also to recognise the important role of costumes in cultural transmission and exchange.

2.1 The Cultural Meaning of She Costume bodily practices

2.1.1 Modern Interpretation of Traditional Totems: Cultural Symbols of She Costume

In the in-depth exploration of the cultural connotations of bodily practices in She Costume, the modern interpretation of traditional totems occupies a central position. Traditional She Costume totems, such as the phoenix and the Panhu (盤瓠 /p ā n h ǔ /), have become symbolic symbols of She culture in the various bodily practices of She people, and mark the ethnic identity of She people. At the same time, these totems, under the influence of modern aesthetic concepts, have realised the fusion of Traditional She Costume and modernity, which makes She Costume more contemporary and international while maintaining the nethic characteristics. In the context of globalisation, the She Costume and the totems on it, which She people display through bodily practices, is a window for She people to show the charm of She culture to the outside world, and an important expression of the cultural self-confidence and sense of ethnic belonging of She people.

Ms Lan Jinmei is a She people, she has multiple identities, she is a She Costume non-

hereditary inheritor, founded the She Feng non-hereditary workshop, at the same time, she is also a modern She Costume improvement designer, she is also a modern clothing designer with innovative application of She elements. Her modern costume design work 'Weir Flying Phoenix Dance' attracted the public's attention on the stage of the International Fashion Week, and once became a hotspot for media coverage in Zhejiang Province. This work cleverly combines the traditional phoenix totem of She with modern fashion design, becoming a model of cultural inheritance and innovation. The phoenix totem, as the core symbol of She culture, has become a dynamic body language through the flowing hemline and delicate pattern changes under Ms Lan Jinmei's meticulous design, conveying the deep heritage and modern vitality of She culture. It is a strong expression of the sense of belonging to the She community, but also a display of cultural confidence. While respecting the ecological concept of harmonious coexistence with nature, Ms Lan Jinmei's designs cleverly integrate modern aesthetic elements, allowing traditional totems to take on a new lustre in contemporary society. On the international stage, these works promote intercultural exchanges, but also enhance the international influence of She culture, demonstrating Ms Lan Jinmei's talent as a She designer and her deep affection for traditional culture.

2.1.2 Cultural Narratives in Body Movements: The Ritual Significance of She Costume

In the She wedding ceremony, which has deep historical and cultural connotations, the mingling of Costume and body movements, like a time code, tells the stories and beliefs of the She people. The bride, dressed in the 'phoenix costume' symbolising the phoenix totem, kneels three times in the worship ceremony, once to worship heaven and earth to express reverence for nature and the universe, and to confirm the purity and sanctity of marriage; once to worship the high hall to reflect respect and filial piety to the elders, and to identify with the responsibilities of the family and the society; and once to worship the husband and wife to symbolise the commitment of the couple to the marriage and to the future together. marriage and the common expectation for the future. At the wedding banquet, the bride, dressed in a phoenix costume, makes a toast to the guests with an elegant gesture, an action that is a sign of courtesy and respect for the guests, but also a sign of the She culture's emphasis on harmonious social relationships. The groom wears a She Costume painted with the totem of the dish gourd during the wedding, declaring his cultural identity and ethnic belonging to the She with the physical action itself. In the wedding ceremony of drinking together the acacia wine, the newlyweds raise their cups and drink together, symbolising the union of husband and wife and the marriage of the family, expressing good wishes for the future and a solemn commitment to marriage. The movements and rituals in She weddings are bodily practices of young She men and women through the cultural connotations of She wedding costumes, which are an important manifestation of She cultural traditions, values and social structures. Through these ritual actions, She people convey culture, emotions and identity, making the She wedding a unique and profound cultural narrative.

The March 3 festival of the She people is an important time for the She people to celebrate nature, ancestors and culture, and this festival profoundly demonstrates the cultural significance of She Costume in rituals through a series of bodily practices. During the festival, She people dress up in festive attire, with men wearing garments embroidered with the totem of the gourd and women wearing 'phoenix costumes' embroidered with phoenix motifs, which are brightly coloured, beautifully patterned and rich in symbolic meanings, and She Costumes reinforce their identification with and veneration of these totems through the

bodily practices of dressing in their national costumes. In sacrificial ceremonies, She people gather in front of ancestral shrines or temples, dressed in festive costumes, to hold grand ancestor sacrifices, during which they express their admiration and gratitude to their ancestors with specific body movements, such as kneeling, offering sacrifices, and chanting songs, all of which are ways in which She people pay homage to their ancestors through their body language. In song-singing competitions, She men and women sing mountain songs to each other, conveying their emotions with their clear and loud voices, and passing on the She language and culture through the bodily practices of interpreting the songs. The Bamboo Pole Dance is a traditional dance in She culture, in which the dancers hold bamboo poles and strike the ground in time to the rhythm of the music, while at the same time demonstrating the vigour and enthusiasm for life of the She people by jumping and spinning. The puppet show is an important part of the March 3 festival. Controlled by strings, the performers make the puppets perform various actions to tell the historical stories and folk legends of the She people, which is a bodily practices rich in art forms and the inheritance of historical memories by the She people. During the March 3 festival, She people celebrate their traditions and pass on their culture through bodily practices such as Traditional She Costume, ritual movements, the melody of antiphonal songs, the rhythm of the bamboo stick dance, and the performance of string puppets, etc. Each of these movements contains the deep connotation of the She culture, and has become an indispensable part of the cultural narrative of the She people.

2.1.3 Visual Expression of Ethnic Identity: She Costume and Social Identity

Traditional She Costume is a visual expression of ethnic identity. With their unique patterns and colours, traditional costumes such as the phoenix costume and the dishrag costume show reverence for nature and cultural traditions. She people wear Traditional She Costume during festivals and ceremonies, such as collective dances and singing during the March 3 Song Festival, further reinforcing ethnic identity and social cohesion. The making, wearing and displaying of costumes is a demonstration of aesthetics and skills and a manifestation of cultural self-awareness. In the context of globalisation, the social identity function of She Costume has become more pronounced. Through the making and wearing of the costume, She people enhance their sense of belonging to their ethnic group and convey the uniqueness and vitality of She culture in their exchanges with the outside world.

Bodily practices in daily life The wearing of Traditional She Costume by She people is a way of aesthetic and cultural communication. The uniqueness of She Costume in its form and craftsmanship has become a carrier of ethnic identity. The phoenix costume fully demonstrates She people's belief in the worship of totems from the headdress to the decoration of clothing patterns, and has a strong ethnic cultural connotation. Such bodily practices are the inheritance of traditional culture and the embodiment of social identity. Wearing She Costume in national festivals such as 'March 3' and 'Dragon Festival' is a task of cultural exchange for the outside world and a mission of social education for the inside world.

The aesthetic value of She Costume is reflected in the colour scheme and pattern design. She Costume uses black and blue as the main colours, showing a sense of simplicity and depth. The collars, cuffs and right lapels of She Costumes are often decorated with brightly coloured patterns, and different colour combinations and patterns show the aesthetic value of She Costumes. The aesthetic value of She Costume patterns is reflected visually, but also contains deep cultural meanings and aesthetic ideals, such as the aesthetic ideal of 'seeking fullness and completeness'. She Costume plays an important role in cultural exchanges,

demonstrates the unique cultural style of She, and becomes a bridge and link for cultural exchanges. Through the bodily practices of She Costume, cultural and aesthetic exchanges can be realised.

The inheritance and development of She Costume is crucial to maintaining ethnic characteristics and cultural identity. With the change of the times, She Costume is gradually integrating modern elements while maintaining traditional elements to meet the needs of modern society. This integration reflects the artistic design adaptability of She Costume and shows its innovation and vitality in visual communication.

2.2 The Aesthetic Value of She Costume bodily practices

2.2.1. 'Harmony of colours and patterns: the visual aesthetics of She Costume'

The colours and patterns of She Costume are the core of its visual aesthetics, embodying the life practices and cultural traditions of She people, and containing deep ethnic characteristics and rich symbolic meanings.

Traditional She Costume fabric colours are mainly cyan, blue and black, and the use of these colours is full of rich ethnic characteristics. Blue represents loyalty in She Costume, giving people a solemn, simple and deep feeling, reflecting the loyal and sincere national character traits of She people. Green, yellow, red and rose are also commonly used in She Costume. She Costume is good at using a variety of strong contrasting colours, but pursues a small area of contrast, with dark or light base colours and eye-catching outlines to unify and delineate the variegated colour areas, so as to make the overall hue harmonious and rich in layers.

The pattern designs of She Costume are equally colourful, reflecting She people's pursuit of beauty and aesthetic sense. Botanical motifs in She Costume are famous for their rich themes and profound symbolism. The main themes of plant motifs include lotus, pomegranate, gourd, peony, longevity peach, pine tree and so on. These motifs are highly decorative, but also contain deep cultural symbolism. For example, the lotus flower symbolises 'the lotus gives birth to a noble son', which means that the progeny will continue to flourish; the pomegranate symbolises 'the pomegranate gives birth to a hundred sons', which is related to the prosperity of the family and the social status; the peony symbolises glory and wealth; and the peony symbolises longevity and longevity. These plant motifs reflect the She people's reverence for nature, but also express their desire and pursuit of a better life. She women are good at observing the images of things in nature and life, freely combining the forms of flowers, plants, fishes and insects, birds and animals, poultry and livestock, etc., and giving full play to their imagination to form all kinds of beautiful patterns with good meanings. The nameless grass and flowers become a good source of creation for them, and these simple images, through their free combination, form a variety of beautiful patterns, such as 'Lotus Born with a Noble Son', 'Butterfly Loves Flower', 'Phoenix Peony', which have become the traditional culture of the nation. They have become one of the treasures of traditional ethnic culture. Geometric patterns in She Costume mostly come from the living environment and life experience of She people, and they use these patterns to express their emotions. The main patterns include curved lines, folded lines, wave patterns, thunder patterns, S patterns, ten-thousand character patterns, cloud patterns, cross patterns, square victory patterns, curly grass patterns and so on. These geometric patterns originate from life and nature, and She people express their emotions by abstracting their designs based on natural scenes and life experiences, and the patterns are mostly designed in a two-square

continuum and are simple and orderly. For example, the square symbolises the farmland, the X symbolises the sun, and the cross symbolises the woods, all of which reflect real-life conditions. The use of geometric patterns in She Costume is also relatively simple and easy to remember and pass on. Many geometric patterns have been used in a fixed form until now, such as the dog-tooth pattern, the ten-thousand character, the willow pattern, the grass-leaf pattern, the copper coin pattern, etc., of which the most used is the dog-tooth pattern which is arranged in a continuous row. The modelling and embroidery techniques of these geometric patterns are relatively simple, but their symbolic meaning and aesthetic value are very rich. Animal motifs are common subjects of expression in She Costume patterns, such as dragon and phoenix motifs, which have special significance in the minds of She people. The dragon pattern has become one of the protective gods of the nation, while the phoenix pattern is mostly found in the costumes of married women, signifying auspiciousness, wealth and a happy life. In addition, there are butterfly motifs, flying birds, poultry, animals and other animal motifs, all of which reflect the She people's reverence for nature and their desire for a better life.

The phoenix costume in She Costume embodies the auspicious meaning of the phoenix everywhere, from the headdress to the clothing accessories. The pattern design of the phoenix costume, such as colourful silk thread embroidered with various patterns, is embroidered on the collar and cuffs of the clothes, symbolizing the waist of the phoenix; and the belt with various patterns is tied around the waist, representing the tail of the phoenix. These patterns give people a sense of beauty visually, but also contain deep cultural meaning and aesthetic ideals, such as the aesthetic ideal of 'seeking fullness and completeness'.

The colours and motifs of She Costume harmoniously integrate the traditional She Costume cultural traditions and aesthetic concepts, and show the unique visual aesthetics of the She Costume through the contrast of colours and the symbolism of the motifs.

2.2.2. 'Modern Interpretation of Traditional Craftsmanship: The Beauty of Technique in She Costume'

The bodily practices of She Costume is a profound interpretation of traditional craftsmanship skills, which brings out the aesthetic value of the skills through bodily movements and the production process. In the making and wearing of She Costume, every stitch contains the wisdom and emotion of She people, and this bodily practices is the inheritance of the craft, but also the ultimate pursuit and expression of beauty.

The production processes of She Costume, such as embroidery, weaving and dyeing, are all accomplished through the bodily practices of the craftsmen. In the process of embroidery, She women will apply different embroidery techniques, such as flat embroidery, seeded embroidery and needle rolling embroidery, depending on the pattern. The use of these techniques requires fine finger movements and stable body posture on the part of the craftsmen. Each threading of the needle is a quest for excellence in technique and the pursuit of beauty. Such bodily practices are the inheritance of traditional skills, but also the embodiment of She people's aesthetic sensibilities. During the weaving process, She women will use traditional looms to turn simple wires into a beautiful piece of clothing by continuously rotating and tying knots. This hand weaving is a skill, but also a practice of bodily practices of memory and skill transmission. Over time, the action of weaving has become a part of the She women's bodies, and in their manipulation they demonstrate their proficiency in the craft, but also convey their admiration for traditional culture. This in the

process of making She Costume, craftsmen also make use of local natural resources, such as plant dyes and natural fibres, and transform these resources into costume materials and decorations. This harmonious symbiosis with the natural environment reflects the She people's reverence for nature and rational use of resources, but also their protection of the ecological environment and pursuit of sustainable development.

With the development of the times, the traditional craftsmanship of She Costume is facing new challenges and opportunities. The intervention of modern design has injected new vigour into the beauty of the skills of She Costume. Instead of limiting themselves to the reproduction of traditional patterns and colours, designers have begun to explore how to combine traditional craftsmanship with modern aesthetics. This combination preserves the traditional She Costume features, but also gives it new vitality. Modern designers use digital printing technology to digitise traditional She Costume patterns, creating garments with a traditional flavour without losing their modernity. This innovation has expanded the market audience for She Costume, but has also allowed more young people to begin to pay attention to and appreciate the beauty of She Costume's techniques. In the process, She people's bodily practices have also changed, as they have shifted from traditional handmade production to communication and co-operation with designers, and this cross-disciplinary bodily practice improves their skills, but also broadens cultural exchanges.

The bodily practices of She Costume are also reflected in the process of wearing the costumes. Costumes are more than just a piece of clothing; they are a way for She people to express themselves and their ethnic identity on specific occasions. During important events such as festivals and rituals, She people will dress up in costumes and show the beauty of the skill of costume through the gestures and movements of their bodies. The bodily practices of She Costume are a profound interpretation of traditional craftsmanship skills. Such bodily practices are the inheritance of skills, but also the ultimate pursuit and expression of beauty. She people show the aesthetic value of the craftsmanship to the fullest extent through their body movements and production process.

2.2.3. 'The Interaction between Body and costume: The Dynamic Aesthetic Experience of She Costume'

The dynamic aesthetic experience of She Costume is deeply rooted in the life practices and cultural traditions of the She people. This experience demonstrates the She people's deep understanding and unique expression of beauty through multiple interactions between costume and body, costume and dance, costume and ritual, costume and labour, and costume and celebration.

In She Costume dance, the dynamic aesthetic experience of dress is particularly evident. The dancers (Figure 122) are dressed in colourful and beautifully patterned phoenix costumes or dishrag costumes, and with the rhythm of the music and the movements of the dance, the costumes flutter with every rotation and jump of the body, as if a vivid picture scroll is unfolding on the stage. Every detail of the She Costume comes to life in the dance, complementing the dancers' movements and together forming a vivid picture of She culture. This dynamic aesthetic experience is a visual enjoyment of beauty, but also a deep understanding of She culture.



Figure 121 She Dancer

Source: Tu Shaorong, 8.25,2022 photographed

The dynamic aesthetic experience of She Costume is equally striking during the rituals. In the solemn rituals (Figure 123), the costumes are a symbol of the wearer's identity and status, but also a sign of respect for ancestors and gods. The exquisitely embroidered costumes, with their rich colours and far-reaching motifs, flow over the bodies of the dancers as the ritual dance progresses, as if giving life to the gods and ancestors, and serving as a bridge between man and god. This experience is a quest for beauty, but also an expression of the beliefs and traditions of the She people.



Figure 122 The She Rituals

Source: Tu Shaorong, 4.3,2022 photographed

The dynamic aesthetic experience of She Costume in labour scenes demonstrates the perfect combination of practicality and aesthetics. When She people work in the fields, they wear costumes suitable for work, such as aprons and bucket hats. These costumes are simple, but they also contain the aesthetic wisdom of She people. During the process of labour, the costumes swing with the movements of the body, which reflects the practicality of the costumes, but also shows the She people's respect for nature and love of labour.

The traditional She Costume celebrations are another important stage for the dynamic aesthetic experience of the She Costume. During harvest festivals, weddings and other celebrations, She people wear gorgeous She Costumes, which show the aesthetic interests of the She people, but also carry rich cultural connotations. The costumes in the celebrations, whether in their colours, patterns or designs, reach a climax in the celebrations and become an important medium of celebration and joy for the people. This dynamic aesthetic experience is the pursuit of beauty, but also an expression of the unity and joy of the She people.

The dynamic aesthetic experience of She Costume is also reflected in the communication

and interaction in daily life. In She villages, Costume is part of social activities and a means for people to convey information and emotions. Through the wearing of costumes, people can express their respect for guests, celebrate festivals or respond to specific events. The colours, patterns and styles of dress all play a role in conveying culture and emotion in everyday life. This dynamic aesthetic experience is the pursuit of beauty, but also an expression of She people's attitude towards life and spiritual pursuit. The dynamic aesthetic experience of She Costume is multi-level, which is the visual enjoyment of beauty, but also the inheritance and expression of culture. Through the interaction between She Costume and different life scenes, She people show their unique understanding of beauty and convey their respect for nature, history and culture. This dynamic aesthetic experience is an important reflection of the diversity and vitality of She people's culture, which enriches the life of She people and becomes an important window for the outside world to understand She culture.

2.3 Cultural Exchange and Integration of She Costume bodily practices

2.3.1. Dialogue across cultures: She Costume and the exchange of other perspectives

In the context of globalisation, She Costume, as a cultural symbol, has transcended the boundaries of regions and ethnicities, and has initiated in-depth and extensive exchanges and dialogues with the perspectives of others. This exchange is a display of the dress itself, but also a collision and fusion of cultural concepts, which involves a variety of fields such as artistic creation, fashion design, academic research, etc., forming a spiritual feast that transcends time, space and culture. All of this is closely connected with the bodily practices of She people's traditional culture in their daily lives, in national festivals and in artistic exchanges.

When She Costume is presented at various cultural festivals, celebrations, art exhibitions and fairs, it is like a cultural messenger, conveying to others the philosophy of life and aesthetic sentiments of the She people. At the fashion show, the models (Figure 124) dressed in exquisite She Costume walked with a light step, as if leading the audience to travel back in time and space to the ancient villages of the She people. Every needle and thread carried the hard work and wisdom of She women, and every pattern contained the deep connotation of She culture. Others marvelled at the exquisiteness and uniqueness of the She Costume, recorded these beautiful moments through the camera, and shared their views and experiences through social media, thus spreading the influence of the She Costume. Behind this proliferation is the interaction and understanding of She people's bodily practices of traditional culture and the perspectives of others.





Figure 123 The Fifth China (Zhejiang) She Costume Design Exhibition

Source: Tu Shaorong, 4. 22,2023 photographed

Artists who come into contact with She Costume are often attracted by its unique art form. They combine the perspective of the Other with the traditional She Costume elements to create many novel art works. These works show the aesthetic value of She Costume, but also reflect the artists' understanding of and respect for She culture. They may rearrange the patterns of the She Costume to create artistic motifs with a modern sense; or apply the colours of the She Costume to paintings, making the works more vivid and three-dimensional (Figure 125). These artistic creations give new life to the She Costume and enable others to have a deeper understanding of the She culture. And this knowledge is based on the in-depth experience and understanding of the bodily practices of She Costume.

The fashion industry's borrowing and fusion of She Costume, on the other hand, reflects a cross-cultural aesthetic trend. Designers have incorporated elements of She Costume into modern fashion, creating a design style that is both characteristic of She and in line with international trends. These designs were exhibited at Fashion Week and attracted the attention of fashionistas around the world. They may design the neckline, cuffs or hemline of a She Costume in a modern silhouette, or present She motifs on the garment with modern printing techniques. This fusion promotes the spread of She Costume globally, but also brings economic gains and cultural pride to She people. And this pride stems from the She people's adherence to their bodily practices and the recognition of the Other's perspective.

พหุ มั ญ ภั ติ ๓ ๖



Figure 124 The Fifth China (Zhejiang) She Costume Design Exhibition Zeng Fengfei works

Source: Tu Shaorong, 4. 22, 2023 photographed

In the academic world, She Costume has become an interdisciplinary research object. Scholars have conducted in-depth research on She Costume from various perspectives such as anthropology, ethnology and art. They have focused on the material form of She Costume, but also explored in depth the cultural significance and social function behind it. Through field surveys (Figure 126), literature analyses and comparative studies, scholars have revealed the multiple connotations of She Costume from the perspective of the Other, and also provided theoretical support for the inheritance and development of She Costume. This support is based on a deep understanding of and respect for the bodily practices of She Costume.



Figure 125 Prof Xia Fan of Zhejiang University of Technology in Lan Wenxing's studio

Source: Lan Wenxing supplied, July. 14, 2024

Interaction and feedback in cross-cultural dialogue is an ongoing process. When She Costume is presented to others, the others tend to give their opinions and suggestions. These feedbacks may be an aesthetic evaluation of the design of the She Costume or an understanding and interpretation of the She culture. These feedbacks are of great significance to the inheritance and development of She Costume. While receiving these feedbacks, She people are constantly reflecting on and examining their traditional culture. They have begun to think about how to maintain the traditional She Costume's characteristics in the wave of globalisation, while at the same time being able to fuse innovatively with other cultures. And

this fusion is realised in the interaction between the She people's adherence to their bodily practices and the perspective of the Other.

In this process, She Costume is not just a static exhibit; it becomes a living cultural phenomenon that constantly collides and dialogues with the perspective of the Other. Through personal experience and participation, the Others gradually understood the deep cultural significance of the She Costume, while the She people also learnt how to better protect and develop their own culture through this interaction. They began to try to combine the traditional She Costume elements with modern design concepts to create works that are both in line with She traditions and adapted to modern aesthetics. This combination is a sign of respect for the bodily practices of She Costume and recognition of the perspective of the Other.

With the deepening of exchanges, She Costume has gradually become a bridge connecting different cultures. It helps She people to establish a closer connection with the Other, but also promotes understanding and respect among different cultures. In the process, the She Costume is constantly being redefined and reinterpreted, which maintains the core elements of the She culture while incorporating the diversity of global cultures. This cross-cultural dialogue deepens the She people's understanding of their own culture, but also contributes to the pluralistic development of world culture.

2.3.2. Intermingling of tradition and modernity: the integration of She Costume culture in contemporary society

The bodily practices of She Costume play an important role in cultural exchange and integration. Bodily practices involve the wearing and displaying of costumes, but also the inheritance and innovation of costume-making techniques. In contemporary society, the inheritance and development of She Costume culture presents the characteristics of the intermingling of tradition and modernity.

Firstly, the bodily practices of She Costume are reflected in the wearing of costumes. She Costume is physically worn and displayed in events such as the She Cultural Festival and the Weaving and Costume Exhibition, which allows more people to understand and appreciate She culture, but also promotes the preservation and development of the culture. Through these activities, the bodily practices of She Costume become a bridge of cultural exchange, allowing the She culture to spread and be recognised. Secondly, the craftsmanship of She Costume is also part of bodily practices. The traditional She Costume crafts are mainly passed down from hand to mouth, which is itself a bodily practices. For example, the craft of weaving She ribbons is the most intuitive embodiment of She culture. Under the on-site demonstration by professionals, team members observed and learnt the process of ribbon weaving. This process of hands-on experience and learning allows the craft of She Costume making to be passed on and developed.

In modern times, the bodily practices of She Costume are also reflected in the innovative design of traditional costumes. Designers combine traditional She Costume elements with modern aesthetics to innovate and design woven products and costumes that retain the traditional flavour while meeting modern aesthetic needs. This process of innovative design is an inheritance of She Costume culture, but also a new form of expression of bodily practices in modern society. The bodily practices of She Costume also involve the digital preservation and inheritance of the costumes. Through virtual reality technology, the realisation of the digital museum of traditional She Costume provides technical support, enabling the

experiencer to have a deep understanding of the She national costume patterns and She embroidery techniques. This digital bodily practices allows She Costume culture to cross the geographical limitations and be understood and experienced by more people.

The integration of bodily practices of She Costume in contemporary society includes the transmission of traditional She Costume wearing and production techniques, but also new attempts at modern innovative design and digital preservation. Together, these practices have contributed to the development and prosperity of She Costume culture.

2.3.3. Interaction between the Nation and the Globe: Cultural Exchange of She Costume on the International Stage

Nowadays, globalisation is deepening, and She Costume, as a cultural symbol deeply rooted in the spirit of the nation and daily life, its appearance on the international stage is a display of traditional She Costume by the She people, a bodily practices of cultural identity. Such bodily practices are the wearing and displaying of costumes, and at the same time the conveying of lifestyles and cultural attitudes.

On the stage of international exchange, She Costume, with its distinctive ethnic characteristics and rich cultural connotations, has become a bridge for ethnic and cultural exchange. When the She Costume people wear traditional She Costume and participate in all kinds of international festivals, art exhibitions and academic seminars, every appearance is a double presentation of body and culture. At the 2019 Shanghai International Fashion Week, She Costume designers combined traditional She Costume with modern fashion elements under the theme of 'Phoenix Rising' to create a series of unique ethnic costumes. These garments show the exquisite craftsmanship and unique aesthetics of She Costume, but also convey the She people's respect for nature and life.

On the international stage, She Costume is an aspect of national culture; it has also become an important part of global cultural diversity. Through collisions and exchanges with different cultures, the bodily practices of She Costume have been interpreted and developed in new ways. For example, in the international fashion industry, some well-known designers and brands have also begun to pay attention to the She Costume and incorporate its elements into their designs, such as applying the patterns, colours and craftsmanship of the She Costume to high fashion, which has led to a wider recognition of the cultural value of the She Costume.

This international exchange provides She people with the opportunity to learn about world culture, but also makes the cultural value of She Costume more widely recognised. The bodily practices of She Costume is not just the dress itself, it is a declaration of cultural identity and a display of national self-confidence.

In the process of globalisation, the bodily practices of She Costume are becoming a unique phenomenon, which witnesses the inheritance of She culture, but also demonstrates She people's respect and tolerance for cultural diversity. The international exchange of She Costume is a cultural display, but also a cultural dialogue and integration.

Part III. The Influence of She Costume on Ethnic Identity and bodily practices

3.1 She Costume Becomes an Important Tool for She People to Express and Reinforce Their Ethnic Identity

3.1.1 Costume and body memory: cultural carriers of She Costume in individual memory

She Costume is the daily clothing of She people, it is also an important carrier of individual memory and cultural inheritance. In the life of She people, She Costume is a kind of decoration, but it is also closely related to the individual's upbringing, family background, social status and ethnic identity. The various forms of bodily practices in which She people dress have become cultural carriers in the individual memories of She people. Through the wearing and interaction of costumes, individual memories and cultural memories are intertwined, and together they form an important part of She Costume culture.

The wearing of She Costume is an important bodily practices in the life of She people. From childhood to adulthood, She people participate in various social activities and family life by wearing traditional She Costume, and this bodily practices is a habit, but also a cultural inheritance. As She people grow up, they learn how to make costumes, how to wear them, and how to express their identity and emotions through them. These experiences shape their habits, but are also deeply imprinted in their memories and become part of their cultural identity.

During She Costume festivals and celebrations, the wearing of costumes is even an important bodily practices. On these special days, She people put on traditional She Costume and express their ethnic emotions and cultural identity through their body movements, facial expressions and the display of their costumes. For example, during the important festival of 'March 3', She people will put on colourful costumes, sing She songs and dance to celebrate this festival that belongs to them. This bodily practices is a recreational activity, but also a cultural heritage and identity.

In daily life, the wearing of costumes is also an important bodily practices. She people will choose appropriate costumes according to their identity, status and occasions, and express their emotions and attitudes through body movements and the display of costumes. For example, when receiving guests, She people will wear neat costumes as a way of expressing their respect and friendliness. Such bodily practices are a kind of etiquette, but also a kind of cultural inheritance and identity.

In addition, the production and inheritance of She Costume is also a cultural carrier in the individual memory of She people. In She society, the making of She Costume is an important traditional craft that requires fine skills and long hours of practice. She Costume women, who are usually responsible for making the costumes, will learn from an early age how to embroider, sew, and decorate the costumes, passing these skills on to the next generation. This passing on is not just the teaching of skills, but also a cultural inheritance and identity. Through the making of She Costumes, She women express their love of life, but also pass on the traditional She Costume.

In modern society, with the increasing frequency of cultural exchanges, She Costume is constantly being fused with modern elements, and this fusion preserves the cultural connotations of the costumes, but also gives them new characteristics of the times. On the basis of respecting the traditional She Costume, modern designers combine the elements of the She Costume with modern design concepts to create clothing styles that are both characteristic of the She Costume and in line with modern aesthetics. This fusion is reflected

in the design style, but also in the choice of fabrics and technological innovation. The application of modern fabrics makes She Costume more comfortable and easy to wear, while the innovation of modern technology improves the production efficiency and allows the traditional craft to be inherited and developed.

In this process, the cultural connotation of She Costume has been further enriched and expanded. Through the wearing, making and passing on of She Costume, She people express their respect for and inheritance of traditional She culture, but also show their adaptation to and creation of modern life. This bodily practices of She Costume has become a cultural carrier in the individual memories of She people, and through the wearing and interaction of the costumes, the individual memories and the cultural memories intertwine with each other, and together they form an important part of the She Costume culture.

In general, the role of She Costume as a cultural carrier in individual memory is reflected in the design and production of the costumes themselves, but also in the interaction and bodily practices of She people with the costumes. Through the wearing, making and passing on of She Costume, She people express their respect for and inheritance of traditional She Costume, but also show their adaptation to and creation of modern life. This bodily practices of She Costume has become a cultural carrier in the individual memories of She people, and through the wearing and interaction of costumes, individual memories and cultural memories intertwine with each other, and together they form an important part of She Costume culture.

3.1.2 Costume and ritual activity: the bodily practices of She Costume in ethnic rituals

The bodily practices of She Costume in national ceremonies are an important way for She people to express and strengthen their ethnic identity. Ceremonial activities, as a collective cultural behaviour, are the commemoration and transmission of traditions, but also the confirmation and reinforcement of ethnic identity. The wearing of She Costume in ceremonial activities is a kind of decoration, it is also a symbol of the She people's expression and reinforcement of their ethnic identity through bodily practices.

In She festivals, the wearing of She Costume is an important bodily practices. For example, during the traditional She festival of 'March 3', She people put on colourful costumes to express their ethnic emotions and cultural identity through body movements, facial expressions and the display of costumes. This bodily practices is a recreational activity, but also a cultural heritage and identity. By wearing these costumes, She people express their admiration for their ancestors, their worship of nature, and their pursuit of a harmonious society.

The wearing of costumes is also an important bodily practices in She Costume rituals. During ceremonies for ancestors or gods, She people will put on solemn costumes to express their respect and worship for their ancestors and gods through body movements, gestures and the display of costumes. This bodily practices is a religious behaviour as well as a cultural heritage and identity. By wearing these costumes, She people express their admiration for their ancestors and gods, and their respect for nature and life.

The wearing of She Costume is also an important bodily practices in She wedding ceremonies. During the wedding ceremony, the bride and groom will wear traditional costumes to express their love for each other and their commitment to marriage through body movements, gestures and the display of costumes. This bodily practices is a celebratory activity, as well as a cultural heritage and identity. By wearing these costumes, She people

express their respect for marriage and the importance of family and kinship.

In addition to these traditional She Costume celebrations and rituals, She Costume also plays an important role in modern community activities. In modern community activities, She people will wear traditional She Costume to express their sense of belonging to the community and their pride in their ethnic culture through body movements, gestures and the display of their costumes. This bodily practices is a community activity, as well as a cultural heritage and identity.

3.1.3 Costume and everyday life: bodily practices and identities of She Costume in everyday life

The bodily practices and identification of She Costume in daily life is an important way of She cultural inheritance and nethic identity formation. In every aspect of their daily lives, She people constantly express and strengthen their nethic identity and cultural identity through the choice, wearing and interaction of their She Costume. This kind of bodily practices is the functional use of the dress itself, but it is also the embodiment of a cultural identity and the expression of a way of life.

In the daily life of She people, the wearing of She Costume is a daily bodily practices. This practice is not just for warmth or beauty; it is an expression of She people's cultural identity. For example, in the rural areas of the She, villagers choose to wear different types of She Costume for different occasions such as labour, socialising and festivals. These Costumes reflect the aesthetic concepts of the She people, but also their respect for and inheritance of traditional She culture.

The wearing of She Costume is also an important bodily practices in the family life of the She people. By wearing costumes with nethic characteristics together, family members strengthen the ties between family members, and at the same time show the unity and cohesion of the family to the outside world. During traditional festivals of the She Costume, family members will put on festive dresses and celebrate the festivals together. This collective wearing of costumes strengthens the family identity, but also deepens the cohesion of the ethnic group.

The wearing of She Costume is also an important way of cultural transmission in the process of educating future generations. Parents teach their children how to properly wear and respect traditional dress, and this education is about dress skills, but also about the transmission of cultural values. Children are exposed to and wear She Costume from an early age and gradually develop a sense of identity with the national culture.

In the social life of the She, the wearing of She Costume is also a symbol of social identity. On different social occasions, She people will choose appropriate costumes according to their status, position and occasion. For example, in traditional She Costume weddings, the bride and groom will wear customised traditional She Costume to show their social status and the importance they attach to marriage through the splendour and fineness of their costumes. This bodily practices of She Costume became a manifestation of She social stratification and hierarchy.

With the influence of modernisation and globalisation, the bodily practices of She Costume in daily life have undergone some changes. While preserving the elements of traditional She Costume, modern She youth have begun to try to combine the traditional with the modern to create costumes that are both ethnically distinctive and in line with modern aesthetics. This innovation adapts to the needs of modern life, but also makes the She

Costume revitalised in the new era.

In modern cities, the wearing of She Costume has also become a way for She people to express their pride and identity in their national culture. Some She youths choose to wear She Costume on specific occasions as a way to demonstrate their ethnic identity and cultural background. This bodily practice is a respect for tradition, but also an acceptance and integration of modern multiculturalism.

In conclusion, the bodily practices and identity of She Costume in daily life is an important way of cultural transmission and ethnic identity of She people. Through the wearing, use and inheritance of She Costume, She people constantly express and strengthen their ethnic identity and cultural identity. This bodily practice is embodied at the individual level, but also at the family, community and social levels, and it is a vivid manifestation of the vitality and identity of the She culture. In the future, the bodily practices of She Costume will continue to evolve, but its importance and significance in the lives of She people will not change.

3.2 Through Body Practice, She People Can Better Understand and Grasp the Cultural Connotation of She Costume

She Costume is a kind of decoration and an important part of She culture, carrying rich cultural connotations and symbolism. Through bodily practices, She people are able to better understand and grasp the cultural connotation of She Costume, thus enhancing their sense of ethnic identity and cultural confidence.

3.2.1 costumemaking: cultural transmission in bodily practices

The production of She Costume is a complex craft process that involves a number of steps such as material selection, dyeing, weaving and embroidery. By participating in these stages, She people are able to gain a deeper understanding of the production process and cultural significance of the She Costume.

Firstly, material selection is the first step in the production of She Costume. She people will choose suitable materials, such as cotton, linen and silk, according to different uses and occasions. The choice of these materials is influenced by the local natural environment and climatic conditions, and also reflects the She people's respect for and use of natural resources. For example, when making traditional She Costume, She people use local high-quality cotton and linen, which have good warmth and breathability, and also symbolise the harmonious coexistence between She people and nature.

Secondly, dyeing is an important part of She Costume production. She people will use natural plant dyes, such as indigo, red currant and yellow ginger, to colour their She Costume. The process of extracting and using these dyes is complex and time-consuming, requiring a wealth of experience and skill. By participating in the dyeing process, She people have mastered the skills of dyeing and have also learned about the symbolism of different colours. For example, blue symbolises purity and good fortune in She culture, red symbolises passion and festivity, and yellow symbolises wealth and power. The choice and use of these colours reflect the She people's aspirations and wishes for a better life.

Weaving is the core aspect of She Costume making. She people will use traditional looms to weave dyed cotton or linen threads into cloth. The weaving process requires the mastery of complex weaving techniques and pattern designs. By participating in the weaving process, She people learnt weaving skills and understood the symbolism of different patterns. The phoenix motif on She Costume symbolises beauty, auspiciousness and dignity, reflecting

the She people's desire for a better life; the dragon and phoenix motif symbolises power and majesty, reflecting the She people's admiration for their ancestors; and the flower and bird motifs symbolise the harmony of nature and the vitality of life.

Embroidery is the last process of She Costume making. She people will use a variety of embroidery needles and threads to embroider exquisite patterns and decorations on the cloth. The embroidery process requires the mastery of fine embroidery techniques and pattern designs. By participating in the embroidery process, She people learnt embroidery skills and understood the symbolism of different patterns. The butterfly motif on She Costume symbolises beauty and freedom, reflecting the She people's desire for a better life; the lotus motif symbolises purity and good fortune, reflecting the She people's wish for a better life; and the peony motif symbolises riches and prosperity, reflecting the She people's expectation for a better life.

By participating in all aspects of costume making, She people master a wealth of production skills and processes, but also gain an in-depth understanding of the cultural connotations and symbolism embedded in the costumes. This kind of bodily practices is a kind of skill learning and cultural inheritance. Through the making of She Costume, She people pass on the traditional She Costume making skills, as well as the cultural traditions and national spirit of the She people.

3.2.2 costumeing up: cultural experiences in bodily practices

The wearing of She Costume is an important bodily practices, it is the act of dressing and at the same time a cultural experience and expression. By wearing the She Costume, She people can better understand and master the cultural connotation of the costume, thus enhancing their sense of nethic identity and cultural confidence.

Firstly, the wearing of She Costume reflects the aesthetic concepts and cultural characteristics of She people. The design and production of She Costume are full of unique national styles and local characteristics, such as bright colours, exquisite embroidery and complicated patterns. By wearing these costumes, She people are able to show their aesthetic concepts and the charm and characteristics of She culture.

Secondly, the wearing of She Costume reflects the identity and national pride of She people. She Costume is the traditional She Costume of She people, which is a symbol of culture and a sign of identity. By wearing these costumes, She people are able to express their identity and also enhance their sense of national pride so as to better protect and pass on the She culture.

In addition, the wearing of She Costume also reflects the lifestyle and cultural attitude of She people. The wearing of She Costume is a kind of decoration, but also an attitude of life and cultural expression. By wearing She Costume, She people can show their life style and cultural attitude, but also convey the value and meaning of She culture.

Finally, the wearing of She Costume also reflects the cultural heritage and national spirit of She people. She Costume is a traditional She Costume passed down from generation to generation by She people. By wearing these costumes, She people are able to pass on and carry forward the culture and national spirit of the She people, but also able to show the vigour and vitality of the She culture to the outside world.

In the traditional festivals of the She Costume, the wearing of the costumes becomes a collective bodily practices. For example, during the traditional She Costume festival of 'March 3', She people will put on their festive costumes as a sign of respect for the traditional

She Costume and a spirit of active participation. In the process, She people experience the joy and unity brought by the festival through the wearing of She Costume, and at the same time deepen their understanding and recognition of the traditional customs.

In daily life, the wearing of She Costume is likewise an important cultural experience. She people choose suitable costumes to express their identity and attitudes in their usual dress. In some She villages, older people may wear traditional long shirts and aprons, while younger people may wear modern clothing with traditional elements. This way of dressing preserves the essence of traditional culture while adapting to the needs of modern life.

Through the wearing of costumes, She people are also able to experience the cultural significance of costumes on different occasions. In different life rituals such as weddings, funerals and festivals, the wearing of costumes has specific cultural and symbolic meanings. For example, at weddings, the bride's dress is often the most gorgeous and exquisite, which represents beauty and good luck, but also symbolises the beginning of a new life.

In addition, the wearing of She Costume is also closely related to the social interactions and cultural exchanges of the She community. In She society, the wearing of She Costume is a kind of social symbol, which can help people identify their identity, status and relationship. Through the wearing of costumes, She people are able to express their cultural background and social identity more freely in social interactions.

In modern society, with the changes in lifestyle and the increase in cultural exchanges, the wearing of She Costume is facing new challenges and opportunities. Some She Costume youths have begun to combine traditional She Costume with modern fashion elements to create clothing that is both ethnically distinctive and in line with modern aesthetics. This kind of innovation preserves the culture of the dress, but also makes She Costume take on a new vitality in contemporary society.

In conclusion, the wearing of She Costume, as a bodily practices, is an important way for She people to understand and master the cultural connotation of She Costume. Through wearing costumes, She people can experience the cultural significance and social value of the costumes, but also deepen their sense of identity and pride in their national culture. This kind of bodily practices is the respect and inheritance of She traditional culture, but also the fusion and innovation of multiple cultures in modern society. In this way, the cultural connotation of She Costume can be reflected and continued in the daily life of She people.

3.2.3 Costume display: cultural exchange in bodily practices

The display of She Costume is another important form of bodily practices of the She people, which is a display of the cultural connotation of the She people and a bridge for cultural exchange. Through the display of She Costume, She people are able to spread She culture more widely and enhance understanding and friendship with other peoples.

The display of costumes can be carried out in a variety of ways, including festivals and celebrations, cultural exhibitions, and ethnic cultural exchange activities. In these activities, She people will put on carefully prepared costumes and show the audience the unique charm and cultural connotation of She Costume through catwalks, performances and explanations.

The display of She Costume is one of the most common and important forms of festival celebrations. For example, during the 'March 3' She traditional festival, She people will put on their festive costumes and demonstrate the diversity of She Costume and the exquisite traditional craftsmanship through collective parades, singing and dancing performances. Such displays are a celebration of traditional culture and a proud expression of She culture.

Cultural exhibitions are another important way of displaying costumes. Through exhibitions held in museums, cultural centres and other venues, She Costume can be taken out of the She community to a wider audience. In these exhibitions, the historical background, craftsmanship, and cultural significance of She Costume are introduced in detail, enabling the audience to gain a more comprehensive understanding of She culture.

Ethnic cultural exchange activities, on the other hand, provide an international platform for the display of She Costume. In these events, She people have the opportunity to communicate with cultural representatives of other ethnic groups, and through the display of Costume, promote mutual understanding and respect among different cultures. For example, in ethnic cultural festivals held at home and abroad, the display of She Costume often attracts a large number of spectators and becomes a hotspot for cultural exchange.

Through the display of She Costume, She people are able to spread She culture to the outside world, and are able to absorb and learn from the excellent elements of other cultures. This process of cultural exchange enriches She culture and promotes the innovation and development of She Costume.

In modern society, with the advancement of media technology, the ways of displaying costumes have become more diversified. Through platforms such as television, the Internet, and social media, the display of She Costume can cross the geographical limitations and reach a wider audience. This new way of display provides new opportunities for the inheritance and development of She Costume.

In conclusion, the display of She Costume, as a bodily practices, is an important way for She people to express themselves and pass on their culture in cultural exchange. Through the display of She Costume, She people are able to promote their culture to the world, and at the same time, they are also able to draw nourishment from other cultures to promote the prosperity and development of She Costume culture.

3.3 Lan Wenxing - Interactors of Ethnic Identity and bodily practices

Lan Wenxing, a She culture bearer born on 4 June 1996, demonstrates the important role of the individual in the preservation and transmission of traditional culture and how such bodily practices can shape and strengthen the sense of ethnic identity through his physical practices and his profound identification with the nation. Lan Wenxing's professional background is in wood carving design and production, but his interests and career choices are not limited to this. His in-depth study of She Costume and ribbon weaving techniques (Figure.127) shows his ethnic identity beyond professional skills. His cross-disciplinary interest is a love of traditional She Costume, but also a quest for a deeper connection to She culture.



Figure 126 Lan Wenxing wears a homemade traditional She Costume to make a woodcut

Source: Lan Wenxing supplied, July. 14, 2024

By practicing and learning the art of ribbon weaving, Lan Wenxing transforms his body into a medium for cultural transmission; every time he weaves (Figure.128) and carves, he is using his body to practice and experience She culture. This bodily practice is a mastery of skills, but it is also an embodiment of cultural identity, a way for him to connect deeply with the She culture.

Second, Lan Wenxing has transformed his skills into a means of earning a living, which demonstrates his respect and love for She culture, but also reflects his practice of preserving and passing on ethnic culture. In President Xi Jinping's reply to the She Autonomous County of Jingning, he emphasised the protection and inheritance of She culture, as well as high-quality development and common prosperity in ethnic areas. Lan Wenxing's behaviour happens to be a positive response to this instruction. Through his bodily practices, he protects the traditional skills of the She, but also promotes the dissemination and development of the ethnic culture.



Figure 127 Lan Wenxing is wearing a homemade traditional She Costume being restored.

Source: Lan Wenxing supplied, July. 14, 2024

Lan Wenxing's study of She mountain songs is a reflection of his comprehensive understanding of and participation in She culture. By learning to sing She songs in falsetto, he combines his voice with his body and uses his singing voice to convey the emotions and stories of She culture. This bodily practices deepens his understanding of She culture, but also adds a new dimension to its dissemination.

In today's society, Lan Wenxing's persistence and dedication are especially rare. He has chosen an unusual path in the era of Netflix culture and entertainment supremacy, devoting most of his time and energy to the inheritance and development of She culture. His behaviour is an adherence to personal interest, but also a conscious defence of ethnic identity.

Lan Wenxing's case demonstrates the importance of bodily practices in the construction of ethnic identity. Through bodily practices, he realises a deep personal connection with She culture, but also becomes an active participant and promoter in the preservation and transmission of She culture. His story is a powerful response to the inheritance and development of She culture, as well as a vivid practice of the national policy on the protection and inheritance of national culture.

Part IV Fashion Symbols of She Costume in bodily practices

The bodily practices of She people have united complex She history and cultural significance. In exploring the intersection of She bodily practices and fashion symbols, the process of how She Costume plays an important role in the modern fashion context in the context of globalisation and the process by which She Costume has become a symbol of She people's bodily aesthetics and cultural identity will be elaborated in detail. The traditional She Costume carries the traditional culture of the She, and the modern She Costume becomes an expression of modern fashion. This section will also examine how She Costume is transformed into fashion symbols in bodily practices and how these symbols are disseminated and influenced globally. In analysing the fashion transformation of She Costume, its position in the fusion of traditional She Costume with modern fashion is explored and how these costumes become fashionable expressions of cultural identity in bodily practices.

Firstly, this section will Panhu (盤瓠/pǎn hù)/s how She Costume combines traditional elements with modern design in its fashion transformation, and how this combination enhances the fashion symbolism and international influence of She Costume. Then, we will delve into the intertwining of She Costume and bodily aesthetics, exploring how the costume shows aesthetic values and expresses them in bodily aesthetics. From examining the changes in the bodily aesthetics of She Costume fashion symbols, we will explore its modernisation and diversity.

Through this analysis, this section will reveal the significance of the fashion symbols of She Costume in the context of globalisation and how these symbols have shaped and reflected the bodily aesthetics and cultural identity of She people. This is a reassessment of the aesthetic value of She Costume and a deeper understanding of its role on the global fashion stage.

4.1 Fashion Symbols of She Costume in bodily practices

4.1.1 Integration of traditional culture and modern fashion: the fashion transformation of She Costume

In the process of globalisation, She Costume has followed the changes of the times, transforming from a cultural symbol to a new element and member of the fashion world, demonstrating the leap from the traditional She Costume to the modern fashion world.

The traditional elements of traditional She Costume, such as patterns, colours and its

handicrafts, are favoured by modern designers. They have skilfully integrated these elements into modern clothing, designing outfits that meet modern aesthetics and show ethnic flavours at the same time. This fusion preserves the cultural essence of She Costume and meets the aesthetic and practical needs of modern people for clothing. Designers may subtly incorporate the embroidery patterns of She Costume into the details of cuffs, necklines or hemlines of modern clothing, preserving the traditional She Costume aesthetic while injecting new fashion vigour into modern clothing. At the same time, She Costume uses modern fabrics to enhance comfort and ease of wear, and traditional She Costume shows a new lustre in modern life.

The fashionability of She Costume in the process of globalisation is evident in the inheritance and innovation of traditional handicrafts. The increase in production efficiency benefits from the application of modern technology, and the inheritance and development of traditional handicrafts are further expanded. Designers use digital printing technology to copy and reproduce the traditional She Costume patterns, a technique that saves time and labour and makes the patterns more delicate and vivid.

4.1.2 Cultural Identity in bodily practices: Fashion Expressions in She Costume

The fashionable rendition of modern She Costume in the bodily activities of She people is the external display of She cultural identity and the embodiment of She people's cultural self-confidence. In contemporary society, She Costume has gone beyond mere daily wear; it has become a symbol of fashion and a sign of cultural identity. By wearing nationally distinctive She Costume, She people manifest their cultural identity and show their respect and love for traditional She culture. This kind of physical activity has become an important way of cultural identity for She people, as well as a positive response to the multicultural integration of modern society. In festivals, cultural exchanges and even daily life, She people tend to choose to wear symbolic She Costumes as a way to show their cultural identity and ethnic characteristics. This physical activity is a way of cultural expression, as well as a process of self-identification and self-affirmation. Through the choice and wearing of She Costume, She people are able to feel their cultural roots more deeply, thus enhancing their national pride and internal cohesion. The innovation of She Costume in fashion expression also reflects the inheritance and development of traditional She people's culture. They have preserved the core elements of traditional costumes, but also fused them with the needs of life in modern society, creating fashionable costumes that contain both ethnic flavour and modern aesthetics. This innovation inherits the traditional culture, but also brings new inspiration and contribution to the modern fashion world.

The fashionable interpretation of She Costume is an inheritance of traditional culture and an innovation and development of modern fashion. It enhances the cultural identity of She people while bringing a unique cultural perspective and design inspiration to the world of fashion.

4.1.3 Globalised communication of She Costume: the international influence of fashion symbols

She Costume, a traditional She Costume that carries a deep cultural heritage, is gradually emerging in the international fashion world, becoming a microcosm of global cultural diversity and cultural exchange. With the deepening of globalisation, She Costume is no longer confined to its ethnic culture, but has crossed national boundaries and become the focus of attention in the international fashion world. The unique cultural charm and artistic

value of She Costume has attracted the attention of many international designers and brands, who have drawn inspiration from She Costume and integrated its elements into modern design, making the aesthetics of She Costume widely spread and applied in the global fashion industry.

On the stage of international exhibitions, innovative works of She Costume have been highly praised by experts such as Youn Kyung Kim, President of the International Textile and Clothing Institute, for their bold colour combinations and pattern designs, which demonstrate the creativity and beauty of She culture. The digital promotion of She Costume also achieved remarkable results, as She Costume was noticed by NetEase, which digitally promoted it to 10 million fans worldwide. In the game 'Forever', the 'Phoenix Costume', the most traditional She Costume, was successfully digitised and implanted into the game, allowing netizens to once again enjoy the beauty of the She Costume. The international influence of She Costume enhances the international status of its culture, but also provides new opportunities for the inheritance and development of She Costume. Through co-operation and exchanges with the international fashion industry, the traditional craftsmanship and cultural connotations of She Costume have been more widely recognised and passed on. Meanwhile, overseas compatriots are also actively promoting the 'going abroad' of She culture, helping to enhance the influence and spread of She culture overseas through various activities and co-operation.

Although no concrete cases of cooperation between international brands and She Costume have yet been widely reported, the international influence of She Costume is expected to expand as China's cultural self-confidence grows and the national trend of culture emerges. In the future, we have reason to expect more international designers and brands to incorporate elements of She Costume into their designs, and jointly promote the development and innovation of this traditional She Costume in the international fashion industry.

4.2 She Costume Fashion Symbols and bodily aesthetics

In exploring the relationship between the fashion symbols of She Costume and bodily aesthetics, it is necessary to explore the concept of 'bodily aesthetics'. First proposed by American philosopher Richard Shusterman in 1996, 'bodily aesthetics' originates from the philosophy of pragmatism, which advocates the enhancement of one's bodily experiences and perceptions through practices. This theory focuses on the appearance of the body, but also emphasises the cultivation of body awareness and self-modelling. Shusterman divides bodily aesthetics into three branches: analysis, pragmatism, and practices, arguing that the body is a site of sensory experience, but also a medium for creative self-expression. Bodily aesthetics is closely related to the theories of phenomenology and feminism, and has been widely used in the fields of art and medical aesthetics. The proposal of this theory opens up a new perspective for aesthetic research and has attracted extensive attention and in-depth discussion in the academic and art world. Bodily aesthetics has been widely explored in the field of art, such as in dance, theatre, and visual art, where the artist's body becomes a medium for expression and exploration of aesthetics. In the perspective of bodily aesthetics, costume is a tool to cover the body and keep it warm, but also an important part of bodily aesthetics, which interacts with the body through colour, pattern, costume material and cut to show the wearer's personality and aesthetic interests. Bodily aesthetics and clothing design are closely linked and intertwined, together constituting the pursuit and expression of human beauty. As a visual embodiment of bodily aesthetics, costume design shapes and strengthens the aesthetics of the human body through the clever collocation of lines, colours, materials

and shapes, realizing the in-depth exploration and bodily practices of bodily aesthetics. At the same time, designers fully consider the structure and dynamics of the body in the design process, and strive for the harmonious interaction between the dress and the body, conveying specific cultural and social significance. In this process, dress design reflects changes in aesthetic trends, but also transforms the body through decorative elements, further enriching the connotation of bodily aesthetics. In addition, dress design also plays an important role in shaping gender roles and identity, so that bodily aesthetics and dress design complement each other, and together they show human beings' unique understanding and pursuit of beauty. As an important part of She culture, the fashion symbols of She Costume are especially closely related to bodily aesthetics. With its unique patterns, colours and production techniques, She Costume reflects the aesthetic values of She people, but is also closely linked to the bodily aesthetics of the wearer. The intertwining of costume and bodily aesthetics is reflected in the aesthetic values of She Costume, which convey the cultural characteristics and aesthetic concepts of the She people through their visual and tactile sensory experiences. Elements such as totem worship and auspicious patterns in She Costume have deep cultural connotations, but are also an important way of expressing She bodily aesthetics. The bodily practices of the fashion symbols of She Costume, i.e., how She Costume combines with the body, show the bodily aesthetics of She. The wearing of She Costume is an inheritance of traditional She culture, but also a response to modern aesthetics. Every detail of the She Costume, such as the design of the neckline, cuffs and hemline, is coordinated with the wearer's body shape and movements, showing the unique understanding and expression of She people's bodily aesthetics.

With the development of the times, the bodily aesthetics of the fashion symbols of She Costume are also undergoing changes. The modernisation and diversity of She Costume is reflected in the innovation of traditional elements and the integration of modern aesthetics. This change enriches the expression of She Costume, but also provides more possibilities for the modern expression of She bodily aesthetics. By combining with modern fashion, the traditional craftsmanship and cultural connotations of She Costume have been given a new lease of life, and at the same time bring unique cultural perspectives and design inspirations to the global fashion industry.

4.2.1 The interweaving of Costume and bodily aesthetics: the aesthetic value of She Costume

She Costume profoundly embodies the intertwining with the aesthetics of the body, manifesting itself in the design and production of the costume and the presentation of human body beauty in wearing and matching. The traditional She Costume is famous for its loose shape. Its design does not deliberately emphasise the curves and proportions of the human body, but naturally presents the diversity and uniqueness of human body beauty through the wearing of the costume, realising the harmonious resonance between the costume and the body, and highlighting a simple and intrinsic spirit of aesthetics.

The patterns and colours of She Costume are an affectionate tribute to the beauty of the human body. The phoenix, dragon, flowers and other motifs on the costumes symbolise good fortune and beauty, but their appearance is also a delicate depiction and praise of the human form. These motifs, through the fine embroidery and embroidery craftsmanship of the She people, make the She Costume present a vivid and three-dimensional beauty, reflecting the curves of the human body, and together they form a flowing poem. The colours used in

traditional She Costume often prefer natural tones such as deep blue, deep black, and low-key grey, occasionally embellished with bright red and yellow, which bring visual harmony and a sense of depth to the viewer, but are also a symbol and expression of the harmony and vitality of nature in She culture. The cut and shape of the She Costume is a kind of respect and artistic presentation of the beauty of the human body. Its loose cut and smooth lines are designed to highlight the natural curves of the human body without losing its lightness and comfort, avoiding excessive tightness or a sense of bondage. The design of the neckline, cuffs, hemline and other parts of the dress also meticulously considers the body's movement needs to ensure freedom and comfort in activities, reflecting a deep understanding of the body's functions and the exquisite pursuit of beauty.

In She Costume, bodily aesthetics is embodied in visual harmony, but also in the interaction and symbiosis between the costume and the body. By wearing these costumes, She people display the diversity of human body beauty, but also convey their love of life and relentless pursuit of beauty. This kind of bodily aesthetics, a perfect combination of external display and internal confidence, is an aesthetic expression in She culture, but also a manifestation of She people's pride and cultural identity.

4.2.2 The bodily practices of clothing fashion symbols: the aesthetic expression of the body in She Costume

She Costume, a costume that carries a profound ethnic culture, is gradually emerging in the field of fashion, becoming a fashion symbol that connects traditional She Costume with modernity and the nation with the world. Through bodily practices, She Costume demonstrates the diversity of human beauty, but also profoundly expresses the pursuit of beauty and love of life, an expression that is particularly prominent in the context of fashion.

In the traditional festivals and celebrations of the She people, the combination of gorgeous She Costume with body movements and gestures shows the She people's pursuit of beauty, but also embodies their love of life. For example, in the wedding ceremony of the She Costume, the bride and groom, dressed in traditional She Costume, convey their love for each other and their commitment to marriage through the display of their costumes and their body movements. Such bodily practices are a display of festive activities and an expression of the fusion of physical aesthetics and fashion.

In daily life, She Costume is an appropriate dress chosen by She people according to different occasions and identities, it is also a profound expression of fashion and display of personality. This choice and matching of She Costume goes beyond the basic wearing function and becomes an important tool for She people to communicate, socialise and show their personal taste. The wearing and matching of She Costume is a display of personal style, but also a sign of social identity and cultural recognition. Through the choice and matching of She Costume, She people demonstrate their creativity and pursuit of beauty, while at the same time constantly shaping and reshaping their social image. As a medium of cultural transmission, She Costume reflects the fashion trends of the She people, but also the values and cultural background of the She society. In today's globalisation, She Costume has become a platform for communication and fusion between different cultures, enabling She fashion elements to be borrowed and fused with fashion trends from all over the world. She Costume is also a process of self-discovery and self-realisation. By experimenting with different styles and combinations, She people can explore their own personalities and preferences, and find the most suitable fashion expression for themselves. She Costume gives people unlimited

possibilities to create, express and become a better version of themselves, and it also inherits the traditional She Costume culture and aesthetic concepts. In conclusion, She Costume in daily life is a multidimensional phenomenon that involves many aspects such as personal expression, cultural identity, social interaction and self-realisation. She Costume is not just an external decoration, it is a reflection of the inner world of She people, an indispensable part of modern life, and a unique embodiment of the fusion of She culture and fashion.

In modern design, the elements of She Costume have been refined and applied to the design of modern professional clothing, ceramic artwork design and other fields, so that She Costume culture is more widely integrated into the life of modern people. In modern society, She Costume is gradually moving to the forefront of fashion and becoming a popular fashion element. Designers extract design inspiration from traditional She Costume culture and combine it with current fashion to design series of She Costume works with She characteristics. For example, the series design of 'Buchu Shanha' is inspired by the She ribbons in traditional She Costume, showing the She ethnic culture through modern craftsmanship, designing the patterns as well as the structure of traditional She Costume, and extracting the colours according to the colour characteristics of traditional She Costume, with different textures of black and red mainly embellished with a little bit of white, highlighting the style characteristics. This fashion practice is the inheritance and development of She culture, but also the reinterpretation of bodily aesthetics, which pushes the fashion symbols of She Costume to a broader stage.

4.2.3 Changing bodily aesthetics of Clothing Fashion Symbols: Modernisation and Diversity of She Costume

The bodily aesthetics of She Costume profoundly reflects the process of historical change in the cultural identity and aesthetic interests of She people in the context of modern society. With the deepening of globalisation, the development of society and the fusion of cultures, the traditional She Costume is undergoing a transformation from traditional to modern, which is reflected in the design of the appearance of the costume and its inner cultural significance and aesthetic value.

Under the influence of modernisation in the process of globalisation, the design of She Costume has begun to incorporate more modern aesthetic elements, such as the everydayness of the style, the recognisability of the colours, the special design of the fabrics, and the flexible use of patterns. These changes have made the She Costume more in line with the aesthetic demands and lifestyles of modern people while maintaining its unique ethnic characteristics. For example, the women's 'phoenix dress' in She Costume shows the charm of She culture with its unique colours and decorations, and these elements have been reinterpreted and reapplied in Lan Jinmei's modern design to show the aesthetic characteristics of modern fashion.

The bodily aesthetic change of She Costume is evident in the symbolisation of its cultural identity. As an important material carrier of national culture, the transmutation of the symbolic nature of She Costume marks the transition of traditional She Costume to modernity. In this process, the traditional She Costume elements, such as the phoenix totem, are given a new contemporary connotation and become a cultural bridge connecting the past and the future.

The modernisation of She Costume is also manifested in the innovative application of its traditional handicrafts. In modern society, traditional She Costume handicrafts such as weaving, batik and embroidery are facing the problem of lack of successors. In order to protect and pass on these precious cultural heritages, designers have begun to try to combine these traditional handicrafts with modern design to create new works that are both ethnically distinctive and in line with modern aesthetics.

The bodily aesthetic change of She Costume is a dynamic process that involves the design and production of the costume itself, but also the She people's identification with their own culture and identity. With the change of the times, the bodily aesthetics of She Costume is being constantly reinterpreted and innovated to adapt to the ever-changing social environment and aesthetic demands. This process of change is both a respect and protection of tradition and an exploration and contribution to modern fashion.

Summary.

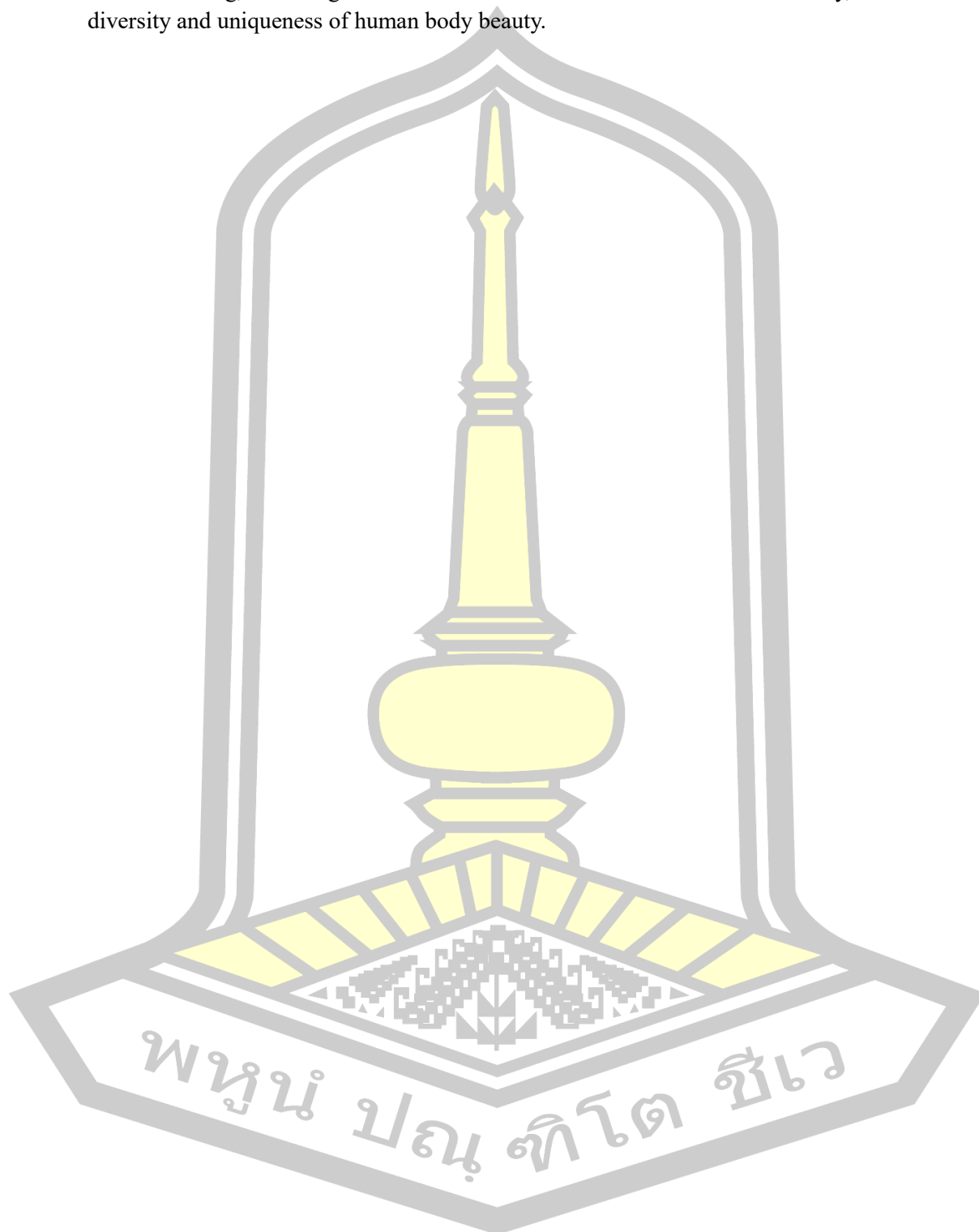
This chapter delves into the complex relationship between She Costume and bodily practices, revealing the important position of costume in She cultural inheritance, social interaction and cultural exchange. The chapter analyses the cultural significance of She Costume and bodily practices from multiple perspectives; elaborates on the cultural and aesthetic exchanges of She Costume bodily practices in terms of cultural connotations, aesthetic values, and cultural exchanges; elaborates on the impact of She Costume on ethnic identity and bodily practices and case studies; and explores the close interactions and mutual influences between Costume and bodily practices from the perspectives of sociology, anthropology, aesthetics, and other disciplines.

Firstly, the first subsection analyses the characteristics of She Costume, such as totem, pattern and craftsmanship, revealing the central position of costume in the construction of She cultural identity, social structure and personal identity. The thesis then delves into the bodily practices of She Costume in different occasions, such as daily life, festivals, and religious ceremonies, revealing the role of costume in She cultural transmission and ethnic identity. The thesis also explores how bodily practices embody the cultural identity and identity symbols of the She Costume, and through analysing the making, wearing and displaying of the She Costume, it reveals the important role of the costume in the cultural inheritance and development of the She Costume.

In the context of globalisation, She Costume and bodily practices are also facing new challenges and opportunities. The thesis explores the integration and development of She Costume in modern society and how to combine traditional She Costume elements with modern aesthetics to meet the needs of modern society. Finally, the thesis demonstrates the influence of She Costume on ethnic identity and bodily practices through case studies. By analysing the role of She Costume on individual memories, ritual activities, and daily life, the thesis reveals the importance of the costume in the She cultural heritage and the formation of ethnic identity.

Through this chapter, the authors hope to gain a deeper understanding of the relationship between She Costume and bodily practices, so as to better transmit and develop She Costume culture. She Costume is an important part of She culture and a symbol of She people's bodily aesthetics and cultural identity. The intertwining of fashion symbols and bodily aesthetics of She Costume shows the aesthetic value of She Costume, and also reflects She people's pursuit

of beauty and love of life. With the change of the times, the bodily aesthetics of She Costume is also evolving, reflecting the fusion of traditional She Costume and modernity, as well as the diversity and uniqueness of human body beauty.



CHAPTER V

Presentation and Inheritance of Local Fashion Styles of She Costume

The concept of Local Fashion Styles did not appear out of thin air but originated from the theoretical and practical explorations of several scholars. Kristen, Vaccaro. et al. Key elements that define Local Fashion Styles include design elements such as colour, material and silhouette. Together, these elements create underlying fashion concepts that reflect styles, seasons, events, and environments that influence how clothing is perceived and categorised (Kristen, Vaccaro. etc. 2016:pp76). Gayan, Perera. et al. identify eight key elements of fashion nativism in their thesis: design approach, locally sourced necessities, land ethic, staff development, community development, consumer engagement, regulations and restrictions, and future opportunities, which together define indigenous fashion styles in Sri Lanka (Gayan, Perera. 2022:pp17). Arti, Sandhu. Panhu (盤瓠/pǎn hù) ses indigenous in terms of cultural heritage, traditional craftsmanship, contemporary influences, and interplay between urban and rural aesthetics styles of fashion. It highlights how these elements shape identity and expression in the diverse landscape of Indian fashion (Arti, Sandhu. 2015). The key elements by which the researcher defines indigenous fashion styles include the symbolic values of traditional culture, eco-friendly materials, adaptation of traditional techniques and philosophical influences. These elements reflect cultural heritage while incorporating contemporary design to create a unique blend of tradition and modernity (Wegig, Murwonugroho. 2023:pp23). David, Goldsmith. on the other hand, emphasises that indigenous fashion is characterised by sustainable practices, cultural authenticity, community involvement and a focus on craftsmanship, which contrasts with the global fashion industry's production and unfavourable influences on consumption habits (David, Goldsmith. 2014:pp47). Kate, Fletcher. argues that local fashion styles are defined by a strong connection to place, community relations, sustainable practices and personal responsibility for the care and use of clothing. It emphasises localised production, environmental awareness and the cultural identity of integrating clothing into the community (Kate, Fletcher. 2018 :pp142). The American cultural theorist Homi Baba, in his book *The Heterogeneity of Cultures*, introduced the concept of 'cultural hybridisation', which argues that cultures are not static, but are constantly merging and mutating through exchange. This idea provides a theoretical basis for the formation of Local Fashion Styles, i.e. cultural elements can generate new meanings and forms in the collision of different cultures. Another important scholar is the French sociologist Gilles Lipovetsky, who put forward the theories of 'consumerism' and 'anti-consumerism' in his book *Consumer Society*, stressing that consumption is material satisfaction, but also the expression of culture and the construction of identity. It is also the expression of culture and the construction of identity. Lipovetsky's viewpoint provides a perspective for understanding the formation of Local Fashion Styles, i.e. Local Fashion Styles is a product of economic activities, but also a manifestation of cultural identity and identity expression.

In the context of globalisation, the concept of Local Fashion Styles has gradually become a focus of attention in the fashion industry. As an important part of China's rich and colourful ethnic culture, She Costume, with its unique aesthetics and deep cultural connotations, provides rich materials for the formation of Local Fashion Styles. This chapter aims to explore how She Costume shows its unique charm in the modern fashion context and realises cultural inheritance and development.

The formation of Local Fashion Styles of She Costume is the result of the deep integration of She cultural elements and fashion design concepts. The formation of this style is marked by a number of aspects: the in-depth integration of She cultural elements makes She Costume present a unique sense of modern fashion while maintaining traditional She characteristics; the localisation of design concepts makes She Costume more in line with modern aesthetic needs; the increase in market acceptance reflects the recognition of consumers of Local Fashion Styles; the rise of She Costume companies provides impetus for the development of Local Fashion Styles; and the government has provided the impetus for the development of localised fashion styles. Fashion style development; the attention paid to She culture and She Costume by the government, media, and social platforms has created favourable conditions for the dissemination and promotion of She Costume; and the rise of education and research on She Costume has contributed to the inheritance and innovation of She Costume culture. These factors together constitute a solid foundation for the formation of Local Fashion Styles of She Costume.

The influence of She culture on designers cannot be ignored. Designers' personal backgrounds, upbringing and aesthetic concepts are all reflected in their works. The traditional elements and symbols of She culture, such as geometric patterns, colour combinations and handicrafts, shape the designers' aesthetic concepts and design styles, but also provide them with a constant source of creative inspiration. In this process, designers have combined the elements of traditional She Costume with modern design concepts through innovative practices, creating fashion works with unique charms.

The Local Fashion Styles feature of She Costume is reflected in the market performance and community impact of the works, but also in activities such as the China She Costume Design Competition. These competitions provide a platform for designers to display their talents and communicate and learn, while also promoting the formation and development of Local Fashion Styles for She Costumes. Through the platform of the competitions, designers have showcased their innovative works, which show the fashionable charm of She Costume, but also reflect the designers' in-depth understanding and innovative transformation of She culture.

In contemporary fashion design, the discovery and integration of She elements have become an important part of the Local Fashion Styles of She Costume. Through innovative works, designers combine She elements with modern fashion trends, giving She Costume a new vitality and sense of the times. This process requires designers to have a deep understanding of She culture, but also requires them to master modern design concepts and techniques.

In the process of forming the Local Fashion Styles of She Costume, the balance between tradition and innovation is crucial. Designers should respect and pass on the traditional She Costume culture, but also be brave enough to innovate, so that the She Costume can be revitalised in the modern fashion context. In this process, the cooperation between designers and the She community is particularly important. Through in-depth communication and cooperation, designers can better understand She culture, combine traditional elements with modern design concepts, and create fashionable works that are both in line with She cultural traditions and have a sense of modernity.

To sum up, the formation and development of Local Fashion Styles of She Costume is a useful attempt of She cultural inheritance and innovation. Through the comprehensive use of

multiple research methods, designers have conducted in-depth research on the history, culture and craftsmanship of She Costumes, providing theoretical support and practical guidance for the Local Fashion Styles of She Costumes. This process injects new vigour into the development of She Costume, but also provides a new direction for the Chinese fashion industry, as well as bringing new perspectives and inspirations to the global fashion industry.

Part I. Signs of the Formation of Local Fashion Styles of She Costume

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'Local Fashion Styles' is a complex concept involving culture, design, marketing and consumer psychology. (1) The Construction and Theoretical Interpretation of 'Chinese Style' Fashion Design System. In the process of constructing the 'Chinese style' fashion design system, scholars have explored the theoretical nourishment of 'clothing civilisation' and 'Chinese symbols' from the level of art theory. This research emphasises the importance of Chinese history and cultural integration, and puts forward disciplinary thinking on the future of fashion and art lifestyles, fashion industry development and design education, forming a prototype of the idea of 'Chinese Fashion Studies'. (2) The phenomenon of cultural mix and match in the adaptation of multinational brands to localisation. Researchers have paid attention to the phenomenon of cultural mix-and-match in the localisation of multinational brands, which involves the simultaneous presentation of two or more cultures to consumers through symbols, institutions and other carriers. Research has shown that cultural mash-ups have an impact on consumers' perception of cultural differences and sensitivity, stereotypes and cultural biases, and local cultural identity. Cultural mash-ups are seen as an important aspect of multinational brands' localisation practices, which can help to gain acceptance from host country consumers, but may also bring risks, such as the enhancement of cultural biases and stereotypes. (3) Fashion localisation practices and evaluation. In the study of Sri Lankan fashion brands, through a qualitative exploratory approach, the researcher conducted in-depth interviews with fashion practitioners to capture the dynamism of fashion indigenisation and to gain a fuller understanding of the indigenisation movement. This suggests that Local Fashion Styles is a theoretical exploration but also an active exploration in practice. (4) Global localisation of international fashion magazines. Taking VOGUE Clothing and Beauty as an example, the researcher examines the current situation of global localisation of international fashion magazines in China, paying special attention to the value of advertising performance for the magazines to achieve global localisation, especially the use of cultural symbols and the export of cultural values. This provides a comprehensive reference for magazines to deepen their global localisation. (5) The embodiment of postmodernist design style in localised clothing design. The researcher explores the embodiment of postmodernist design style in localised clothing design, points out the deficiencies of the communication of cultural veins in the clothing design market in terms of signification, symbolism, pleasure, personalisation, etc., and puts forward solutions such as diversified embodiment of cultural veins, inheritance of the use of localised materials, and adventurous embodiment of borrowed metaphors. (6) International Performance of Chinese Local Designers. The performance of local Chinese designers on the international stage is also part of the study of Local Fashion Styles. Designers have perfectly fused traditional Chinese elements with modern design, showing the atmosphere of oriental aesthetics. This international performance enhances the international status of Chinese design, but also provides a new impetus for the development of Local

Fashion Styles. The formation of Local Fashion Styles is a multi-dimensional and cross-cultural process, which involves various aspects such as theoretical construction, cultural mixing and matching, practical evaluation and international exchange. Research in this area helps to understand the globalisation trend of the fashion industry, but also provides theoretical support and practical guidance for brand localisation strategies.

She Costume fuses modern interpretations, combining traditional motifs such as the phoenix, fish, and lotus flower with modern designs, which both pass on the cultural essence and satisfy modern aesthetics. The fusion of traditional materials and modern technology, as well as the harmonious symbiosis of traditional skills and contemporary design, makes She Costume retain its ethnic characteristics while displaying a fashionable glamour. This deep integration is a tribute to tradition, but also injects new vitality into the development of She culture.

1.1.1 Modern Interpretation of Traditional Patterns and Symbols

The traditional She Costume patterns and symbols are an important part of the She culture, they are the embodiment of the national style and aesthetic views, but also an important basis for distinguishing the She Costume from other nationalities. In the She Costume of Jingning, Zhejiang Province, the deep fusion of traditional She Costume patterns and symbols pursues the human nature and artistic symbols to reach a spiritual harmony and unity. The pattern modelling of She Costume is mainly expressed by phonetic symbols and animal and plant modelling, in which the plant and flower pattern modelling embodies the beauty of all natural things. Through close contact with nature, the ancestors of the She people drew inspiration from plants such as lotus, peony and plum blossom, which they were familiar with in their daily lives, and created a series of perfect and soft patterns, such as the fish pattern and the lotus pattern. These patterns are an imitation of natural beauty, but also a visual expression of aspiration and wish for good fortune. Animal pattern modelling also occupies an important position in She Costume. She people regard nature as the basis of life, and nature has cultivated their sentiment and desire for a better life. Animal motifs such as butterflies and magpies are often embroidered on women's aprons to symbolise protection and good luck. Lotus flowers, which mean 'good fortune in successive years,' and carp, which represent abundance, are used to incorporate good meanings into clothing through association and symbolism. The Chinese character symbols and patterns in the She Costume are also rich in meaning. The Chinese characters reflect the composition of each pattern, but also the aesthetic taste, cultural concepts and visual form of the She people. Common Chinese character symbols such as 'Tu', 'Zheng', 'Gong', 'Wang', 'Wan', etc. are used, Wang', 'Wan', etc., as well as mysterious symbols similar to words, are a special way of communicating with nature and life, expressing the She people's pursuit of a better life.

The combined pattern modelling of webbing is another feature of She Costume. These patterns mostly appear in the form of repeated and orderly webbing combinations, which are embroidered on details such as waistbands, lapels and cuffs. The ribbons have specific skeleton structures, such as folded lines and loose shapes, etc. Through the use of contrast, repetition, symmetry and other compositional techniques, the pattern combinations are visually clear, which reflects the decorative nature of She Costume, but also demonstrates the pursuit of beauty by the She people.

In modern fashion design, these traditional patterns and symbols are given a new life. Designers combine these traditional elements with modern design concepts through

simplification, abstraction, exaggeration and deformation to create works that are both ethnically distinctive and in line with modern aesthetics. For example, the traditional phoenix pattern, fish pattern and lotus pattern are interpreted with modern lines, colours and materials, making these patterns retain the essence of She culture, but also adapt to the needs of modern fashion. When Panhu (盘瓠/pǎn hù) sing the presentation and inheritance of Local Fashion Styles for She Costumes, Lan Jinmei's works show us the possibility of fusing traditional She Costumes with modernity and ethnicity with fashion. Her design philosophy is rooted in her deep affection for ethnic culture and profound understanding of fashion design. She understands that the inheritance and development of ethnic clothing is the preservation of traditional culture, but also a creative transformation and a response to modern lifestyles. Her design practice is the best embodiment of this philosophy. In her designs, the traditional patterns and symbols of the She are interpreted in a new way. She combines the essence of She Costume with modern fashion to create pieces that are both ethnically distinctive and modern in aesthetics. In her designs, we see a modern interpretation of She traditional patterns and symbols, which is a respect and inheritance of tradition, but also an enrichment and innovation of modern fashion. In Lan Jinmei's designs, the patterns and symbols of She Costume are given a new life. She reinterprets traditional She motifs, such as the phoenix, fish and lotus flower, in a modern way. She combines traditional motifs with modern design concepts, such as designing the pattern of the phoenix as a modern and fashionable neckline decoration, or printing the fish motifs on the garments in a modern way. This interpretation preserves the symbolism of the She pattern, but also adds a fashionable element. In addition to the interpretation of patterns, Lan Jinmei also boldly incorporates the colours and stripes of the She Costume's crossover style patterns into modern designs. For example, she has cleverly incorporated the colourful stripe-crossing style pattern of She Costume into the neckline design of her plain blue tufa cheongsam, which makes the cheongsam retain the traditional She Costume flavour while looking fashionable and creative. In addition, she also applies to her designs the crafts of weaving, plant printing and dyeing, embroidery, and handmade pan-flowering that she learnt in Guizhou, Yunnan, Guangxi and other ethnic regions. For example, on her handmade leather ladies' carry bag, she used She embroidery to make a patchwork lace, which shows the traditional craftsmanship of the She people and adds elements of modern fashion. In 2019, the series of works designed by Lan Jinmei, 'Weir Flying and Phoenix Dancing', was released at the China International Fashion Week, which attracted a lot of attention (Figure 129 and Figure 130). This series of works shows the unique charm of She Costume, but also reflects Lan Jinmei's deep understanding of fashion and love for national culture. Lan Jinmei's design practice provides us with an important perspective to understand and grasp the formation of Local Fashion Styles of She Costume. Through her modern interpretation of traditional She Costume patterns and symbols, she shows the unique charm of She culture and injects new vitality into the development of She Costume. Her design practice is an inheritance and development of She culture, but also an innovation and enrichment of modern fashion. Through her works, we can see the formation of Local Fashion Styles of She Costume, which is a perfect fusion of She culture and modern fashion.



Figure 128 Lan Jinmei on the scene of the International Fashion Week

Source: Lan Jinmei supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 129 Lan Jingmei with international friends at the International Fashion Week

Source: Lan Jinmei supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>

The modern interpretation of the patterns and symbols of She Costume is a kind of inheritance and innovation of She culture. Through this interpretation, She Costume gets a new life in Costume design, but also shows the unique charm of traditional Chinese culture in the global fashion world.

1.1.2 Innovative fusion of traditional materials and modern technology

In the display and inheritance of Local Fashion Styles of She Costume, Fuan, as a region with rich She culture, has a variety of styles and characteristics of traditional She Costume, which is an important part of She culture. According to the Qing Dynasty Fuan County Record, the Costume of the She people is 'short clothes and bare feet, and the women have high buns and cloths, decorated like necklaces'. This description shows us the unique style and nethic characteristics of She Costume in Fu'an.

The traditional She Costume of the Fuan She men consists of a green or blue Ramie shirt with large lapels and Ramie or cotton trousers. The Ramie Shirt has no collar and is made of blue cotton cloth with five copper or cloth buttons on the lapel, which is a simple and practical design. The trousers are straight and large, with different coloured cotton cloths attached to the waist for the head of the trousers, which is both easy to wear and decorative. On the basis of traditional She Costume, designers of Fuan She Costume began to explore new ways to combine traditional elements with modern design concepts. They have preserved

the basic structure and characteristics of the traditional costumes, while at the same time, through innovative design, they have made the costumes more in line with modern aesthetics and lifestyles. For example, by combining traditional Ramie fabric with modern fabric technology, they created garments with both traditional texture and modern functionality. At the same time, by utilising modern design software and tools, designers are able to create and present She Costume design concepts more efficiently. In addition to men's costumes, the costumes of She Costume women in Fu'an are also highly distinctive. Women's costumes usually use bright colours and rich patterns, such as embroidery and silver ornaments. These patterns and decorations show the softness and delicacy of women, but also reflect the She people's aspiration and wish for a better life. In the presentation and inheritance of Local Fashion Styles of Fuan She Costume, the modern interpretation of traditional patterns and symbols is also an important aspect. Traditional She Costume motifs, such as the phoenix, the fish and the lotus flower, have been given a new life. Designers combine these traditional motifs with modern design concepts, such as designing the phoenix motif as a modern and fashionable neckline decoration, or printing the fish pattern on the garments in a modern way. This interpretation preserves the symbolism of She patterns, but also adds fashionable elements. The use of colours in She Costume in Fu'an is also very characteristic. The traditional colours of green and blue have been newly interpreted in modern design. Designers make these colours richer and more fashionable through innovative matching. For example, traditional cyan is combined with colours such as white and black to create new visual effects. The fusion of traditional She Costume materials and modern technology is also a key link in the presentation and inheritance of the Local Fashion Styles of She Costume in Fu'an. Designers are actively exploring new ways to combine traditional materials with modern technology, with a view to giving the costumes new vitality and contemporary value while maintaining the ethnic characteristics. For example, digital printing and dyeing technology is applied to the production process of traditional costumes, achieving the optimisation of colour performance and the enhancement of environmental performance. In addition, the application of 3D printing technology also brings new possibilities for the design of traditional costumes.

The presentation and inheritance of the Local Fashion Styles of Fuan She Costume is a perfect combination of traditional and modern, ethnic and fashion. Through the in-depth excavation of traditional She Costume, the creative integration of modern technology and the innovative practice of designers, the She Costume of Fu'an shows the deep heritage of the national culture, but also reflects the response to the modern lifestyle. The design practice of She Costume in Fu'an provides us with an important perspective to understand and grasp the formation of Local Fashion Styles of She Costume, and also reveals to us the path of revitalisation and reinterpretation of traditional ethnic culture in the modern society.

1.1.3 The symbiosis of traditional craftsmanship and contemporary design

In the exploration and practice of Local Fashion Styles for She Costume, the symbiosis of traditional craftsmanship and contemporary design has become a unique landscape. This kind of intermingling is the fusion of technology, but also a dialogue and inheritance of culture and spirit. Designers dig deep into the profound heritage of She culture and combine the essence of traditional craftsmanship with modern design concepts to make She Costume glow with fashion while maintaining its ethnic characteristics. In the choice of materials, the designers retained the traditional She Costume's natural fibres such as cotton, linen and silk,

which have always been an important part of the She Costume due to their natural texture and excellent warmth-keeping properties; at the same time, they also boldly introduced modern synthetic fibres, metals, leather and other new materials, which enhanced the wearability and practicality of the costumes, but also brought a new experience in terms of visual and tactile sensation. These materials enhance the wear-resistance and practicality of the costumes, but also bring new experiences in the visual and tactile senses. In terms of production techniques, traditional She Costume embroidery, weaving, printing and dyeing have been carefully inherited, which carry the wisdom and emotions of She people and are important carriers of She culture; while the use of modern digital design, laser cutting and other advanced technologies has greatly improved production efficiency and given the She Costume a more modern and cutting-edge artistic effect.

The collision and fusion of design concepts is the soul of the mingling and symbiosis between traditional crafts and contemporary design. The design philosophy of traditional She Costume emphasises the combination of practicality, aesthetics and symbolism, and this design philosophy profoundly reflects the She people's understanding of nature and society. Under the baptism of contemporary design concepts, designers have begun to combine these traditional She Costume elements with modern aesthetic concepts to create costumes that are in line with the cultural connotation of the She people and at the same time meet modern aesthetic demands. In this process, designers do not simply copy the traditional styles, but through innovation and improvement, they make She Costume more diversified in form, more fashionable in style and richer in connotation. The interpenetration of traditional cultural elements and modern design elements makes every detail of She Costume full of stories and vitality, and every pattern and colour carries the She people's desire for a better life and their reverence for nature.

In the inheritance and development of cultural connotation, the symbiosis of traditional craftsmanship and contemporary design has shown its unique value. The totem worship, auspicious motifs and colourful folk culture contained in She Costume are the crystallisation of the wisdom of the She people and an important part of the She culture. Contemporary designers have inherited these cultural elements in their creations, but have also combined them with modern cultural contexts through innovation, so that She Costume can resonate with the modern society while maintaining its ethnic characteristics. For example, designers may combine traditional She Costume motifs with modern geometric shapes to create a costume design that has a traditional flavour without losing its modernity, or combine She Costume totems with modern theories of semiotics to make the costume design more symbolic and contemporary.

This kind of symbiosis between traditional crafts and contemporary design is a technical innovation, but also a cultural dialogue and inheritance. It allows the She Costume to retain its unique ethnic characteristics under the new historical conditions, while advancing with the times to meet the aesthetic needs of contemporary people. This process of intermingling and symbiosis is a respect and inheritance of She culture, but also a challenge and breakthrough to modern design concepts. In this symphony of culture and technology, designers are constantly exploring and experimenting, hoping to create more She Costume works that are characterised by She culture and at the same time can lead the fashion trend. Such works can enrich the spiritual life of She people, but also allow more people to learn about the unique charm of She Costume culture through these works, and promote the exchange and

1.2 Localisation of Design Concepts ผิดพลาด! ไม่ได้กำหนดบุ๊กมาร์ก

The localised design concept of She Costume originates from the deep cultural heritage of the She people, which has evolved over time and continuously fused foreign cultural elements to form a design style that maintains the traditional She flavour and has a modern atmosphere. This concept has evolved from the early imitation and reverence for nature, to the modern fusion of multiple cultures, to the contemporary adaptation to modern lifestyles, demonstrating the She's cultural self-awareness and self-confidence. Designers have combined traditional elements with modern design techniques to create diverse, stylish and connotative clothing. The localised design concept promotes the inheritance and development of She Costume, but also adds a unique style to the diversified culture of China. In addition, through the current practice research and effect evaluation, the market acceptance of She Costume has been improved, which indicates that She Costume will continue to absorb new elements in the future development, stick to the core cultural values and open up a broader space for development.

The origin and evolution of the localised design concept is a process that is deeply rooted in the soil of She culture, while at the same time constantly absorbing foreign elements, gradually forming and developing. The formation of this design concept can be traced back to the She ancestors' intuitive feelings about nature and life and their instinctive pursuit of beauty. During their long farming life, She people lived in harmony with nature, and their design concepts for She Costume naturally reflected their imitation of and respect for nature, such as the use of landscape motifs, animal and plant patterns, all of which were direct reflections of natural beauty. These early design concepts, though simple, are full of vitality, and they are an integral part of She Costume culture.

With the passage of time and the development of society, the design concepts of She Costume began to change. Especially in modern times, with the advancement of ethnic exchanges and globalisation, She people began to come into contact with more external cultures, and these cultures had a profound impact on the design concept of She Costume. Localised design concepts began to absorb and integrate elements from different cultures, making She Costume more open and tolerant while maintaining its traditional characteristics. Designers have begun to try to combine traditional She Costume patterns with modern design concepts to create costumes that are both ethnically distinctive and modern. This change in design concepts reflects the She people's adherence to traditional culture, but also demonstrates their acceptance and integration of new cultures.

In contemporary times, the localised design concept has undergone an even more profound evolution. In modern society, the localisation of design concepts is no longer just the inheritance and promotion of traditional culture, but also a kind of adaptation and response to modern lifestyles. With the rapid development of the economy and the continuous improvement of people's living standards, the lifestyle and aesthetic concepts of She people are also changing. Designers have keenly captured these changes, and they have begun to give more consideration to modern people's wearing habits, aesthetic demands and fashion trends when designing She Costume. Therefore, the evolution of localised design concepts in contemporary times is more about how to integrate the essence of traditional She Costume culture with modern lifestyles to create costumes that are in line with the cultural characteristics of the She, but also meet the aesthetic and practical needs of modern people.

In this process, designers keep exploring and practicing, they dig deep into the profound

heritage of She culture and combine traditional She Costume elements with modern design concepts, which makes She Costume more diversified in form, more fashionable in style and richer in connotation. The origin and evolution of the localised design concept is the development course of She Costume design itself, it is also the embodiment of She people's cultural self-consciousness and self-confidence, and it is the self-renewal and development of She Costume culture in the context of the new era. The localisation of this design concept injects new vitality into the inheritance and development of She Costume, but also adds unique colours to the pluralistic and integrated cultural pattern of China. On the road of future development, the localised design concept of She Costume will continue to evolve, and it will continue to absorb new cultural elements, while holding fast to and passing on the core values of She culture, opening up a broader space for the development of She Costume.

1.2.1 Integration and Innovation: A Methodology for Localised Design

In the exploration of Local Fashion Styles for She Costume, the methodology of integration and innovation runs through the whole design process and becomes a working guideline deeply rooted in the designers' hearts. This methodology requires designers to combine traditional She Costume elements with modern design concepts on the basis of in-depth understanding of and respect for traditional She culture, so as to create clothing that is both ethnically distinctive and in line with contemporary aesthetics.

The designers first immersed themselves in the sea of She culture and meticulously combed the traditional She Costume patterns, colours and craftsmanship through field research and in-depth study of historical documents. They do not just copy the traditional styles, but try to understand the cultural connotations and social significance behind these elements, so as to convey the unique spirit of She culture in their designs. At the same time, designers are also paying close attention to modern design trends and absorbing modern design ideas such as sustainability, environmental protection concepts, ergonomics, etc., so as to integrate these concepts with the She culture in their design practice. In the specific design process, designers no longer see tradition and modernity as dichotomous opposites, but see them as elements that can complement and stimulate each other. They make modern interpretations of traditional patterns through innovative ways, improve traditional craftsmanship with modern design techniques, and even try to combine traditional and modern materials to create new visual effects and wearing experiences. This fusion is not a simple superposition, but a deep dialogue and interaction, which requires designers to find a balance between tradition and modernity in every creation. The designers also focus on the practicality and market adaptability of their designs. They continuously adjust and optimise their designs by making prototypes, conducting user tests and market feedback. This process ensures that the designs are innovative and practical, but also reflects the designers' sensitive grasp of market dynamics and consumer needs. The whole methodology of integration and innovation is a continuous cycle and iterative process, in which designers are constantly learning, experimenting, revising and perfecting in practice. They are designers, but also cultural inheritors and innovators. Through this methodology, the localised design of She Costume injects new vitality into the inheritance and development of She culture, but also brings new perspectives and inspirations to the contemporary fashion world. In this symphony of culture and technology, designers have been exploring and experimenting in the hope of creating more clothing pieces that are characteristic of She culture and at the same time leading the fashion trend, so that She Costume can shine in a new light in the context of the

new era. In order to better understand the intersection of She culture and modern design concepts, the designers went deep into the She community and communicated with the local residents to learn about their lifestyles, customs and expectations of clothing. This first-hand experience deepened the designers' understanding of She culture, but also provided rich inspiration and materials for their designs. In their designs, the designers consider the appearance and aesthetics of the Costumees, but also focus on their comfort and functionality to ensure that the Costumees meet the aesthetic needs as well as the needs of life. The designers also give new life to She Costume by integrating it with modern design concepts. They adopt modern design techniques, such as minimalism and deconstructionism, to reinterpret the She Costume and make it more in line with the aesthetic concepts of modern people. At the same time, the designers also pay attention to the practicality of the costumes, making them more comfortable and durable through the innovative use of materials and the improvement of craftsmanship. In the design, the designers also fully consider the market demand. Through market research, they understand consumer preferences and buying habits, so as to carry out targeted design. At the same time, they also pay attention to the market promotion of She Costume and enhance the popularity and influence of She Costume by participating in fashion exhibitions, design competitions and other activities. The designers also continue to explore and try new design techniques and expressions in practice. They try to integrate digital technology, virtual reality and other modern technological means into the design process to create more diversified and personalised clothing works. At the same time, they also try to combine She Costume with cultural elements of other ethnic groups to create costume works with cross-border integration characteristics. In their design practice, the designers also focus on cooperation with local craftsmen. Through exchanges and cooperation with craftsmen, they learnt about the production process and techniques of traditional crafts, and combined these crafts with modern design to create clothing works with unique charm. At the same time, they provide training and support to craftsmen to help them improve their craftsmanship and pass on and develop traditional crafts.

Through the methodology of integration and innovation, the designers have injected new vigour into the development of She Costume, but also brought new perspectives and inspirations to the entire fashion industry. The localised design of She Costume has become an important window to showcase She culture, but also provides new design ideas and expressions for the contemporary fashion industry. In the future, with designers' in-depth research and exploration of She culture, it is believed that the localised design of She Costume will achieve even more fruitful results.

1.2.2 Practical Examples and Implications of Localised Design

Huang Jinmei (Figure 137), as an outstanding She Costume designer, has set a benchmark in the field of localised She Costume design with her creations. Her creations are a deep excavation of She traditional culture, but also an example of combining tradition with modern design concepts. Jinmei's design works have remarkable features in pattern design. Through her in-depth study of the rich symbolism in She culture, she has succeeded in innovatively reinterpreting traditional motifs such as the phoenix, dragon and phoenix, and flowers. These patterns are not just a simple stack of visual aesthetic elements, but carry the concrete embodiment of the She cultural spirit. By combining these motifs with modern design techniques, such as geometric and abstract design techniques, Jinmei has given traditional motifs a new vitality in modern clothing design. This innovative reinterpretation of

the patterns gives She Costume a new visual language, but also provides new design elements for modern costume design. In the use of colours, Jinmei demonstrates her unique ability to mix and match colours. She understands the importance of colour in She Costume design, and retains traditional She Costume colours with She characteristics such as navy blue, but also cleverly integrates modern popular colours into them, forming a unique colour fusion. This colour strategy preserves the traditional She Costume's charm, but also gives the Costume a sense of fashion and modern aesthetic value, making it more in line with the aesthetic needs of modern consumers. This innovation in the use of colours by Golden Beauty makes her design works unique in the market.



Figure 130 The head of the company 'Jinmei', Jinmei, at work.

Source: Huang Jinmei supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>

Craftsmanship innovation is another highlight of Golden Beauty's design work. She preserves traditional crafts such as embroidery and weaving, but also combines them with modern technologies, such as environmentally friendly materials and digitalisation, thus enhancing the quality and efficiency of the Costumees' production. This kind of craft innovation enhances the market competitiveness of the products, but also provides a successful case for the modernisation and transformation of traditional crafts. The practice of Golden Beauty has proved that the combination of traditional craftsmanship and modern technology can achieve mutual benefits and jointly promote the development of the national costume industry. Golden Beauty's design philosophy emphasises cultural heritage and innovation. She believes that localised design is not just a formal imitation, but also a reflection of cultural confidence. Her works are the carrier of She culture, but also an important force to promote She Costume to the world. Jinmei's design philosophy reflects her respect and love for She culture, as well as her keen insight into modern design trends.

Through Huang Jinmei's practice cases, we can see the concrete application of localised design in She Costume. Her design enhances the aesthetic value and cultural connotation of She Costume, but also provides innovative ideas and reference for the design of other ethnic costumes. The successful experience of Jinmei shows that localised design is the vitality of ethnic culture in modern society, which is the key driving force for the development of the

ethnic clothing industry, but also a positive factor in promoting cultural diversity and the development of creative industries. In her designs, Jin Jinmei has successfully realised the fusion of traditional She Costume and modernity, which has made an important contribution to the inheritance and development of She Costume; embodied the self-confidence of She culture, and provided a spiritual impetus for the localised design of She Costume; and demonstrated the charms of Chinese national culture on the international stage, and facilitated the cultural exchanges and mutual understanding.

Golden Beauty's design work is a model of She Costume localisation design, and her practice provides valuable experience and inspiration for the development of the national costume industry. Under the background of globalisation, the localised design of She Costume is a kind of cultural self-consciousness, but also a social responsibility. Through continuous innovation and inheritance, She Costume will certainly move towards a broader future.

In the field of contemporary Chinese design, the localised design practice of Chen Weijuan's workshop (Figure 138) has become a notable case study. The workshop has been designing and producing She Costume for 29 years, and has won respect and praise from all walks of life for its outstanding skills and in-depth cultural exploration. The practice of Chen Weijuan's workshop is first and foremost reflected in its deep understanding and inheritance of She culture. The workshop skilfully combines traditional She Costume elements with modern design concepts to create pieces of clothing that are both ethnically distinctive and modern in aesthetic (Figure 139). This fusion is a visual harmony, but also a cultural heritage and innovation. Chen Weijuan herself, as the leader of this practice, has won many honours such as Lishui City Arts and Crafts Artist and Provincial 'Hundred Million' Highly Skilled Leading Talents for her exquisite skills and unique insights into She culture. Chen Weijuan's workshop has also made remarkable contributions to the cultivation of talents and the teaching of skills. The workshop attaches importance to the inheritance of skills, but also focuses on cultivating design talents with a sense of innovation. Through a combination of practical and theoretical teaching methods, Chen Weijuan has passed on the skills of She Costume production to a new generation of designers (Figure 140), injecting fresh blood into the sustainable development of She Costume. The development and promotion of the industry is another important aspect of Chen Weijuan's workshop practice. The workshop provides employment opportunities for local residents, but also promotes the growth of the local economy through the industrial drive. The design and production of She Costume has become a local cultural card, attracting the attention of a large number of tourists and cultural enthusiasts (Figure 141), and realising a positive interaction between culture and economy. In terms of brand image building, Chen Weijuan's workshop has also achieved remarkable results. Through participation in design competitions, continuous optimisation of product design, and obtaining titles such as 'Key Cultural Enterprise' and 'Productive Protection Base', the workshop has successfully established a good brand image. 2021 Chen Weijuan's workshop was awarded the 'Shexiang Chen Weijuan Workshop Award'. In 2021, Chen Weijuan's workshop was awarded the title of 'Shexiang Chen Weijuan Skill Master Workshop', a series of achievements that reflect the individual level of skill, but also reflect the enterprise's efforts in social responsibility and brand image building.



Figure 131 Chen Weijuan, the head of 'She Yi Yuan' company, communicated with the visitors.

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 132 Cultural and Creative Products of 'She Yi Yuan' Company

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 133 She Costume is being made by the staff of 'She Yi Yuan' company.

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 134 Tourist souvenirs made by the company 'She Yi Yuan' attracted the attention of tourists.

Source: Chen Wei Juan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>

Since its establishment in 2008, 'She Yi Fang' has successfully combined the traditional She Costume culture with modern design concepts to create a series of She Costume products with ethnic characteristics, based on its profound cultural heritage and exquisite craftsmanship. In the practice of localised design, 'She Yifang' has inherited the traditional handcraft skills of the She people, and through innovative design, natural materials such as mugwort, loofah, palm, hemp and bamboo charcoal are incorporated into the products, which make the products have a unique ethnic style, but also meet the needs of modern consumers for health and environmental protection.

Firstly, it is reflected in the inheritance and development of traditional craftsmanship. Xu Liyuan (Figure 142), general manager of the brand, knows that in order to gain a foothold in the market, it is necessary to adhere to the quality and inheritance of handmade skills. She leads her team to study the traditional She culture in depth, excavate the traditional craftsmanship, and combine traditional products such as thousand-layer-bottomed handmade cloth shoes with modern design, so that the products retain the characteristics of the She people, but also have a modern sense. 'She Yifang' also focuses on product research and development, cooperates with Zhejiang Agriculture and Forestry University, Zhejiang University of Science and Technology and other colleges and universities, and flexibly introduces all kinds of experts and professors, so as to improve the brand's design and research and development capabilities. In terms of market development, 'She Yi Fang' ploughs deep into the local market and actively participates in all kinds of exhibitions and exchanges at home and abroad, so as to enhance the brand's popularity and influence. The brand's products are popular in the domestic market, but also exported to Europe and the United States and other more than 10 countries and regions, with annual sales volume reaching more than 10 million yuan. This achievement cannot be achieved without 'She Yi Fang's' deep understanding of local culture and keen insight into market demand.



Figure 135 Xu Liyuan, the person in charge of 'She Yi Fang', at the exhibition.

Source: Xu Liyuan supplied, July. 14, 2024



Figure 136 Xu Liyuan, the person in charge of 'She Yi Fang', communicates with visitors at the exhibition.

Source: Xu Liyuan supplied, July. 14, 2024

Secondly, it is reflected in its active social responsibility to help rural revitalisation. Brand through the creation of processing type 'common wealth workshop', absorb surplus labour force in rural areas, low-income groups employment, the average annual processing fee of more than 2 million yuan, radiation driven by the integration of tourism resources around the development of sales of more than 500,000 yuan. 'She Yifang' also actively participates in social welfare activities, sponsoring students in difficulty, sending shoes and warmth to the elderly in homes for the elderly, and donating love and care to workers in difficulty in enterprises, etc. In its own way, the workshop has passed on its love and care, and has demonstrated the enterprise's sense of social responsibility and good image.

From the localised design practice of 'She Yi Fang', we can get the following inspirations: firstly, enterprises should deeply excavate and inherit the local culture, and integrate it into product design and brand building; secondly, enterprises should pay attention to product innovation and research and development, and enhance the market competitiveness of the products; thirdly, enterprises should actively undertake social responsibility, help revitalise the countryside, and contribute to social development. rural revitalisation and contribute to social development; finally, enterprises should focus on brand image shaping and enhance brand awareness and reputation by participating in various activities and exchanges.

Cultural heritage and innovation are the soul of design. Only on the basis of in-depth understanding of traditional culture can designers create works with both ethnic characteristics and modern aesthetics to maximise cultural value; talent training and skills transfer is the key to cultural inheritance. Through systematic education and practice, the new generation of designers can better master traditional skills and carry them forward; the development and promotion of industry is an important way of cultural inheritance. Through the development of cultural industry, it can promote the development of local economy, and at the same time enhance the popularity and influence of the region; brand image shaping is an important means to enhance market competitiveness. By participating in various activities and obtaining honours and titles, enterprises can enhance brand awareness and reputation, and lay a solid foundation for the marketing of products.

1.3 Increase in Market Acceptance of She Costume **ผลิตผล! ไม่ได้กำหนดบู๊กมาร์ก**

1.3.1 She Costume Brand Cases

In today's diversified market, She Costume brand She Feng, with its unique cultural heritage and design concept, is gradually increasing its market acceptance in consumers' hearts. She Feng is a brand, but also a platform for traditional craftsmen and designers to combine the beauty of traditional handicrafts with modern design, so that traditional skills can be revitalised in the new era. This concept is reflected in its products, but also in the brand's social influence - She representatives wearing Lan Jinmei designed clothing and national leaders (Figure 144), this historic moment marks the She Feng brand's important position in the heritage of national culture, but also symbolises the brand's role in This historic moment marks the important position of She Feng brand in national culture inheritance, but also symbolises the brand's determination and influence in promoting national fashion to the world stage.



Figure 137 Representatives of the She community wearing costumes designed by Lan Jinmei with national leaders

Source: Lan Jinmei supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebWmO2Ii5kkDv0XpA>

The market acceptance of She Feng brand is analysed firstly in terms of consumers' recognition of the brand. Consumers' recognition of She Feng often begins with the recognition of its brand slogan 'She Feng: a designer brand focusing on ethnic handicrafts', which is a simple communication of the brand concept, but also a clear declaration of the brand's positioning. The three key words 'elegant, simple and independent' in She Feng's brand concept reflect the brand's respect for and inheritance of the traditional She culture, but also demonstrate the brand's modernity and personalised pursuit in design. As the founder, Ms. Lan Jinmei, said, 'She Feng, to show the colourful ethnic culture, but also to awaken the ethnic pride that sleeps deep in everyone's heart.' This emotional resonance and the

awakening of national pride have established a solid emotional foundation for the She Feng brand in the hearts of consumers. The value of the She Feng brand lies in its persistence and inheritance of traditional handicrafts, as well as its keen capture and fusion of modern fashion. By combining traditional She elements with modern design techniques, the brand creates products with both ethnic characteristics and modern aesthetics. At the <TOGETHER> themed show of China International Fashion Week on 28 October 2019, the She Feng brand launched the series of 'Weir Flying and Phoenix Dancing', which is a successful attempt to redefine the new trend of ethnic fashion, showing a positive attitude towards life and rich cultural connotations. In the works, the gradient colouring of the green-blue of the she-suit and the red of the fire phoenix, as well as the simple and smooth three-dimensional modelling, fully reflect the innovation and breakthrough of the She Feng brand in design. Consumer awareness is also reflected in the recognition of the cultural story and design philosophy behind the She Feng brand. The personal experience and design philosophy of the founder of the She Feng brand, Ms Lan Jinmei, as well as the She culture that the brand carries, are all important components of consumer awareness. Born into a She family in Lishui, Zhejiang Province, Ms. Lan Jinmei has been sensitive to colours since she was a child and has been influenced by her grandmother and mother who made She Costumes. Her design philosophy stems from her observation of nature and love of traditional culture. This reverence for nature and heritage of culture is fully reflected in the products of the She Feng brand. In terms of increasing market acceptance, the She Feng brand connects with consumers through a variety of ways. Firstly, the She Feng brand has increased its popularity and influence by participating in various design competitions and fashion week events. The She Feng team led by Lan Jinmei has won a number of honours, such as the Gold Award in the Second China She Costume Design Competition in 2014 and the Gold Award in the Tourism Crafts Category of the First China Ethnic Minority Crafts Design Competition in 2015, which recognised the design strength of the She Feng brand, but also affirmed its market value. Secondly, She Feng brand has broadened the sales channels and market coverage of its products through the combination of online and offline sales mode. The brand has a wide range of products such as ethnic element clothing, accessories, bags, home furnishings, Chinese furniture, tea sets, etc., which meets the diversified needs of different consumers for ethnic handicrafts. In addition, the She Feng brand has driven a number of people out of poverty by organising She people to participate in the production of ethnic costumes, demonstrating the brand's sense of social responsibility and its mission to pass on ethnic culture. This social responsibility enhances the brand image, but also wins the brand more recognition and support from consumers in the market. The brand's cultural connotation and design innovation are the core elements in the process of increasing consumers' market acceptance of the She Feng brand, which has created products with unique charm and a sense of the times by continuously digging up and inheriting the She culture and combining traditional culture with modern design. These products satisfy consumers' pursuit of fashion and quality, but also touch consumers' emotional resonance on a spiritual level, thus enhancing the brand's market acceptance.

She Yi Yuan Ethnic Costume Company Limited was founded by the founder of Chen Weijuan. Chen Weijuan and her team have a deep understanding of She culture and a unique aesthetic vision, and have cleverly conceived the fusion of traditional She elements with modern design to create products with ethnic characteristics that meet the modern aesthetic

needs. Chen Weijuan's innovative designs include She Costumes, She ribbons, and canvas bags with She elements, etc. This attempt at cross-border fusion has resulted in products that quickly win over tourists as soon as they go online. The increased market acceptance of She Yi Yuan is inseparable from the company's in-depth excavation and inheritance of She culture. Meanwhile, the company actively participates in She culture-related activities and design competitions, such as the first She Jingning Cultural and Creative Design Competition in 2022, and won the award for the 'Style March 3', which has established a good reputation in the industry and strengthened consumers' sense of identification with the brand's culture. The company's professionalism and influence was officially recognised when it was listed as one of the second batch of municipal non-heritage workshops in Lishui, an honour that proves the company's professionalism in the field of She Costume production and provides consumers with a credible reason to buy. Chen Weijuan's personal talent and hard work are also key factors in the brand's recognition. She has participated in the research and development of She Costume for performances, and has applied for a number of design patents, such as the design of a She handbag. The launch of these patented products has enriched the company's product line and enhanced the brand's innovative image. In terms of marketing, She Yi Yuan sells products with non-heritage elements globally through digital e-commerce channels. This online sales model expands the brand's reach and gives more consumers access to the unique charm of She Costume. The overall development of Jingning She Autonomous County has also provided a favourable external environment for She Yi Yuan's market acceptance. For example, the successful transformation of the Nayun-Sky City Resort in Hesi Street and the rise of the B&B industry in Dajun Township have provided more possibilities for the sales of She Yi Yuan's products. She Yi Yuan Ethnic Costume Company Limited has succeeded in raising consumer awareness of its brand through in-depth excavation of She culture, continuous design innovation and active market expansion. The increased market acceptance of the brand reflects consumers' recognition of She culture and their preference for ethnic products. With the continuous development of the brand and further development of the market, She Costume Company Limited is expected to become a leading brand in the field of She Costume and continue to spread and promote She culture globally, so that the world can witness the unique charm and contemporary value of China's ethnic minority culture.

She Yi Fang Ethnic Costume Company Limited, a company located in Hexi Village, Hexi Street, Jingning She Autonomous County, Lishui City, Zhejiang Province, was founded by Xu Liyuan, a non-genetic inheritor, and is a model of She Costume culture inheritance and innovation. Xu Liyuan is a successful entrepreneur, but also an arts and crafts artist dedicated to promoting the development of She culture and an excellent mentor for rural revitalisation. She Yi Fang provides an all-encompassing experience space for consumers by creating a small micro-park that combines the functions of research and development, design, exhibition and sales show, e-commerce live broadcasting, try-on experience and personalised customisation. This comprehensive service model increases the attractiveness of the brand, but also enhances consumer awareness and loyalty to the brand. Consumers can learn about the production process and design concepts of She Costume in the park, and better feel the charm of She Costume through trying on experience and personalised customisation services.

She Yi Fang actively participates in various ethnic costume design exhibitions, such as the 6th Zhejiang Jingning Ethnic Costume Design Exhibition in 2024, where her work 'Golden Phoenix' won an award. These exhibition experiences enhance She Yi Fang's

industry status, but also allow more consumers to learn about the charm of She Costume through exhibitions and media reports, thus increasing consumer awareness of the She Yi Fang brand. In addition, She Yi Fang focuses on combining traditional craftsmanship with the modern market. By opening online channels such as Taobao shops and micro-businesses, She Costume has been promoted to a wider market, enabling more consumers to have the opportunity to contact and purchase products with ethnic characteristics. This combination of online and offline sales model expands the brand's coverage, but also makes it more convenient for consumers to purchase She Costume.

She Yi Fang's sense of social responsibility is also an important factor in the increase of its brand recognition. By signing a strategic cooperation agreement with the Yiwu Overseas Chinese Businessmen and Overseas Chinese Association, She Yi Fang has promoted the employment and income of local farmers through the 'Overseas Chinese Workshop' project. This social contribution enhances the brand's positive image, but also increases consumers' trust and goodwill towards the brand. Consumers are willing to support companies that make a positive contribution to society, so She Yi Fang's socially responsible behaviour helps to increase the brand's market acceptance.

The personal influence of She Yi Fang's founder, Xu Liyuan, as an inheritor of the non-genetic heritage, plays a key role in increasing brand awareness. Her professional background and skill inheritance gives consumers a higher level of trust in She Yi Fang's products. Consumers who buy She Costume are often seeking a cultural experience and emotional support, and Xu Liyuan's status as a non-genetic inheritor makes She Yi Fang's brand image more deeply rooted in people's hearts. The increased recognition of She Yi Fang Ethnic Clothing Co. reflects the company's efforts in the protection, inheritance, and innovation of She Costume, but also reflects consumers' recognition and love for ethnic speciality products. She Yi Fang has effectively raised consumer awareness of its brand through its diversified marketing strategies and social contributions. The brand's market acceptance is inseparable from its efforts in cultural heritage, innovation and development, and social responsibility, which together form a good image of She Yi Fang in consumers' minds. As the brand's influence continues to expand, She Costume's position in the market will be further consolidated, becoming an important force in the inheritance and development of She culture.

1.3.2 Market Impact Assessment of She Costume Brands

She Costume brand 'She Yi Fang' has a significant influence in the market, which is reflected in the steady increase of market share and continuous growth of sales, but also in the increasing loyalty of consumers. Since the establishment of the brand, 'She Yi Fang' has successfully occupied an important position in the She Costume market by virtue of its unique ethnic characteristics, exquisite craftsmanship and high quality products. In terms of market share, the company has made its products exported to more than 10 countries and regions such as Europe and the United States through continuous innovation and expansion of product lines (Figure 145), and its annual sales volume has reached more than 10 million yuan, which is quite outstanding among similar brands. In terms of sales, with the enhancement of brand awareness and the continuous development of the market, sales have shown a steady upward trend, especially in the international market, which shows the brand's strong market potential.



Figure 138 Workshop of 'She Yi Fang' Company

Source: Xu Liyuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebWmO2Ii5kkDv0XpA>

In terms of consumer loyalty, 'She Yi Fang' has won wide recognition from consumers through its brand reputation and high-quality product experience accumulated over the years. In addition to She Costume, it has also created a separate line of footwear products (Figure 146). The brand focuses on interaction with consumers and collects feedback through online and offline channels to make timely adjustments to its products and services to meet consumer needs. In addition, 'She Yi Fang' also actively undertakes social responsibility by participating in public welfare activities to enhance the brand image and strengthen consumers' sense of brand identity. According to market surveys, many consumers say they are satisfied with the quality, design and service of Sheyi Fang products and are willing to continue to purchase its products, a phenomenon that is particularly evident among younger consumers.



Figure 139 Shoes made by 'She Yi Fang' Company

Source: Xu Liyuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebWmO2Ii5kkDv0XpA>

The success of 'She Yi Fang' brand is not by chance, behind it is the company's strict control of product quality, the inheritance and innovation of traditional craftsmanship, as well as a keen insight into market trends. The company has a professional research and development team, and constantly launches new products that meet the market demand (Figure 147). At the same time, through the co-operation with Zhejiang Agricultural and

Forestry University, Zhejiang University of Science and Technology and other colleges and universities, the company introduces advanced design concepts and technology, so as to make the products remain competitive in the market. In addition, the company's care and cultivation of employees and humane management style also provide solid internal support for the brand's sustainable development.



Figure 140 New Product Awards

Source: Xu Liyuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebWmO2Ii5kkDv0XpA>

In terms of marketing, Ms Xu Liyuan, the founder of 'She Yi Fang', often works with workers to create (Figure 147), and cleverly uses the Internet and social media platforms to expand the brand's influence and attract the attention of more young consumers, and sells the products through multiple channels such as online shopping malls and e-commerce platforms, making the products more accessible to consumers. The brand also makes use of the Internet and social media platforms to expand its influence and attract more attention from young consumers. At the same time, the brand also actively participates in various exhibitions and exchange activities at home and abroad to connect with the international market and enhance the brand's internationalisation level.



Figure 141 Ms Xu Liyuan, founder of the company 'She Yi Fang', and the company staff.

Source: Xu Liyuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebWmO2Ii5kkDv0XpA>

The actual influence of 'She Yi Fang' in the market is reflected in its solid market share, growing sales and the cultivation of consumer loyalty. The brand has successfully established a good image and a solid market position in the She Costume market through continuous innovation, improving product quality, deepening market insights and strengthening brand building. In the future, with the further implementation of the brand strategy and the deepening of marketing activities, the market influence of 'She Yi Fang' is expected to be further enhanced.

1.4 Rise of She Costume Companiesผลิตพลาด! ไม่ได้กำหนดบู๊กมาร์ก

1.4.1 Business Ecology Construction of She Costume Industry

In the process of presenting and inheriting Local Fashion Styles of She Costume, the rise of She Costume companies and their performance in social responsibility and brand image building have become an important symbol of She cultural inheritance and innovation. Chen Weijuan Workshop, Jinmei Costume Company Limited and She Yi Fang Company, as representatives of the She Costume industry, have fully demonstrated the positive role of She Costume companies in social responsibility and brand image building through their development history and achievements.

Ms Chen Weijuan, the head of Chen Weijuan Workshop, has made outstanding achievements in the field of She Costume design and production, but also made significant contributions to the inheritance and development of She culture with her 29 years of intensive cultivation. Her works have been highly recognised on many occasions, and she herself has won a number of honours, such as Lishui City Arts and Crafts Artist, Lishui City 'five-raising' Skill Masters, Provincial 'One Hundred Million' Highly Skilled Leading Talents, Municipal Lvgu Enterprise Talents, Zhejiang Intangible Cultural Heritage Inheritors and Chinese She Clothes. In 2021, her studio was awarded the title of 'Chen Weijuan Skill Master Studio of She People', a series of achievements that reflect her skillfulness at the personal level, but also her company's social responsibility and active efforts in brand image building. This series of achievements reflects the skillfulness of individuals, but also the positive efforts of their companies in social responsibility and brand image building.

The story of Ms Huang Jinmei, the head of Jinmei Costume Company Limited and vice president of the Embroidery Association, is particularly noteworthy: she has specialised in the design and production of She Costume for more than 20 years, and her works have won numerous awards, as well as the title of Municipal and Provincial Intangible Heritage Successor. Ms. Huang Jinmei's achievements in the She Costume field are reflected in her personal accolades, but also in the productivity and innovation of her company, which has set a benchmark for the industry. She once set a record of completing the production of more than 1,000 sets of She Costume in two months, a feat that demonstrates the company's production strength, but also the efficiency of spreading the culture of She Costume. From the initial family workshop-style processing to entrepreneurial production, to the establishment of embroidery associations and cooperation with universities, Ms. Huang Jinmei's business development trajectory clearly demonstrates her exploration and achievement on the road of She Costume inheritance and development.

In terms of social responsibility, She Yi Fang Company actively responds to the call of the state and devotes itself to rural revitalisation and women's employment. The company has made a positive contribution to local economic development by driving more than 120 rural women to increase their income and become rich. 2023, the company was awarded the

Provincial Women's Workshop for Co-enrichment, the Skillful She Niang Workshop for Co-enrichment, and the Lishui City Women's Workshop for Co-enrichment, which are honours that are a high recognition of the company's practice of social responsibility.

Ms Xu Liyuan has also been awarded as Lishui City Arts and Crafts Artist, Lishui City Labour Model, Municipal Outstanding Entrepreneurial Woman, National Shuangxue Shuangbi Construction Worker, and County Non-Genetic Inheritance for her outstanding skills and contribution to She culture. These honours are a recognition of her personal ability, but also an affirmation of her company's achievements in social responsibility and brand image building.

In terms of brand image shaping, She Yi Fang has successfully created a brand image integrating traditional She culture and modern design through continuous product innovation and market expansion. The company focuses on the beauty and practicality of its products, but also the cultural connotation of its products, which makes She Costume take on a new lease of life in the modern world. Ms Xu Liyuan's leadership and innovative spirit add a unique charm and recognition to the company's brand image.

In conclusion, She Costume has achieved remarkable results in social responsibility and brand image building. Through the cases of Chen Weijuan Workshop, Jinmei Costume Company Limited, and She Yi Fang Company, we can see that She Costume companies have achieved success on the economic level, but also demonstrated their far-reaching social influence on the level of cultural inheritance and brand building. This phenomenon provides a strong support for the formation and inheritance of Local Fashion Styles of She Costume, and also provides a useful reference for the development of national culture industry.

1.4.2 Social Responsibility and Brand Image Building of She Costume Company

Chen Weijuan's Intangible Cultural Heritage Workshop (Figure 149) has been working in the field of She Costume design and production for 29 years, and her works have been highly recognised by all walks of life, and she herself has been awarded a number of accolades for her outstanding skills and contributions, including Lishui City Craftsmen, Lishui City 'five-raising' skill masters, provincial 'hundred million' high-skill leaders, the city's Green Valley Enterprise Talents, Zhejiang Provincial Intangible Cultural Heritage Inheritors and Chinese She Costume Outstanding Inheritors. She herself has been honoured with many awards for her outstanding skills and contributions, including Lishui City Arts and Crafts Artist, Lishui City 'five-raising' Skill Master, Provincial 'One Hundred Million' Highly Skilled Leading Talents, Municipal Green Valley Enterprises' Talents, Zhejiang Provincial Intangible Cultural Heritage Inheritance and China She Costume Outstanding Inheritance, etc. In 2021, her workshop was awarded the title 'She Costume Chen Weijuan Skill Master Workshop'. In 2021, her workshop was awarded the title of 'Chen Weijuan Skill Master Workshop in Shexiang', which is a series of achievements reflecting her exquisite skills at the personal level, but also reflecting the positive efforts of her enterprise in social responsibility and brand image building. In terms of social responsibility, She Costume Company has shown its commitment through the following ways: firstly, the company is committed to the protection and inheritance of She Culture, and through the design and production of costumes, combining traditional She Costume elements with modern fashion, realising the organic combination of cultural inheritance and innovation; secondly, the company has injected fresh blood into the sustainable development of She Costume through the cultivation of talents and the teaching of skills; lastly, the company has promoted the local economy through the

industrial drive; and finally, the company has contributed to the development of the local economy through the industrial drive. Through the industry drive, it promotes the growth of local economy and realises the win-win situation of cultural value and economic benefit. In terms of brand image shaping, She Costume has adopted a number of strategies: firstly, by participating in design competitions and other activities, it has enhanced its brand awareness and influence; secondly, by continuously optimising its product design and improving its product quality, it has built up a good brand image; thirdly, by obtaining the title of 'Key Cultural Enterprise', Thirdly, by obtaining the titles of 'Key Cultural Enterprise', 'Productive Protection Base', 'Advanced Base for Non-Genetic Inheritance' and '25-Year-Old Enterprise', the enterprise has further consolidated its leading position in the field of She Costume. The workshop of Chen Weijuan, who was awarded the 'Most Craftsmanship Inheritance Award' in the Fifth Zhejiang China She Costume Design Competition, has been engaged in the design and production of She Costume for 29 years, and the design and production of She Costume has been highly recognised by all walks of life. She has been awarded as Lishui City Arts and Crafts Artist, Lishui City 'Five-Year' Skill Master, Provincial 'One Hundred Million' Highly Skilled Leading Talents, Municipal Green Valley Enterprise Talents, Zhejiang Province Intangible Cultural Heritage Inheritors, and China's She Costume Outstanding Inheritors, and was awarded the 'She Countryside Chen Weijuan Award' in 2021. Chen Weijuan Skill Master Studio in She Township was awarded the title of honour. The enterprise was awarded as Jingning County key cultural enterprise, productive protection base, advanced base of non-genetic inheritance and twenty-five years old enterprise. In addition, Chen Weijuan, the head of 'She Yifang' company, has carried out in-depth exchanges and co-operation with Prof Xia Fan and Xu Liyuan in cultural exchange and skill inheritance (Figure 150), and jointly promoted the development of She Costume culture. At the same time, the staff of 'She Yifang' (Figure 151) have shown great professionalism and creativity in designing, producing and promoting She Costume, and their efforts are an important force in the inheritance and development of She Costume culture.



Figure 142 She Yi Yuan Intangible Cultural Heritage Workshop

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 143 Chen Weijuan, head of She Yi Yuan, communicates with Prof Xia Fan and Xu Liyuan.

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 144 She Yi Yuan's staff at work

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>

Jingning 'Jinmei' She Costume Design Company Limited (Figure 152) is renowned for its unique design and production of She Costume. The head of the company, Mrs Huang Jinmei, is particularly notable in the field of She Costume for her story and achievements as the Vice President of the Embroidery Association. For more than twenty years, she has focused on the design and production of She Costume, and has won numerous awards for her personal work, but has also been awarded the title of municipal and provincial non-genetic hereditary bearer. These accolades recognise her personal skills, but also her company's efforts in social responsibility and brand image building.



Figure 145 Jingning 'Jinmei' She Costume Design Company Limited

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>



Figure 146 Huang Jinmei, head of Jingning 'Jinmei' She Costume Design Company Limited, instructing staff.

Source: Chen Weijuan supplied, July. 14, 2024

<https://mp.weixin.qq.com/s/A5EYebvWmO2Ii5kkDv0XpA>

In terms of brand image shaping, Jingning 'Jinmei' She Costume Design Company Limited, through the leadership of Ms Jinmei, combines the elements of traditional She Costume with modern design concepts, and constantly launches products that meet modern aesthetics, so that She Costume, while maintaining its traditional characteristics, can also meet the needs of modern consumers. The co-operation between the enterprise and the university injects new creativity and vitality into the design of She Costume, but also adds an aura of academic and professionalism to the shaping of the enterprise's brand image.

Jingning 'She Yi Fang' Costume Company Limited (Figure 154) is an ethnic culture enterprise integrating processing and sales, which has achieved better commercial success and played an active role in social responsibility and brand image building. The entrepreneurial process demonstrates the company's excellence in inheriting She Costume culture, innovating She Costume design and social responsibility practice.



Figure 147 Jingning 'She Yi Fang' Costume Company Limited

Source: Xu Liyuan supplied, July. 14, 2024

With 18 years of unremitting efforts, Ms Xu Liyuan (Figure 155), the founder of the company, has developed the company from the initial production of handmade cloth shoes and bags into a clothing design production and processing enterprise today. Under her leadership, the company has succeeded in obtaining three innovative projects and won 45 national patents in the past three years, which reflects the company's innovative ability and R&D strength, but also provides a solid support for its brand image shaping. The annual sales of more than 8.2 million yuan brought economic benefits to the company, but also a reflection of the market value of She Costume culture. Ms. Xu Liyuan has been awarded as Lishui City Arts and Crafts Artist, Lishui City Labour Model, Municipal Outstanding Entrepreneurial Woman, National Shuangxue Shuangbi Jianjun Position Artisan, and County Non-Genetic Inheritance for her outstanding skills and contribution to She culture. These honours are the recognition of her personal ability, but also the affirmation of her company's achievements in social responsibility and brand image building.



Figure 148 Xu Liyuan, head of 'She Yi Fang', showing the company's products.

Source: Xu Liyuan supplied, July. 14, 2024

In terms of brand image shaping, Jingning 'She Yi Fang' Costume Company Limited has successfully created a brand image integrating traditional She culture and modern design through continuous product innovation and market expansion. The company focuses on the aesthetics and practicality of its products, as well as the cultural connotations of its products, giving She Costume a new lease of life in the modern world.

Ms Xu Liyuan's leadership and innovative spirit add unique glamour and recognition to the company's brand image. Her personal achievements and the company's social contributions combine to create a brand image that is responsible, innovative and deeply rooted in ethnic culture.

The success story of Jingning 'She Yi Fang' Costume Company Limited lies in its business achievements, but also in its excellence in social responsibility and brand image building. By passing on and innovating the She Costume culture, the Company has contributed positively to rural revitalisation and women's employment, as well as providing new ideas and modes of modern dissemination of traditional culture. As the Company continues its efforts in social responsibility and brand image building, Jingning 'She Yi Fang' Costume Company Limited will continue to play an important role in the national culture industry and contribute to the inheritance and development of traditional culture.

1.5 Attention to She Culture and She Costume by Government, Media and Social Platforms คิดพลาด! ไม่ได้กำหนดบุ๊กมาร์ก

She Costume is a part of She culture and a vehicle for displaying She culture to the outside world. Together, the government, media and social platforms form a cultural communication network to pass on and develop She culture from the dimensions of macro-regulation, official and private dissemination, and personal social interaction.

The central government plays the role of policy guidance and legal support in the protection and transmission of She culture. By enacting relevant laws and regulations, such as the Law of the People's Republic of China on Intangible Cultural Heritage, it has provided a legal framework and operational basis for the protection of She culture. The central government has also promoted the establishment of ecological protection zones for She culture, and has conducted in-depth excavations and demonstrations of the values and distinctive features embedded in the intangible cultural heritage items of the eight Min cultures, including the Min Du culture. Local governments have played a more specific and direct role in the protection and transmission of She culture: firstly, local governments have provided a solid foundation for the protection of She culture by introducing targeted regulations and policies, such as the Regulations on the Protection of She Culture in Ningde City. At the same time, local governments have also invested special funds for the protection and development of She culture, such as Ningde City, which arranges 3.3 million yuan of special funds for the protection of She culture every year, and Chaozhou City, which has invested a total of 30,048,500 yuan of special financial funds for the construction of She settlements and the construction of She culture in the years 2020-2023. Second, local governments have promoted the construction of a series of projects, such as the She Cultural Park in Ningde, China's She National Cultural Park, etc., which provide a platform for the display of She culture. Thirdly, local governments also actively organise all kinds of She cultural activities, such as the 'March 3' She Cultural Festival, etc., through which the changes and development of She Costume are demonstrated, and the audience is made to feel the unique charm of She culture; at the same time, local governments promote the protection of intangible cultural heritages by setting up At the same time, local governments ensure that these valuable cultural heritages are properly preserved and passed on by setting up bases for the protection of intangible cultural heritages and promoting the declaration of She medicines and other items; they also offer She culture courses such as the She language, She songs, and She martial arts in a wide range of ethnic schools, and expand cultural dissemination vectors

such as She singing and dancing troupes; lastly, they encourage and support the development of the She culture industry, such as the innovation and marketisation of She Costume and silver jewellery, to increase the value-addedness of She culture and enhance its value. that enhance the added value of She culture. From the central to local governments, they have all played an important role in the protection and inheritance of She culture, and have jointly promoted the protection, inheritance and development of She culture through various measures such as policy support, financial investment, infrastructure construction and the organisation of cultural activities.

The media have played a key role in the dissemination of She Costume, and through their respective platforms and activities, they have demonstrated the changes and development of She Costume and promoted She Culture to a wider audience. The following are some specific media behaviours and their role in the dissemination of She culture:Jingning Rongmedia, as an emerging media platform in the context of Jingning She Autonomous County Radio and Television Station, 'Jingning Rongmedia' public number focuses on disseminating She culture, serving She people, and conveying She news and information. Through integration and upgrading, they have constructed a new media communication matrix and synchronised online and offline promotion to expand the influence of She culture. In addition, 'Jingning Melting Media' has increased the popularity of She townships and promoted the dissemination of She culture by reporting on activities such as the 'March 3' She Cultural Festival. Fuan She Net, an online platform constructed by the Fuan Ethnic and Religious Affairs Bureau, is dedicated to spreading the local She culture. Through this platform, the history, customs and cultural activities of the She can be displayed more systematically, providing an important window for the transmission of She culture. Hangzhou She Pavilion, founded by Lei Lijiang, a She culture communicator, and Zhong Yilin, a well-known She writer, serves as the only She culture propaganda window on the banks of the Beijing-Hangzhou Grand Canal and receives more than 200,000 visitors annually, and is open to the public and tourists free of charge throughout the year. Hangzhou She Pavilion is a place for cultural display, but also an important base for She culture research and dissemination. China She Culture Network Communication Alliance, in order to further enhance the dissemination and influence of She culture and regulate the order of network communication of self-media accounts in the county, a symposium on the preparatory work of China She Culture Network Communication Alliance was held in Jingning, aiming at better protection and dissemination of She culture through the power of the alliance. Local TV and radio stations, such as the Song and Dance Troupe of Ningde City, have brought She songs and dances to the mountains and waters of the eastern land of Fujian through activities such as literary preaching. Since 2012, the Song and Dance Troupe has carried out more than 600 performances for the benefit of the people, allowing the audience to enjoy the audio-visual feast while learning more about the She culture. Online media, such as Taishun News Network and Fuzhou News Network, let more people understand the charm and value of She culture by reporting on She cultural activities and people's deeds. Through their own ways and channels, these media have jointly built a diversified She culture dissemination network, which promotes the protection and inheritance of She culture, but also provides a rich cultural heritage and a broad mass base for the formation of Local Fashion Styles of She Costume. Through the efforts of these media, She culture has been able to take on new vigour and vitality in modern society.

Social platforms have had a profound impact on the spread of She culture. With the rise of social media, many She people have begun to share photos and videos of themselves in She Costume on the platforms, creating a unique online cultural phenomenon. For example, film and TV stars wear the She national costume, the phoenix costume, on social platforms to promote She culture and advocate for the She people. Famous She actress Lan Yingying (Figure 155) posted a set of photos and videos taken in front of the Louvre in Paris on the social platform Jitterbug causing an overwhelming response. Netizens have left comments exclaiming, 'You are the brightest presence in the crowd!' 'The beauty of the East little girl!' 'You are like a fairy descending to earth!' 'Ethnic style to the world!' These words of praise express the netizens' love for Lan Yingying, but also a recognition and promotion of She culture. By displaying She Costume through social media, Lan Yingying let more people understand the unique charm of She culture, but also further expanded the influence of She culture. Her act inspired more people's interest in She people's culture, promoted the exchange and integration of ethnic cultures, and injected new vitality into the inheritance and development of She culture. It can be said that social platforms have played a crucial role in the dissemination of She culture, making it gain new vitality and wider recognition in modern society. In addition, ethnic costume cross-Costumeing on Chinese social platforms is quite hot, with netizens completing the transformation from regular clothes to traditional ethnic costumes to music, which makes people's eyes light up, and the radiant ethnic costume culture is once again striking. This easy way of sharing has influenced more people's aesthetics and values, but also stimulated young people's interest in and identification with She people's culture.



Figure 149 A promotional video of She Costume in front of the Louvre in Paris, posted by Lan Yingying on Shakeology
Source: Lan Yingying supplied, July. 14, 2024

Events such as the She Cultural Festival are important platforms for showcasing the evolution and development of She Costume. Through these events, people can learn about the evolution and development of She Costume from the primitive period of 'left-over-beat' and 'bun and floral clothing' to the modern fashionable designs. These activities showcase the traditional She Costume elements and incorporate modern design concepts, making the She Costume more in line with the aesthetic needs of modern people.

Public figures play an important role in promoting She Costume. They enhance the popularity of She costumes by appearing in public in She Costume, and at the same time interact with their fans through social media to share the cultural connotations of She costumes, thus enhancing the public's interest in and identification with She culture.

The attention paid to She culture and She Costume by the government, media and social platforms constitutes an all-encompassing, multi-level communication network. This network promotes the protection and inheritance of She culture, but also provides a rich cultural heritage and a broad mass base for the formation of Local Fashion Styles of She Costumes. In this network, the government provides a strong backing through policy support and facility construction, the media promotes it through a variety of channels, and social platforms attract the attention and participation of more young people through easy interaction. All of this together promotes the inheritance and development of She culture, making She Costume take on new vigour and vitality in modern society.

1.6 Rise of Education and Research on She Costume Studies

If we look at the study of She Costume as a purely textual object, the best way to Panhu (盤瓠/pǎn hǔ/) is the 'interest in She Costume research' is to search and analyse the literature from the China Knowledge Internet (CNKI) database. China Knowledge Internet (CNKI) is currently the most authoritative search platform for academic research in China. When searching for relevant literature, using 'She Costume' as the keyword, there is no time limit and the checkboxes are set to (Figure 156) SCI source journals, EI source journals, CSSCI, CSCD, EI source journals, CSSCI, CSCD, Peking University core, AMI and other core journal databases for literature search, a total of 89 pieces of literature retrieved, the overall research heat shows a curve of the general trend of rising, but 2021 is a high point, the distribution of disciplines to the light industry and handicrafts, fine arts and calligraphy, sculpture and photography, culture and tourismศิลปศาสตรบัณฑิตศึกษามาร์ก, ethnology.



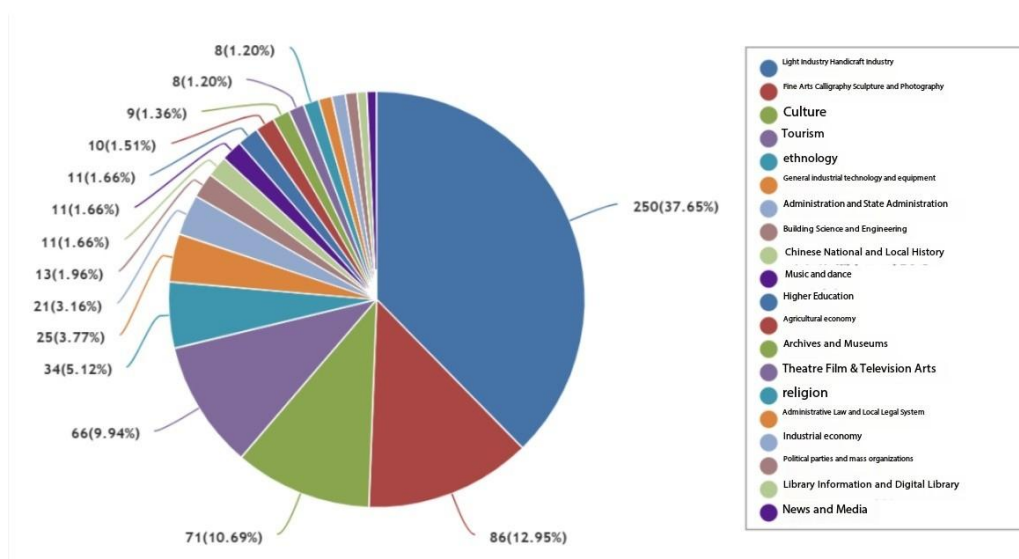


Figure 150 Distribution of disciplines at the time of core data ticking

Source: Screenshot from China Knowledge Internet(CNKI), July. 14, 2024

Unlimited time without ticking (Figure 157) When different source databases, China Knowledge Internet (CNKI) contains a total of 534 documents, the distribution of disciplines to light industry handicrafts, fine arts calligraphy, sculpture and photography, culture and tourism, ethnology, the number of articles from 1996 to 2024 shows a curve upward trend.

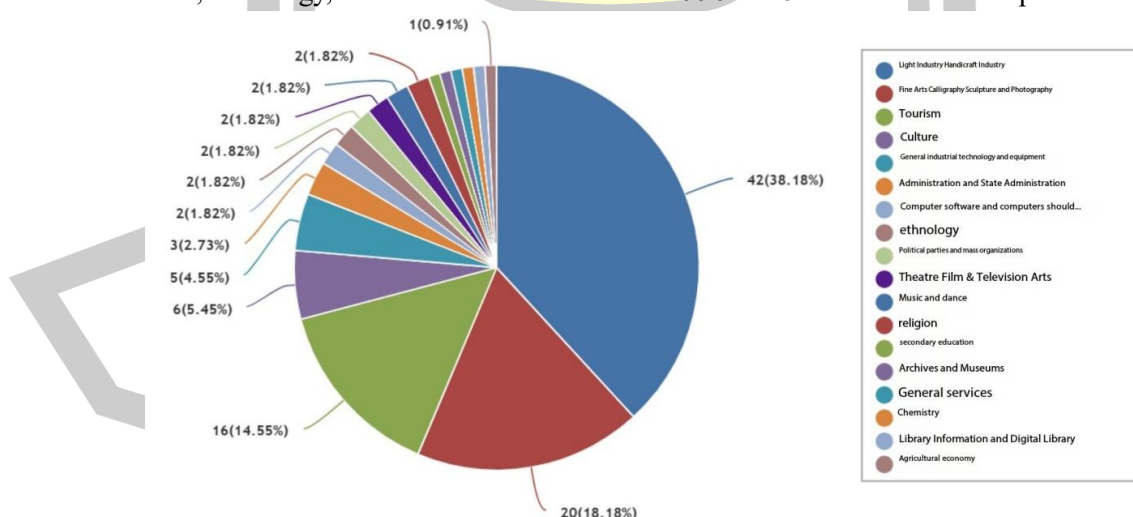
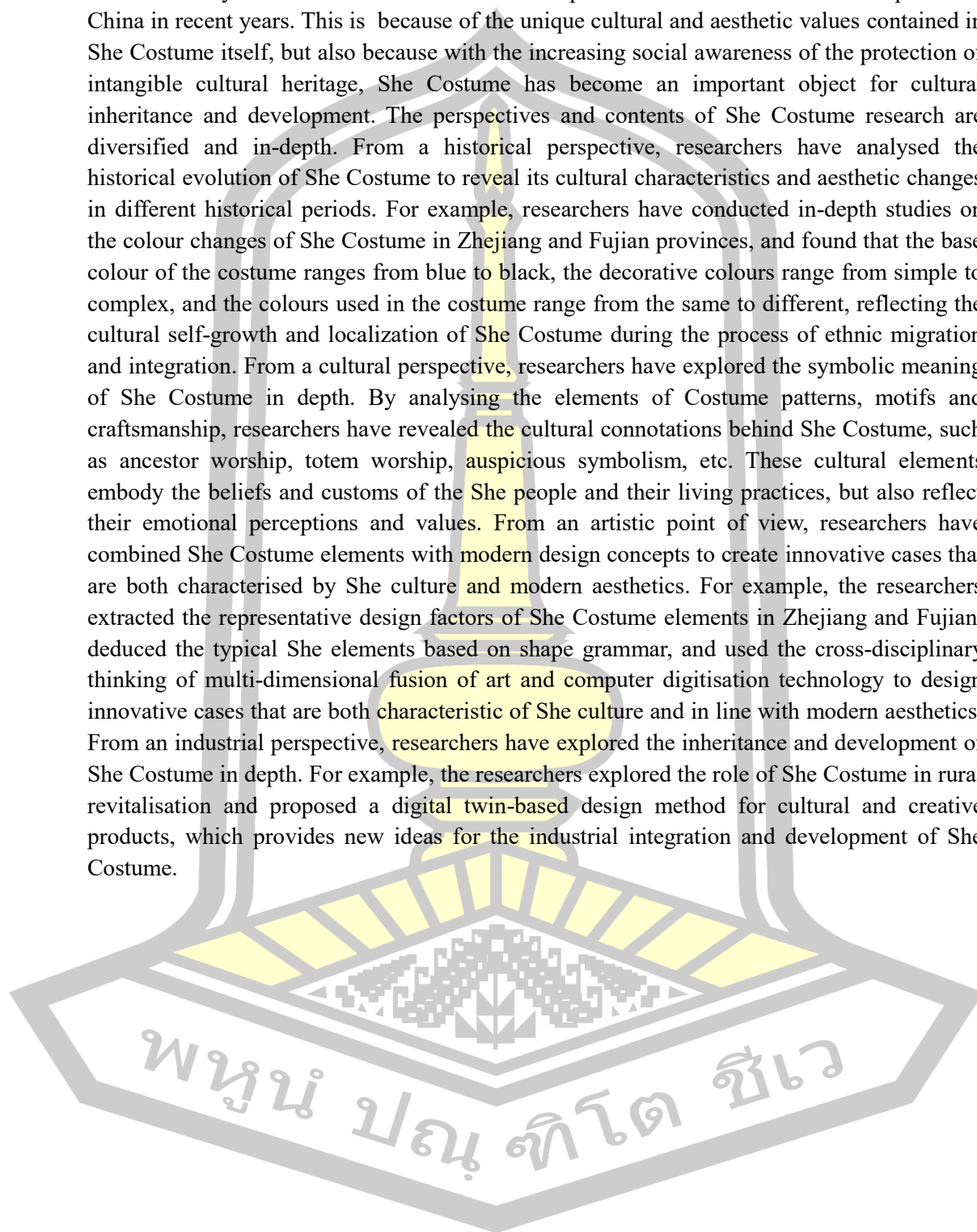


Figure 151 Distribution of disciplines when core data are not ticked

Source: Screenshot from China Knowledge Internet(CNKI), July. 14, 2024

The study of She Costume has received unprecedented attention and development in China in recent years. This is because of the unique cultural and aesthetic values contained in She Costume itself, but also because with the increasing social awareness of the protection of intangible cultural heritage, She Costume has become an important object for cultural inheritance and development. The perspectives and contents of She Costume research are diversified and in-depth. From a historical perspective, researchers have analysed the historical evolution of She Costume to reveal its cultural characteristics and aesthetic changes in different historical periods. For example, researchers have conducted in-depth studies on the colour changes of She Costume in Zhejiang and Fujian provinces, and found that the base colour of the costume ranges from blue to black, the decorative colours range from simple to complex, and the colours used in the costume range from the same to different, reflecting the cultural self-growth and localization of She Costume during the process of ethnic migration and integration. From a cultural perspective, researchers have explored the symbolic meaning of She Costume in depth. By analysing the elements of Costume patterns, motifs and craftsmanship, researchers have revealed the cultural connotations behind She Costume, such as ancestor worship, totem worship, auspicious symbolism, etc. These cultural elements embody the beliefs and customs of the She people and their living practices, but also reflect their emotional perceptions and values. From an artistic point of view, researchers have combined She Costume elements with modern design concepts to create innovative cases that are both characterised by She culture and modern aesthetics. For example, the researchers extracted the representative design factors of She Costume elements in Zhejiang and Fujian, deduced the typical She elements based on shape grammar, and used the cross-disciplinary thinking of multi-dimensional fusion of art and computer digitisation technology to design innovative cases that are both characteristic of She culture and in line with modern aesthetics. From an industrial perspective, researchers have explored the inheritance and development of She Costume in depth. For example, the researchers explored the role of She Costume in rural revitalisation and proposed a digital twin-based design method for cultural and creative products, which provides new ideas for the industrial integration and development of She Costume.



Part II. She Influence of She Culture on Designers คิดพลาด! ไม่ได้กำหนดบุ๊กมาร์ก

2.1 Personal Background of She Costume Designers คิดพลาด! ไม่ได้กำหนดบุ๊กมาร์ก

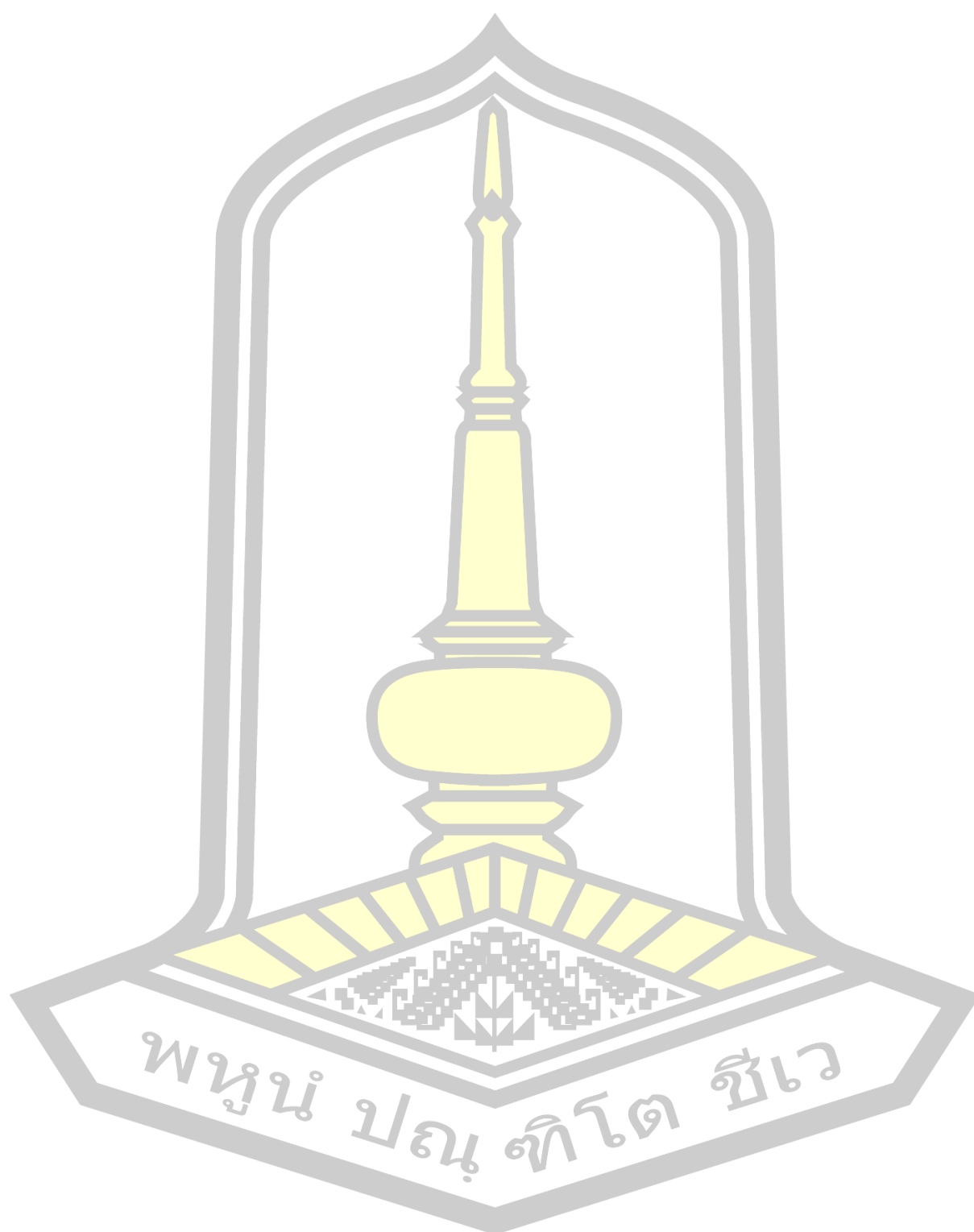
2.1.1 Lan Jinmei

Born in Lishui, Zhejiang Province to a She family, Lan Jinmei grew up with a passion for traditional She Costume making under her family's tutelage. Her upbringing and love for the ethnic culture prompted her to embark on the path of fashion design and eventually became a professional fashion designer. Lan Jinmei's deep understanding of She Costume and her mastery of the traditional craftsmanship make her designs have a deep cultural heritage, but also show a unique fashion style. Lan Jinmei founded the brand 'She Feng', but also, as the fourth generation inheritor of She Costume making techniques (Figure 158), she is committed to combining traditional She Costume with modern fashion and promoting the inheritance and innovation of national culture. She has opened the She Feng non-heritage workshop in Guyan Painting Township, which drives farmers to increase their income by commissioning embroiderers and craftsmen to process materials, so that rural women can 'have work to do every day and earn money every month', and realise the 'triple' of taking care of their families, passing on their crafts, and increasing their incomes. Lan Jinmei's brand 'She Feng' aims to combine traditional She Costume culture with modern fashion design, and through innovation and transformation, bring new life to She culture. Her designs have won awards in many competitions both at home and abroad, such as the gold medal in the 2nd China She Costume Design Competition in 2014, which has enhanced the brand's popularity, but also promoted the international dissemination of She Costume culture. Lan Jinmei actively participates in social welfare undertakings, providing professional skills training and employment opportunities for local women by opening non-heritage workshops and conducting innovative design training. She also actively responds to the call of the Party Central Committee for East-West Poverty Alleviation Collaboration to help the development of ethnic areas in Guizhou. By participating in the China (Guizhou) International Ethnic and Folk Culture and Tourism Products Expo and the Guizhou Tourism Industry Development Conference, Lan Jinmei conducts training in innovative design for Guizhou embroiderers, and helps Guizhou's ethnic minorities and ethnic areas to achieve common prosperity. Lan Jinmei also promotes the integration of agriculture, culture and tourism development, through investment, successfully built the 'Painting Township One Hotel', and combined with the B&B and oil painting, music, family farms and other experiential projects, to promote the employment of the villagers and the development of the local economy.



Figure 152 Lan Jinmei makes her own beautiful She Costume.

Source: Lan Jinmei supplied, July. 14, 2024



Time	Event
1997	Admitted to the Department of Clothing of Zhejiang University of Science and Technology and began to study fashion design.
2009	Founded the brand 'She Feng' with strong ethnic characteristics.
2011	Awarded as Hangzhou Excellent Designer
2014	Won the gold medal in the second China She Costume Design Competition.
2015	Awarded the Gold Prize for Tourism Crafts and Silver Prize for She Jewellery in the First China Ethnic Minority Crafts Design Competition.
2016	Silver Award of 'China Arts and Crafts Cultural Creativity Award' in China (Shenzhen) International Cultural Industry Expo.
2018	Outstanding Designer of the 4th China She Costume Design Exhibition
2019	The series of works of 'Weir Flying and Phoenix Dancing' was released in China International Fashion Week; as a representative of She, it was honoured to appear in the special issue of Ethnic Painting Newspaper.
2021	Opened 'She Feng' non-heritage workshop in Guyan Painting Township.
2023	Deputy Director of the Ethnic and Religious Committee of the 13th Zhejiang Provincial Committee of the Chinese People's Political Consultative Conference.
2024	Named 'National Model Individual for Progress in National Unity'.

Table 23 Lan Jinmei Curriculum Vitae Form

Source:Lan Jinmei Collection, produced by Shaorong Tu, Jan. 1, 2025

Lan Jinmei's story and achievements prove her multiple identities in the process of She culture and She Costume inheritance, and tell how she combines her personal professional hobbies with the inheritance of the national culture, brings the national culture to a new life through innovations and endeavours, and makes a positive contribution to the promotion of social welfare and the integration of agriculture, culture and tourism. She is a promoter of the formation of the localised style of She Costume, but also an inheritor of She Costume culture and a practitioner of the innovative design of national costume culture.

2.1.2 Chen Weijuan

Chen Weijuan (Figure 159), was born in 1977 in Jiulong Township, Jingning She Autonomous County, and has learnt the art of designing and making She Costume from master She Costume maker Lan Jinou since 1994. With nearly 29 years of experience in the industry, she has made outstanding achievements in the field of She Costume design and has always regarded it as her duty to teach the traditional She Costume skills and devote herself to cultivating the professional skills of the company's staff. In addition to her work, Chen Weijuan is actively involved in local and neighbouring communities and is committed to passing on the traditional She culture to the younger generation and contributing to the preservation and promotion of this intangible cultural heritage. Chen Weijuan has a keen interest in exploring the essence of the She culture and combining it with modern design elements. Her designs incorporate elements of traditional She patterns, colours and lines, giving them a traditional yet modern feel. This design approach is reflected in clothing design, but also widely used in home decoration, artwork and other fields, allowing She culture to be passed on and developed in modern life.



Figure 153 Ms Chen Weijuan was introducing She Costume to the author.

Source: Tu Shaorong, July. 14,2024 photographed

Chen Weijuan is the legal representative, shareholder and executive of Jingning 'She Yi Yuan' She Costume Design Company Limited. The company was founded on 06 February 2018 and its registered office is located at Room 101, No. 28 Chaofeng Road, Hongxing Street, Jingning She Autonomous County, Lishui City, Zhejiang Province. It operates in a wide range of businesses, including garment manufacturing, bag manufacturing, arts and crafts and ceremonial goods manufacturing. Her business has been recognised as a key cultural enterprise, a productive protection base, an advanced base for non-genetic inheritance and a twenty-five year old enterprise in Jingning County. Chen Weijuan, as an intangible cultural heritage bearer in Zhejiang Province, personally teaches her students to make She people's trinkets, which fosters hands-on skills and an understanding of She culture. Chen Weijuan's branding focuses on combining traditional She Costume elements with modern design to create designs that are both ethnically distinctive and aesthetically pleasing. Her 'Dragon and Phoenix Auspicious' bag is a successful example, incorporating the traditional pattern of She ribbons into a modern canvas bag, which is loved by young people and overseas consumers. In addition, her works 'The Phoenix Comes' and 'The Phoenix Returns to the Nest' were exhibited and awarded at the 4th and 6th China (Zhejiang) She Costume Design Exhibitions respectively, further promoting the culture of She Costume.

Through these endeavours (Table 29), Chen Weijuan has made remarkable achievements in the field of She Costume design, but has also made remarkable contributions and impacts on the inheritance and development of She Costume culture. Against the backdrop of globalisation and increasingly frequent exchanges and co-operation between different cultures, Chen Weijuan has gained an in-depth understanding of the She culture through collaboration with She artists and designers, on the basis of which she has developed her own design style. Her mission is to let more people understand and appreciate the beauty and value of She Costume, thus promoting cultural diversity and inclusiveness. Chen Weijuan's design works have been highly recognised by all sectors of the society, and this recognition has further inspired her to continue to work intensively in the field of She Costume design and to keep launching new works.

Time	Event
1977	Born in Jiulong Township, She Autonomous County, Jingning.
1994	Started to learn She Costume design and production from She Costume maker Lan Jinou.
2018	Jingning 'She Yi Yuan' Costume Company Limited was established, with Chen Weijuan as the legal representative
2018	Showcased her work 'The Phoenix Comes' in the 4th China (Zhejiang) She Costume Design Exhibition.
2020	Awarded the 'Most Craftsmanship Inheritance Award' in the 5th China (Zhejiang) She Costume Design Competition.
2024	Co-designed with Lei Fujuan, her work 'The Phoenix Returns to the Nest' won the award at the 6th Zhejiang Jingning Ethnic Costume Design Exhibition.
2024	Chen Weijuan designed a 'Dragon and Phoenix Auspicious' bag, combining She ribbons with canvas bags, the first batch of which was sold out quickly.

Table 24Chen Weijuan Curriculum Vitae Form

Source:Chen Weijuan Collection, produced by Shaorong Tu, Jan. 1, 2025

Chen Weijuan's personal interests, cultural integration in her environment, artistic pursuits, social responsibility, educational background, market opportunities and social recognition have made her an important figure in the field of She Costume design and has multiple identities. As a non-geneticist, she combines her professional hobbies with the inheritance of She Costume culture, and through her innovation and endeavour, she brings the culture to life. As the founder and designer of the company, she is constantly updating her own designs, forming a local style while keeping in line with the contemporary fashion and contributing to the modern innovation of the She Costume.

2.1.3 Huang Jinmei

Huang Jinmei (Figure 160) is a She Costume designer. Born in 1977, she grew up in Jiulong Township, Jingning She Autonomous County, and has had a strong interest in and love for She Costume and traditional She Costume since she was a child. Due to her family's financial difficulties, she went out to work and learnt her trade after graduating from junior high school in 1994, learning tailoring skills in Wenzhou and Shijiazhuang successively. By chance, she was involved in the design and processing of a batch of She Costume performance costumes for the Cultural Centre of Jingning County, which became the starting point of her She Costume design journey. For more than twenty years, Huang Jinmei has been focusing on the design and production of She Costume. Her design works have won many national awards and she has been awarded the title of municipal and provincial non-genetic hereditary bearer. She combines her professional hobbies with the inheritance of national culture, but also combines traditional elements with modern fashion through craftsmanship and continuous innovation, bringing new vitality to the She Costume. Huang Jinmei founded the Jinmei She Costume Design Studio in 1997, which later developed into the Jinmei She Costume Design Co. No. 149 Huiming Road, Hongxing Street. In February 2017, she set up the Jingning She Costume Embroidery Association, aiming to excavate and promote the culture of She embroidery and to train and pass on traditional She embroidery skills.



Figure 154 Ms Huang Jinmei was introducing She Costume to the author.

Source: Tu Shaorong, July. 14, 2024 photographed

Since its establishment in February 2017, Jingning She Autonomous County Embroidery Association, as a public welfare mass organisation attached to the county Women's Federation, has devoted itself to excavating and promoting She embroidery culture, training and passing on traditional She embroidery skills, and promoting the upgrading of weaving and embroidery products for research and development and production, in order to fill in the blanks of the She cultural and creative industry in Jingning. The membership of the association has grown from more than 50 people at the beginning to 200 people, reflecting its remarkable success in promoting She embroidery culture. The Association focuses on 'reproducing, recreating and regenerating' the intangible cultural heritage of She embroidery, inheriting and promoting the rich heritage of She embroidery art through education, training and diversified activities. In terms of improving product quality, the Association is committed to setting industry standards and regulating the production and distribution of She Costume and embroidery to improve the overall quality and value-addedness of the products. In addition, the Association also actively promotes economic development and the optimisation and upgrading of rural industries, making up for the shortcomings in the field of standardisation of She Costume and embroidery, and bringing a new impetus to the rural economy of ethnic minority areas. It is particularly worth mentioning that the Association enhances the income and employment opportunities of specific groups, such as left-behind women and the disabled, through skills training, helping them to increase their income and promote employment. This initiative helps to pass on the art of She embroidery, but also provides these groups with practical opportunities for life improvement and social integration. Ms. Huang Jinmei cooperates with local schools to offer traditional embroidery study courses, aiming at attracting more young people to learn She embroidery, so that She embroidery can be integrated into their lives and continue to develop. Huang Jinmei has established a She embroidery non-heritage pavilion in Jingning She Autonomous County, and through this pavilion, she has also established a She embroidery museum. Costume Non-Heritage Pavilion, through which She embroidery and costumes are displayed to attract attention and participation from all sectors of society. She also collaborated with a team of university students from Zhejiang College of Economics and Trade to lead them in field research and study to further explore and explore the cultural characteristics of the She.

Through these projects (Table 30), Huang Jinmei brings She Costume to life in terms of design, but also makes positive contributions to cultural heritage and educational promotion, injecting new vigour into the dissemination and development of She culture.

Time	Event
1977	Huang Jinmei was born in Jiulong Township, Jingning She Autonomous County.
1994	After graduating from junior high school, she went out to work and learnt tailoring skills in Wenzhou and Shijiazhuang due to her family's financial difficulties.
1997	Founded Jinmei She Costume Design Studio, later developed into Jinmei She Costume Design Co.
2017	Established Jingning She Costume Embroidery Association, aiming at excavating and promoting She embroidery culture, training and passing down traditional She embroidery skills.
2017	The members of the association have grown from more than 50 people to 200 people, reflecting its remarkable results in promoting She embroidery culture.
2018	The work 'Golden Phoenix in Flight' Bridal Costume' participated in the 4th China (Zhejiang) She Costume Design Exhibition. Huang Jinmei won the 'Most Craftsmanship New Inheritance Designer Award'.
2020	Participated in the Fifth China (Zhejiang) She Costume Design Exhibition, Huang Jinmei was awarded the title of 'Outstanding Inheritor of She Costume in China' and 'Top Ten Designer Award'.
2021	Huang Jinmei's design work 'She Costume 'Phoenix' won the Cultural Creativity Award in Wenzhou International Fashion and Culture Industry Expo.
2024	the work 'She Hua Bloom' participated in the Sixth Zhejiang Jingning National Costume Design Exhibition, and Huang Jinmei was awarded the title of 'Outstanding Craftsman of Chinese National Costume'.

Table 25 Huang Jinmei Curriculum Vitae Form

Source: Huang Jinmei Collection, produced by Shaorong Tu, Jan. 1, 2025

Huang Jinmei's designs have won numerous awards in national competitions. Her innovative designs have injected new life into She Costume by skilfully blending traditional She elements with modern fashion. Her work 'She Mountain Breeze' won the Craftsmanship Award at the 2nd China (Zhejiang) Ethnic Costume Design Exhibition, while 'She Language' won the Excellence Award in the category of She Elemental Pattern Design Drawing at the 1st China Ethnic Minority Crafts Design and Production Competition. In addition, 'She' won the Excellence Award in the Third Arts and Crafts Creative Design Competition of Fujian Province, while 'She Costume 'Phoenix' won the Cultural Creativity Award in the 2021 Wenzhou International Fashion and Culture Industry Expo. These honours highlight Huang Jinmei's outstanding achievements in the field of She Costume design, but also reflect her deep understanding of She cultural heritage and innovation. Through her efforts, the artistic value and market competitiveness of She Costume have been significantly enhanced, and at the same time, she has made significant contributions to the dissemination and promotion of She culture.

Through her craftsmanship and continuous innovation, she combines traditional She Costume elements with modern fashion to give new life to She Costume. Her innovative designs include combining traditional cultural IPs, craftsmanship innovations, modern

2.1.4 Xu Liyuan

Xu Liyuan (Figure 161), female, Han ethnic group, born in October 1973 in Jingning County, Zhejiang Province, is currently the president of Jingning She Costume Co., Ltd. and also serves as the part-time vice-chairman of Jingning She Autonomous Women's Federation and a member of the Standing Committee of the Political Consultative Conference of the She Autonomous County of Jingning. With her love for She culture and her persistent pursuit of fashion design, she brings out the Local Fashion Styles of She Costumes. Xu Liyuan's career started with photography. From 1992 to 1996, she worked as a photographer's apprentice in the county town, accumulating a rich foundation in aesthetics and artistic perceptions. In 1996, she set up her own photography studio, and with her excellent photographic skills and unique artistic vision, the studio business gradually stabilised. In 2001, she joined the processing industry, with keen market insight and excellent management ability, and continuously expanded the scale of production. 2005, Jingning She Yi Fang Shoes Co. Model Enterprise, Provincial Small and Micro Enterprise Growth Star, Provincial Patent Demonstration Enterprise and Provincial Science and Technology-based Small and Medium-sized Enterprises, etc. These honours highlight her outstanding achievements in business operation. In terms of personal honours, Xu Liyuan has been awarded as the National Urban and Rural Women's Advanced Individual for Job Building, the Provincial Outstanding Broker, and the Provincial Non-Genetic Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance Inheritance At The Provincial Level, all of these honours recognise her personal ability, but also her contribution in She Culture Inheritance and Innovation. She always upholds a high sense of social responsibility, in the production and operation, always put the staff in the first place, according to the specific conditions of the staff to introduce a variety of employment methods, such as setting up studios in the townships, absorbing rural artists to achieve the employment of the nearest; in order to facilitate the care of women into the city to take care of their children to school, the introduction of allowing employees to go to work on the way to school to pick up and drop off the children and other humane measures. In addition, she is also actively involved in various public welfare activities, since 2010, the annual arrangement of funds to subsidise rural students in difficulty, the elderly to send shoes to send warmth to the elderly home, for the enterprise's staff in need of love and a number of other activities, with the practical action of the entrepreneur's interpretation of the social responsibility.



Figure 155 Ms Xu Liyuan was introducing her design

Source: Tu Shaorong, July. 14,2024 photographed

In 2010, Xu Liyuan registered the trademark 'She Yifang', marking the progress of her enterprise from processing materials to independent innovation. Based on the inheritance of traditional handmade cloth shoes, she combined the modern mechanical operation process with the innovative use of loofah, bamboo charcoal, palm, mugwort leaves, She medicines and other raw materials, focusing on breathable, sweat-absorbent, anti-odour efficacy, to produce handmade cloth shoes that meets the characteristics of modern young people's aesthetics and needs, but also lose the characteristics of She Costume, which is a big hit in the market, and was an instant success. The trademark 'She Yifang' was also recognised as a famous provincial trademark. She has also learnt from the university team many times and cooperated with Professor Chen Siyu's team from Zhejiang Agriculture and Forestry University to develop a series of products combining the health care function of She medicine, integrating the traditional She totems and decorative patterns, and using the folk cloth and blue valance cloth as the design elements of the shoes, grafting the traditional She Costume with the fashion and developing a series of products, which further enriches the fashion connotation of the She Costume. In order to broaden sales channels, Xu Liyuan follows the trend of the times and strengthens her online business by opening Taobao shops, micro-commerce platforms and offline experience halls. Currently, online sales account for about 75 per cent of the company's total sales, which improves the company's market competitiveness but also provides a broader platform for the promotion of She Costume. Her enterprise also carries out party building with the party organisations of Hexi Village in Hexi Street, Dongbian Village in Chengzhao Township, Lingli Village in Jiulong Township, etc. to create a processing type 'Common Wealth Workshop', which radiates and drives the employment of more than 120 people in rural surplus labour force and low-income groups, and distributes more than 2 million yuan of processing fees annually to realise the common development of the enterprise and the local economy. Development of the enterprise and the local economy. Xu Liyuan is well aware of the importance of the inheritance and development of She culture for She Costume. She actively participates in the inheritance and promotion of She culture, such as the national She Costume Design Competition, and enhances the brand influence of She Costume through these activities. She also cooperates with the design team of Zhejiang University to expand the cultural and creative categories such as She bags, which improves the added value of the products. In addition, she also pays attention to cultivating She cultural inheritance talents, leading a group of aged 'granny'

workers to make She Costume shoes with their skilful traditional cloth shoe sewing skills, and plans to pay more attention to the use of She elements in the cloth shoes, which (Table 31) is injecting new vitality into the inheritance of She Costume vitality.

Time	Event
1973.10	Xu Liyuan was born in Jingning County, Zhejiang Province.
1992-1996	Worked as an apprentice photographer in the county, accumulating a rich aesthetic foundation and artistic perception.
1996	Established her own photography studio and gradually stabilised her studio career with her excellent photography skills and unique artistic vision.
2001	Joined the processing industry, with keen market insight and excellent management ability, continuously expanding the scale of production.
2005	Established Jingning She Yifang Shoes Co.
2008	Created the brand of 'She Yifang' and devoted to developing cultural products with nethic characteristics.
2010	Registered the trademark of 'She Yifang'.
2011	Cooperated with Professor Chen Siyu's team from Zhejiang Agriculture and Forestry University to develop a series of products by combining the health care function of She medicine, incorporating traditional She totems and decorative patterns, and using folk cloth and blue valerian cloth as the design elements of the shoes, grafting tradition and fashion.
2015	Co-operated with the design team of Zhejiang University to expand the cultural and creative categories such as She bags, which improved the added value of the products.
2017	Jingning She Yifang Shoes Co., Ltd. has more than 200 employees and the annual production scale exceeds 10 million yuan.
2018	The enterprise has won the titles of Provincial Integrity Model Enterprise, Provincial Small and Micro Enterprise Growth Star, Provincial Patent Demonstration Enterprise and Provincial Science and Technology-based Small and Medium-sized Enterprises.
2020	the enterprise will build a processing workshop, which will drive the employment of more than 120 rural surplus labour force and low-income groups, and distribute processing fees of more than 2 million yuan per year.
2021	the enterprise has obtained more than 50 national patents. For the self-created brand, based on the inheritance of traditional handmade cloth shoes, combined with the modern mechanical operation process, under the premise of highlighting the characteristics of She Costume, combined with the characteristics of the requirements of modern young people, the enterprise will make handmade cloth shoes and innovate the products.
2022	The enterprise strengthens its online business by opening Taobao shop, micro-commerce platform and offline experience hall, with online sales accounting for about 75% of the company's total sales.
2024	Participated in the Sixth Zhejiang Jingning Ethic Costume Design Exhibition, and the work 'Golden Phoenix' cooperated with Shu Zhuowen won the Most Craftsmanship Award. With 'AI' My China as the theme of the event, Xu Liyuan skillfully integrated the traditional She Costume

	elements with modern AI technology, showing the unique charm of She Costume and further enhancing the brand influence of She Costume.
2024	more than 350 kinds of cloth shoes products with independent brands were exported to more than 10 countries and regions, including Europe and the United States. Xu Liyuan, the contributor, has been awarded a number of personal honours, such as Outstanding Mentor for Rural Revitalisation, Outstanding Incoming Broker, and Women's Position Building Pioneer.

Table 26 Ms Xu Liyuan Curriculum Vitae Form

Source: Xu Liyuan Collection, produced by Shaorong Tu, Jan. 1, 2025

As a representative of She Costume designers, Xu Liyuan demonstrates her creativity in the formation of Local Fashion Styles for She Costumes by virtue of her diversified career experiences, innovative design concepts, keen market insights and high sense of social responsibility. She has made outstanding achievements in business operation and outstanding contributions in the field of She culture inheritance and innovation. Her successful experience provides valuable reference for She Costume designers and points out the direction for the future development of She Costume. Thanks to her efforts, She Costume is taking on new vigour and vitality and heading for a broader stage.

2.1.5 Zeng Fengfei

Zeng Fengfei, born in 1964 in Sansha Sanao Village, Xiapu, Fujian Province, is the founder and design director of the 'ZENG FENG FEI' Zeng Fengfei brand. He grew up in a fishing village, and when his father died at the age of 13, Zeng Fengfei dropped out of school to work as an apprentice for a fisherman, and spent many years fishing on the sea. This difficult early experience refined his perseverance, but also gave him a deeper understanding of nature and life, laying a solid foundation for his later design path. 1988, Zeng Fengfei left his hometown and went to Xiamen to work, working in the library of Xiamen University in the daytime and attending night school at night to cram for classes, and with his unremitting efforts and desire for knowledge, he continued to enrich himself. In 1991, Zeng Fengfei was admitted to the Central Academy of Arts and Crafts to study fashion design, which started his design career. After graduating in 1994, Zeng Fengfei taught at Fujian College of Arts and Crafts and set up Fengfei Design Studio in Xiamen. 2001-2005, he was the Chief Designer of Hong Kong Attenborough (International) Garment Development Co. From 2004 to 2008, he was the design director of Xiamen Sundarave Clothing Co., Ltd. and from 2007 to 2008, he was the brand director of French Carruthers Casual Men's Clothing-Fujian Fu Rongmei Garment Co. These rich working experiences have allowed him to accumulate valuable industry experience and resources, as well as giving him a deeper insight into the fashion industry.

Zeng Fengfei has made outstanding achievements in the field of design, winning the title of 'China's Best Menswear Designer' for five times and the 'Golden Peak Award', the highest honour in Chinese fashion design. In 2014, as one of the main designers of the APEC leaders' 'New Chinese Wear', he demonstrated the charm of traditional Chinese culture for the world; in 2017, he served as the designer of the gifts and reception staff of the BRICS Summit in Xiamen, which further enhanced his influence in the international fashion industry.

During his years of creative practice, Zeng Fengfei has continued to walk in many ethnic minority regions to deeply understand, excavate and express their cultural essence. He uses the language of contemporary fashion to blend the essence of these cultural treasures and

present them in his clothing design works to the fullest extent. Among them, 'Shanha' is one of his most satisfying shows (Figure 162). With the theme of 'Shanha' (I am a mountain man), it shows the beautiful chapters left by the She people in the history of Chinese culture during the thousand years of change. The patterns of the clothes are taken from various objects in daily life, such as birds and animals, flowers, birds, insects and fish, farmhouses and horses, as well as traditional geometric patterns, and a lot of traditional hand-embroidery techniques are used to express a harmonious and natural art form, presenting the inheritance of Zeng Fengfei's brand of the long tradition of Chinese culture.



Figure 156 Zeng Fengfei talks about his design in an interview on Xiamen TV programme

Source: Tu Shaorong, July. 14, 2024 photographed

Zeng Fengfei's design philosophy is heavily influenced by the She culture. The nature worship, totem beliefs and unique national costume styles in She culture have provided him with rich creative inspiration. He skilfully integrates elements of She culture such as phoenix totem, cloud pattern and water ripple pattern into modern clothing design, so that the works have a strong ethnic flavour, but also conform to modern aesthetics and wearing needs. Zeng Fengfei once said: 'Chinese men should have their own clothes in their wardrobe, and I want to make Chinese men's own clothes'. He has refined his design style over the past ten years, and has perfected the combination of Chinese elements and modern menswear. The wonderful Chinese elements in the vast ocean of Chinese culture are taken at hand, and after the designer's thinking and subtle deconstruction and integration, they are applied to modern men's clothing, injecting fashionable vitality into the ancient and profound Chinese style.

Zeng Fengfei is an outstanding designer, but also an excellent mentor. In his work, he is both strict and stubborn to the young designers, but in his life he is very lovely. In order to let the young ones expand their horizons and mature faster, Zeng Fengfei spares no cost and lets them go out to participate in various competitions frequently. He hopes that through his efforts, he can cultivate more excellent designers and contribute to the development of China's fashion industry.

Zeng Fengfei's brand has also been recognised by the market and loved by consumers. Zeng Fengfei's unique style and rigorous attitude have given Zeng Fengfei's brand a group of niche but high-end appreciators. Unconsciously, Zeng Fengfei's brand has become an important choice for national dignitaries, business elites, and cultural and artistic celebrities to show off their Chinese identity when they attend important events. At the same time, Zeng Fengfei also clearly recognised that to promote the concept of Costume with Chinese

characteristics, it is not enough to have a niche group of high-end customisation, but it is more important to have the support of more mass consumers. In several years of silent operation, Zeng Fengfei brand has as a unique modern Chinese men's brand stationed in a number of the country's top luxury shopping malls, such as Beijing Shin Kong Place, Financial Street Mall, Shenyang Mansion Hanglong, and even among the international brand area, with a clothing designer's dedication and persistence with Chinese cultural background resources and many long-established, well-established team, well-funded international brands. The shortcomings.

Zeng Fengfei's personal experience and design achievements fully demonstrate the profound influence of She culture on designers. With his own efforts and talents, he has perfectly integrated She Costume culture with modern fashion, and has made significant contributions to the presentation and inheritance of Local Fashion Styles of She Costumes.

2.2 How She Culture Shapes Designers' Aesthetic Concepts and Design Styles

She culture shapes designers' aesthetic concepts and styles by providing symbolic language, historical context, and visual elements that inform their creative process.

2.2.1 Revelations of symbolic language

The symbolic language of She culture, such as the phoenix representing femininity and good wishes, the dragon symbolising masculine strength and authority, and various totems and motifs carry the beliefs and visions of the She people. By studying and understanding these symbolic languages, designers incorporate the deeper meanings of She culture into their designs.

Designer Zeng Fengfei has deeply explored and applied the symbolic language of She culture in his clothing designs, combining the rich cultural connotations of She Costume with modern design concepts to create clothing works with unique ethnic characteristics and a sense of modernity.

Zeng Fengfei has made extensive use of the phoenix element in She Costume, one of the most honourable totems in She culture, in his designs. As a representative of She Costume women's clothing, the phoenix costume has gorgeous colours and embroidery, but also implies the desire for a better life and the worship of natural deities. For example, the 'phoenix bun' and 'phoenix crown' of She women symbolise the phoenix's head, while the colourful lace patterns on garments and aprons symbolise the phoenix's neck, waist and feathers. These elements are fully embodied in Zeng Fengfei's designs, and through the use of modern techniques, these traditional symbols are given new life in contemporary clothing design. Zeng Fengfei also focuses on the geometric features of She Costume motifs, which are decorative, but also narrative and blessing, reflecting the She people's worship and love of nature. For example, the geometric patterns in She Costume, such as squares, diamonds and waves, show the beauty of balance and harmony through simple and symmetrical design styles, and contain rich symbolic meanings. Zeng Fengfei has cleverly used these geometric motifs in his designs, combining them with modern art styles to create a visual effect that is characteristic of the times. Zeng Fengfei's designs are limited to the application of patterns, but also innovative in terms of colour schemes. She Costume is usually dominated by blue, black and cyan colours and dyed with natural plant dyes. This choice of colours reflects the She Costume's adaptation to and reliance on the natural environment, but is also an expression of cultural beliefs. Zeng Fengfei adopts a similar colour strategy in his designs, enhancing the visual impact and cultural connotation of the garments through contrasting colour

combinations.

By incorporating the symbolic language of She culture into modern clothing design, Zeng Fengfei succeeds in passing on the traditional culture of the She, but also gives these traditional elements new life and modernity. This design approach reflects his deep understanding of and respect for ethnic culture, but also demonstrates his innovative ability in the field of modern design.

Zeng Fengfei has applied the symbolic language of the She culture in several projects under his brand 'ZENG FENG FEI', the most notable of which is the 'Shanha' series. The most notable project is the 'Shanha' series, which is inspired by the She culture, especially the special way of 'using patterns instead of words' in She Costume, and incorporates elements of She culture into modern clothing design through traditional hand embroidery techniques. The 'Shanha' series showcases the beautiful chapter of Chinese culture in the thousand-year transformation of the She people. The Costume patterns are taken from various objects in daily life, using traditional hand embroidery techniques to present a harmonious and natural art form. The fabrics are mainly made of Song brocade, Xianguang silk, heavy crepe silk and other precious materials, with fine craftsmanship, elegant patterns, fresh and light colours, and exquisite refinement.

By combining the elements of traditional She Costume with modern fashion design, designer Lan Jinmei has successfully integrated the She cultural symbols into modern clothing, giving new life to the She Costume. Through three-dimensional embroidery techniques, she has made the She phoenix pattern 'live', 'stand' and 'fly', giving the traditional pattern a new fashionable charm. This design preserves the essence of She culture, but also makes it more ornamental and practical through modern technology. Rich symbols of She culture are used in the design, such as the phoenix costume and the brocade belt, etc. These elements have become symbolic symbols with the function of ethnic identity in the context of modern society. Through the innovative application of these symbols, she demonstrates the unique charm of She culture, but also enhances the sense of national cultural identity and belonging. Lan Jinmei also studied the colours and patterns of She Costume in depth, combining these elements with modern design concepts to create clothing works that are both ethnically distinctive and in line with modern aesthetics. She emphasises the need to respect the connotations and values of She culture in the design process, and not to tamper with or distort the meaning and expression of She culture at will.

In her designs, Lan Jinmei always ensures that the connotations and values of She culture are respected and passed on. She achieves this mainly through the following aspects: firstly, she upholds the principle of uniqueness and focuses on preserving the technical characteristics and cultural connotations of She embroidery in her designs. She extensively collects elements of She embroidery, refines traditional patterns, colours, techniques and compositions, and combines them with the aesthetic characteristics of new-age consumer groups in her designs, which passes on the ancient art, but also attracts new-age consumers with its uniqueness. Secondly, Lan Jinmei follows the principle of human nature and pays attention to consumers' emotional experience and cultural identity in the design process. She respects the cultural heritage and technical characteristics embedded in She embroidery, so that it can receive wider attention and recognition. At the same time, she also considers the reasonableness of the sales price and the relationship between the price and the production cost of modelling, material and craftsmanship to ensure the practicality and market

competitiveness of the products. Furthermore, she emphasises the principle of locality and focuses on the continuation of regional culture and the coexistence of multiple cultures in her design. She taps into local geographical resources for product design, extracts characteristic architectural and cultural relic shapes for pattern creation and expresses them in embroidery form, and finally presents their cultural connotations in the form of embroidery products. In addition, she also gives full consideration to regional cultural characteristics in her colour and material design, so that the products are more in line with the regional culture. In addition, Lan Jinmei adopts a participatory experience mode to attract consumers' participation by designing experiential links and thematic activities that are in line with local customs and characteristics, so as to enhance the service value and experiential value of cultural products. For example, she can design role-experience sessions of She wedding customs to involve consumers, thus enhancing their understanding and recognition of She culture. Lastly, she is committed to the integration of innovation and modernity by incorporating She cultural elements into her designs, infusing She people's aspirations for a better life and spreading them through industrialisation. She emphasises the importance of not just relying on state protection, but making practical, fashionable products that consumers genuinely enjoy and actively learn about the She culture.

Totem Worship: The totem worship of the She is centred on the Pan gourd (dog) totem, which occupies an extremely important position in She culture. Disc gourd is the totem of the She people, but also their ancestor god. The She people's worship of Disc gourd is manifested in various forms, such as compiling Disc gourd into the national epic 'Gao Huang Ge', drawing long scrolls of the 'Ancestral Map' for the veneration of their children and grandchildren, as well as writing it into the genealogical records of the surnames of Lan, Lei, and Zhong to be passed down from generation to generation. In addition, the patterns on She children's hats also reflect totem worship, such as the dog king's hat, the phoenix hat, the tiger's hat, etc. These patterns have a decorative function, but also imply the desire to pray for good luck and good fortune.

Ancestor worship: The ancestor worship of the She Costume is also deeply reflected in their costumes and decorations. Ancestor worship is the core of She religious beliefs, and the image of Disc Gourd, as the founder god of the She Costume, appears frequently in She costumes and architectural decorations. For example, the curly grass phoenix decoration on the traditional dwellings of the She people in Jingning, Zhejiang Province, is a creative manifestation of the She people's attachment of totem worship symbols to their buildings, reflecting the She people's artistic thinking about clan blood relations, beliefs, and the worship of gods and spirits.

Costume Patterns: The patterns in She Costume are rich and varied. For example, the embroidery patterns on She women's costumes in Xiapu area of Ningde, Fujian Province, include phoenix and bird patterns, canine patterns, fish patterns, lotus patterns, butterfly patterns, etc. These patterns have the function of decoration and beautification, but also contain the deeper connotations of the She's outlook on life, values, ethnic beliefs, living habits, etc. In addition, the She Costume of Luoyuan, Fujian Province, is a symbol of the She people's creative expression of attaching totem worship symbols to buildings, reflecting the She people's artistic thinking on clan blood relations, beliefs, and deity worship. In addition, the analysis of the aesthetic characteristics of the head Costume, lapel, waistband, binding and embroidered shoes in the She Costume of Luoyuan, Fujian Province, also reveals the deep

cultural symbols behind the She Costume, such as ancestor worship, the connotations of the canine-dragon motifs, and the chicken-phoenix motifs.

2.2.2 Inspiration for historical context

The historical background of the She people is a valuable resource for designers to gain inspiration. She people have lived in the mountainous areas for a long time, forming unique production and life styles, which have gradually evolved into unique cultural traditions in the course of history. Designers can draw inspiration from the historical stories, migration paths, and living customs of the She people, and transform these elements into themes or sources of inspiration for their design works, making them richer and more in-depth.

Designer Lan Jinmei has widely used the inspiration of historical background in her Costume designs, especially her in-depth study and inheritance of She culture. She combines traditional skills with modern fashion to integrate traditional She Costume into modern life, which reflects her respect for and inheritance of traditional Chinese culture, but also demonstrates her innovative spirit in design. Lan Jinmei believes that designing ethnic costumes is about making clothes, but also about the inheritance of traditional Chinese culture and the understanding of the relationship between human and nature. She has travelled to Guizhou, Yunnan and Guangxi many times to learn the local women's crafts of weaving, plant dyeing and embroidery, and has incorporated these multi-ethnic cultural elements and traditional crafts into her costume designs. This in-depth study and application of history and culture makes her works full of unique ethnic flavour and cultural connotations. Lan Jinmei also stresses that clothing is the material carrier of human civilisation and quality of life. By unifying the connotation of representing national civilisation with the material manifestation of fashionable life, she has succeeded in perfectly integrating traditional and modern elements. Her designs have won many awards, but also given She Costume a new fashionable glamour on the modern stage through three-dimensional embroidery and other technical means. Lan Jinmei makes full use of the inspiration of historical background in her She Costume design. Through in-depth research and inheritance of She culture, she combines traditional She Costume techniques with modern fashion to create works with deep cultural heritage and unique styles.

The She Feng team led by Lan Jinmei released the Weir Flying Phoenix Dance collection at China International Fashion Week 2019. Inspired by the ancient Weir Painting Town and She elements, the series aims to show the positive attitude towards life and rich cultural connotations of She people. Lan Jinmei makes She Feng 'live', 'stand' and 'fly' through three-dimensional embroidery techniques, bursting with new fashionable charms. In the use of colours, she has refined the blue of the She Costume and the red of the fire phoenix, and used gradient dyeing and positioning halo dyeing to show the Guyan style of a paradise beyond the world. Located in the Guyan Painting Village, the She Feng Lifestyle Museum is a part of the She Cultural Intangible Cultural Heritage Lifestyle Museum, which was founded by Lan Jinmei. The museum is based on the unique culture of the She people, and displays the She people's national spirit, cultural creativity and happy life in four chapters. and happy life. It hopes to become a patriotic education base, an important window for displaying She culture, and a demonstration base for national unity and progress creation activities. Lan Jinmei hopes to let more people understand She people's culture through this platform, and to let art return to its origin and explore the essential ideals. Lan Jinmei founded the 'She Feng - Pomegranate Red Home' in Liandu District, Lishui City, and opened the She Feng Non-Heritage Workshop,

which provides training for She women, organises their participation in the production of ethnic costumes, and promotes the employment of neighbouring villagers. Lan Jinmei regularly holds non-heritage workshops for women and young people to experience traditional skills such as muppet making, She embroidery and ribbon weaving. Through these activities, she hopes to bring traditional culture to life and promote common prosperity in ethnic areas. Lan Jinmei focuses on integrating the traditional beauty of the She mountains and forests into modern creative design in her designs, using botanical printing and dyeing techniques. She embroiders the hardworking, simple, loyal and courageous spirit of She children through three-dimensional embroidery techniques to satisfy people's spiritual enjoyment of beauty.

2.2.3 The use of visual elements

The visual elements of She Costume culture, such as embroidery and silver jewellery on costumes, carvings and colourful paintings on buildings, as well as weaving and carving techniques in handicrafts, provide designers with a wealth of visual materials. With their unique aesthetics and craftsmanship, these elements provide designers with unlimited creative possibilities. Designers can modernise these visual elements, combining tradition and modernity to create designs that retain the characteristics of the She culture while conforming to modern aesthetics.

In designing the She Feng Rebirth and Weir Flying Phoenix Dance series, Lan Jinmei skilfully combined traditional She patterns with modern design concepts. She draws her inspiration from the beauty of She landscapes, such as the Green River, White Sails, and the Ancient Weir Painting Country, etc. These natural landscapes provide her designs with rich visual elements, but also embody the concept of harmonious coexistence between human beings and nature. In the use of colours, Lan Jinmei has refined the green-blue of the she-suit and the red of the fire phoenix to enhance the visual impact and fashion sense of the work through layered colour matching. In addition, she focuses on simple and smooth lines and three-dimensional cutting techniques in her three-dimensional modelling design, which makes the garment structure more three-dimensional and permeable on the inside and outside, highlighting the delicacy of modern design. In terms of craftsmanship, Lan Jinmei emphasises the use of gradient dyeing, hand-embroidery and three-dimensional patterns, insisting on fine workmanship and completing each piece of work stitch by stitch. This respect for and innovation in traditional She embroidery techniques allows her designs to retain the uniqueness of She culture while meeting modern aesthetic demands.

A variety of techniques are used to incorporate the natural scenery of Lishui's Guyan Painting Town into her clothing designs. Firstly, she draws inspiration from the dialogue between natural materials and time and space, and reproduces elements such as landscapes, flowers and birds on the garments. Secondly, she draws on the colours of the natural scenery and combines different fabrics to show the spirit of the landscape, thus setting off the softness of women. Firstly, she graphically represents the culture of She Costume by designing the cartoon characters IP 'She Wa' and 'She Princess', who wear the special She Costume and become cultural ambassadors, helping the She culture to go global. This kind of innovation makes She Costume more vivid and interesting, but also makes it easier to be accepted and loved by young people. She Costume boldly integrates modern elements in her designs, especially in the costumes for stage performances or travelling photography, combining the elements of She Costume with modern fashion, making She Costume more fashionable and

beautiful. For example, the work she created, 'She Luxury', uses custom knitted threads in traditional She patterns and applies them to the threaded neckline of a T-shirt, making even the simplest T-shirt item have She elements and features. This design preserves the traditional features, but also caters to modern aesthetics and conforms to public taste.

2.3 The Embodiment and Transformation of She Costume Traditional Elements in Designers' Work

The reflection and transformation of traditional She Costume elements in modern design highlights the dynamic interplay between traditional and contemporary aesthetics. Designers are increasingly incorporating traditional motifs and techniques into their collections, creating a dialogue between past and present. This synthesis preserves cultural identity but also enhances the appeal of modern fashion. Designers are exploring the essence of traditional clothing. Incorporating elements of ethnic clothing can be a rich expression of cultural identity, as can be seen in the fusion of modern design language with traditional motifs. Traditional clothing serves as a cultural code that conveys social status and identity. Modern designers use these symbolisms to enrich their creations. The transformation of these elements often reflects changes in societal values and aesthetics so that a deeper connection can be made with the audience. While the transformation of traditional elements into modern design is to be celebrated, some critics argue that the process risks weakening the original cultural significance and leading to the commodification of heritage. Balancing innovation and authenticity remains a key challenge for designers.

Lan Jinmei's She Costume design work, *Weir Flying Phoenix Dance*, breaks down and reorganises elements of She totem motifs, extracting elements such as the phoenix and combining them with other motifs to form motifs with new visual effects. For example, the cartoon hand-painting technique can be used to rotate, repeat, scale and reorganise the She 'divine bird phoenix' pattern, showing modern aesthetic concepts and innovative consciousness. Through three-dimensional cutting technology, she realises the lifelike effect of the Phoenix, the auspicious pattern of the She. In her designs, she focuses on three-dimensional tailoring, paying attention to the structure and the thoroughness of the inner and outer layers. This three-dimensional modelling makes the silhouette simple and smooth lines, but also integrates the structure of traditional lapel and stand-up collar to further enhance the three-dimensionality and layering of the garment. Gradient dyeing, hand embroidery and three-dimensional patterns are highlighted in the craftsmanship, insisting on meticulous workmanship and layer-by-layer procedures to complete every detail stitch by stitch. These craftsmanship techniques make the traditional patterns of the She combined with embroidery techniques, making the phoenix pattern appear lifelike and exquisite under the three-dimensional craftsmanship. The traditional She Costume is designed by integrating the beauty of the She mountains and forests into modern creative design, and the three-dimensional embroidery technique makes the Costume 'come alive', embroidering into it the spirit of hard work, simplicity and loyalty of the children of Shanha.

She Feng's costumes, worn by famous TV reporter Zhong Haiyan (Figure 163), vividly demonstrate the successful transformation and application of traditional She Costume elements in modern fashion design. Firstly, it reflects the wide influence and unique charm of She Costume elements. As an important platform of mass media, TV station has extremely high attention and dissemination power. When the She Costume is worn by famous journalists and appears in front of the TV screen, the exquisite patterns, unique colours and exquisite

craftsmanship of the She Costume can be presented in the public's field of vision, so that the general audience can intuitively feel the unique flavor of the She culture, thus enhancing the social cognition and cultural influence of the She Costume. Secondly, it highlights the designers' innovative interpretation and clever fusion of traditional She Costume elements. In the process of creation, the designers dig deep into the cultural connotation of She Costume and extract its classic elements, such as the She-specific phoenix totem, cloud pattern, water ripples and other patterns, as well as the blue, red, yellow and other colour combinations commonly used in She Costume. Then, the designers combine these traditional She Costume elements with modern fashion design concepts, and use modern cutting techniques and fabric technology to create clothing that meets modern aesthetics without losing the She Costume flavour. The She Costume worn by this reporter retains the traditional She Costume essence while incorporating the simplicity, comfort and practicality of modern fashion, reflecting the designer's skilful balance between heritage and innovation. In addition, it also demonstrates the adaptability and diversity of She Costume for different occasions. The nature of the work of a TV reporter requires a Costume code that is both dignified and decent, but also has a certain sense of fashion and recognition. The fact that the She Costume can meet this demand shows that the designers have fully considered the functionality and applicability of the costume when designing, so that the She Costume is limited to traditional festivals or specific occasions, but can be integrated into the multicultural scenarios of the modern society, which demonstrates the wide applicability and strong vitality of the She Costume. This phenomenon provides a vivid case for the embodiment and transformation of traditional She Costume elements in designers' works, and also opens up a new way for the dissemination and development of She culture, highlighting the unique value and broad prospect of She Costume in the field of modern fashion.



Figure 157 National People's Congress Zhong Haiyan Costume by She Feng
Source: Tu Shaorong, July. 14, 2024 photographed

Designer Zeng Fengfei's Spring/Summer 2020 collection, Shanha (Figure 164), cleverly embodies and transforms the elements of traditional She Costume by digging deep into the cultural essence of She Costume. Firstly, using She Costume as a source of inspiration, Zeng Fengfei extracted the characteristics of She Costume from his hometown Xiapu, especially the elements of the phoenix costume, which is a costume with a phoenix form running through the whole, symbolising auspiciousness and festivity. In terms of pattern design, the Shanha series makes extensive use of traditional She motifs, such as flying birds and animals, flowers, birds, insects and fish, etc. These motifs are taken from natural objects in daily life, but also incorporate traditional geometric patterns, such as wanzhi, cloud heads and floating dragon motifs. These motifs beautify the costumes, but also contain deep symbolic

meanings, such as blue for the sky, green for the grass, and red for the sun. In terms of colours, the 'Shanha' series mainly uses green and blue as the main tones, with brightly coloured laces or girths, which add a sense of vividness and interest to the costumes. In addition, the rainbow-style flower lapel of She women is also an important element in the design, which is made of five sections of wide fabric loops or coloured satin panels, symbolising natural elements such as the sky, the grass and the sun. For the choice of fabrics, Zeng Fengfei used traditional fabrics such as Song brocade, Xianguang silk, and heavy crepe silk, which are gorgeous and delicate, but also exquisite in craftsmanship, further enhancing the artistic and cultural connotation of the costumes. Through these expressive techniques, Zeng Fengfei successfully combines the elements of traditional She Costume with the language of modern fashion, demonstrating respect for China's traditional cultural heritage and non-genetic inheritance. The 'Shanha' series is a reproduction of traditional She Costume elements, but also an innovative transformation of these elements, giving them new vitality through modern design techniques, and giving She Costume a unique charm on the contemporary fashion stage. In the process of combining traditional She Costume patterns with modern design concepts, Zeng Fengfei adopts a variety of innovative methods, which preserves the traditional She Costume features, but also conforms to modern aesthetics. Firstly, he reorganises the elements of She totem patterns by decomposing them, extracting elements such as the phoenix and combining them with other patterns to form patterns with new visual effects. Secondly, she uses cartoon hand-drawing techniques to rotate, repeat, scale and reorganise the She 'divine bird phoenix' pattern, showing modern aesthetic concepts and innovative consciousness. In addition, she uses She characters and motifs to weave ribbons to express her best wishes for life, while at the same time reflecting the values of traditional She architectural culture. In the specific design, Zeng Fengfei focuses on the colour scheme of the She Costume, with monochrome and multi-colour contrasts, black as the base colour, and decorative patterns embroidered at the lapel, cuffs, and waistband, mainly in red and rose. He also paid special attention to the pattern characteristics of the She Phoenix Costume, such as the corner pattern symbolising women's diligence and simplicity, strength and loyalty, the use of various floral motifs, and the styling of a linear design with coloured edges and canine tattoos made outwards. In addition, he also researched the combination pattern decoration of She Costume, such as the rich pattern at the placket of Xiapu-style phoenix coat, which is divided into one, two or three rows according to the importance of the occasion, and each row is made up of a combination of various pattern themes, with a balanced composition and a combination of reality and fiction. Zeng Fengfei also researched deeply into the She folk culture and the customary system, styles, patterns and crafts of She Costume, and took the aesthetic elements of the traditional She Costume as the source of inspiration, and improved the design and application of the style structure, materials and craftsmanship of the traditional She Costume by extracting the pattern symbols of the She Costume and reconstructing the design, or by combining with the aesthetic principles and modelling techniques of the modern design. She emphasised that She Costume patterns, as design elements that can help modern designers to broaden their design thinking, can also draw people's perspectives to localised ethnic costume elements, promote contemporary designers to explore the unique charms of local ethnic costume elements, and promote the

incubation and enhancement of local original design talents and senior technical talents.



Figure 158 One of Zeng Fengfei's works series 'Shanha'

Source: Tu Shaorong, July. 14, 2024 photographed

Zeng Fengfei's 'Shanha' collection has had a significant impact and repercussion on the fashion industry and the cultural heritage of the She people. Firstly, in the fashion industry, the 'Shanha' collection has been widely recognised for its integration of She elements into the 'New Chinese Fashion' style, writing a beautiful chapter in the history of Chinese culture that the She people have left behind in the millennium of change. As a leading figure in modern Chinese menswear, Zeng Fengfei's designs cover the functional classifications of modern men's ceremonial wear, business wear, daily life wear, and travelling wear, but also incorporate She elements through the method of 'pattern instead of text', thus interpreting a brand-new definition of modern Chinese men's wear.

The Shanha series also plays an active role in the cultural heritage of the She people. As a national intangible cultural heritage, most of the patterns of She Costume are taken from objects in daily life, reflecting the distinctive characteristics of national art. Zeng Fengfei's designs preserve these traditional elements, but also make them more in line with contemporary aesthetic demands through modern design techniques, thus promoting the inheritance and innovation of She culture. In addition, the traditional She Costume craftsmanship and aesthetic philosophy are also reflected in his designs, further promoting the traditional She culture.

Part III. The Process of Creating Innovative Works

3.1 Innovative work by She costume designer Huang Jinmei

Inspired by the bridal wear of the She Costume, Huang Jinmei's She Costume (Figure 165) combines traditional She Costume elements with modern aesthetics to create a She Costume that is both traditional and modern.



Figure 159 Huang Jinmei sketching the line drawing for the She Costume design 'Golden Phoenix in Flight'.

Source: Tu Shaorong, July. 14, 2024 photographed

There are three sets of 'Golden Phoenix in Flight' (Figure 166): bridal wear and accessories, and boy's and girl's children's wear and accessories. In the design, the traditional blue and black colours of the ethnic group are used as the base colour, together with the ethnic colours of rose, orchid, emerald green and black, which are distinctive and colourful. She used peony flowers, phoenix and other auspicious motifs as design elements. The pleated skirt in the style design comes from the traditional phoenix costume with colourful trims, symbolising the blessing and pursuit of a better life.



Figure 160 Huang Jinmei sketching the line drawing for the She Costume design 'Golden Phoenix in Flight'.

Source: Tu Shaorong, July. 14, 2024 photographed

The 'Xi Zai Ling' head Costume (Figure 167) is a cleverly designed, medium-sized head Costume, measuring 11 cm in width and 16 cm in height, which is not over the top, but rich in detail. This exquisite 'Xi Zai Ling' head Costume is designed to adorn the flower girl in the bridal outfit, and is intended to add a special ritual and a fairytale touch to the image of the little flower girl. Every detail of the headpiece has been carefully crafted to ensure that the little flower girl glows on her wedding day and becomes the little centre of attention, second only to the bride. The headpiece is made from high quality red and blue cotton, which is cleverly woven into strands, which add layers to the headpiece, but also play an important role in securing the headpiece to the hair.



Figure 161 head Costumes for girls from 'Xi Zai Ling'.

Source: Tu Shaorong, July. 14, 2024 photographed

The back-inserted silverware part of the head Costume (Figure 168) is gorgeous in design, but also cleverly incorporates silver chains with traditional motifs such as the phoenix, plum blossom and fish, which symbolise good fortune, beauty and abundance in Chinese culture, bringing a beautiful symbolism to the little flower girl. The lustre of the silverware complements the innocent face of the little flower girl, making her look even more adorable and eye-catching on her wedding day.

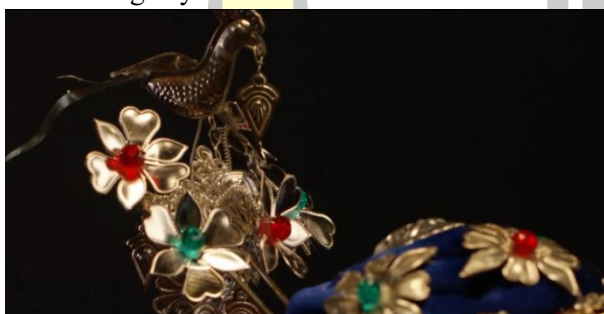


Figure 162 Silverware on the back of the head Costumes of the girls of 'Xi Zai Ling'

Source: Tu Shaorong, July. 14, 2024 photographed

The front end is adorned with silver pieces with patterns such as plum blossoms (Figure 169), which add layers to the head Costume, but also form a harmonious unity with the overall silver decoration. These silver pieces shine in the sunlight as if they were a halo around the head of the little flower girl, emphasising her special status and unique role in the wedding. The design of this silverware is unique in that it is engraved with traditional motifs such as the phoenix, the plum blossom and the fish, which are brought to life by the exquisite silver craftsmanship, with the phoenix symbolising auspiciousness and nobility, the plum blossom representing resilience and purity, and the fish signifying abundance and joy.



Figure 163 The front of the head Costumees of the girls of the 'Xi Zai Ling' collection is decorated with silver pieces with patterns such as plum blossoms.

Source: Tu Shaorong, July. 14,2024 photographed

The little flower girl is usually responsible for delivering flower baskets or petals at weddings, and this headpiece is beautiful, but also very practical. It can be securely fixed on the head and will not be shifted due to movement, so that the little flower girl can maintain an elegant and decent image throughout the wedding process. Overall, this head Costume is the perfect choice for the flower girl's decoration, which adds infinite cuteness and spirit to the little flower girl, but also becomes a bright scenery at the wedding.

'With its delicate design and fitted silhouette, the girls' blouse (Figure 170) is a comfortable and fairytale-inspired garment for girls. With a shoulder width of 33 cm, the top fits the little girl's shoulders perfectly, without being baggy or too tight. The sleeve length of 16 cm is modest but not too long, keeping the child warm and making it easy to move around. The length of the garment reaches 34 cm, ensuring that it is comfortable and beautiful to wear without looking too short. The matching skirt is equally well designed, with a waist measurement of 24cm, which is suitable for most girls' waist sizes, and is neither too tight nor too loose. The length of the skirt is 41 centimetres, which complements the little girl's figure well and ensures freedom of movement. The decoration of this top and skirt is carefully embroidered with gold and silver treasure patterns on the cloud shoulder and apron sections, which are rich in traditional Chinese culture, but also full of childlike fun and vigour. The gold and silver-coloured silk threads intertwine beautifully on the fabrics, shining with a warm luster, making them look particularly noble and elegant. The cuffs, waistband, hemline and skirt are decorated with exquisite ribbons, which are colourful and complement the gold and silver patterns, adding a bit of vividness and fun to the whole costume. The chest decoration is even more unique, an openwork bat auspicious pattern silver pendant cleverly set in the clothes. Bats symbolise good luck and good fortune in traditional Chinese culture, and this silver pendant adds a sense of hierarchy to the decoration, but also signifies the healthy growth and happiness of the little flower girl. Overall, the design of the tops and skirts of the girls' Costumees focuses on practicality, but also pursues aesthetics and cultural heritage in the details, which makes the Costumees perfect for the little flower girl on special occasions such as weddings.



Figure 164 Girls' tops of the 'Xi Zai Ling'

Source: Tu Shaorong, July. 14, 2024 photographed

'The boys' trailing top (Figure 171) is a handsome and childlike garment for boys, with its unique design and meticulous tailoring. The top has a shoulder width of 30cm, which is just the right size to fit a boy's shoulders without being too loose or constricting. The length of the garment reaches 75 cm, which is long enough to cover the body without interfering with the child's movement. The matching trousers have a waist measurement of 22 cm, a size that has been carefully designed to fit the child's waist while leaving plenty of room for movement. The length of the trousers is 57 cm, a length that suits the child's height while maintaining overall coherence. One of the highlights of this boys' suit is its decorative design. The waistcoat and the hem of the trousers are decorated with large, colourful ribbons in a variety of colours, including red, blue and yellow, which intertwine with the clothes to create a vibrant and joyful visual effect. The ribbons are made of a soft material that does not irritate the child's skin, and at the same time they are able to withstand some wear and tear and maintain the beauty of the garment. These ribbons beautify the costume, but also add layers and dimension to the costume, making the whole thing appear more vivid and interesting. In the sunlight, the lustre of the ribbons shines, bringing a confident and happy atmosphere to the boys. The design of the boy's clothing of 'Xiaoying' takes into account the comfort and practicality of the child, but also reflects the pursuit of fashion and aesthetics in the details.

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Figure 165 Boys' trailing tops of the 'Xi Zai Ling'
Source: Tu Shaorong, July. 14,2024 photographed

This headpiece for bridal wear (Figure 172), measuring 8cm wide and 34cm high, is inspired by the five-tailed phoenix bird of ancient Chinese legend, symbolising dignity and auspiciousness. The shape of the head Costume mimics the crown of the phoenix bird, with smooth lines and graceful forms, resembling the elegant posture of the phoenix as it soars through the air. The main body of the head Costume consists of a prismatic wooden stand, approximately 10cm in length on three sides, which is strong and lightweight, providing a stable support for the head Costume.



Figure 166 Bridal Headpiece
Source: Tu Shaorong, July. 14,2024 photographed

On the wooden stand, the artisan has carefully covered the red cotton cloth, the colour red symbolising festivity and enthusiasm, complementing the bride's celebratory atmosphere. On the front of the red cotton cloth, a delicate silver phoenix is inlaid, with exquisite craftsmanship and lifelike feather details that seem to be trembling slightly. On both sides of the head Costume are thin silver pieces that are polished to a brilliant shine.⁷ In the centre of the head Costume are two silver rods, which add to the layering of the head Costume, but also serve to hold it in place. At the back of the head Costume, there is a five-tailed silverware

(Figure 173), which is the finishing touch to the whole head Costume, and the five-tailed shape of the silverware shines in the sunlight, adding to the bride's noble temperament.



Figure 167 Silver head Costume in the shape of five tails

Source: Tu Shaorong, July. 14,2024 photographed

The front of the brace is adorned with a row of glass bead chains (Figure 174), which are curved and coiled around the sides of the head, like the feathers of a phoenix, adding endless glamour to the bride. The head Costume is also fitted with a silver head-grip, next to which are tied decorations such as silver chains and small silver pieces, which hang on the right side of the head, creating a chic aesthetic.



Figure 168:Glass Bead Chains

Source: Tu Shaorong, July. 14,2024 photographed

With a shoulder width of 36cm, sleeve length of 52cm and a bodice length of 59cm, the design of the bridal outfit's lapel blouse (Figure 175) is a bold innovation following the traditional phoenix costume. The blouse's right-over-right coloured striped lace and greenish-blue background retain the traditional elements, while the Phoenix bird belly-band on the chest is hand-stitched in bright colours, adding a unique touch to the bride's look.

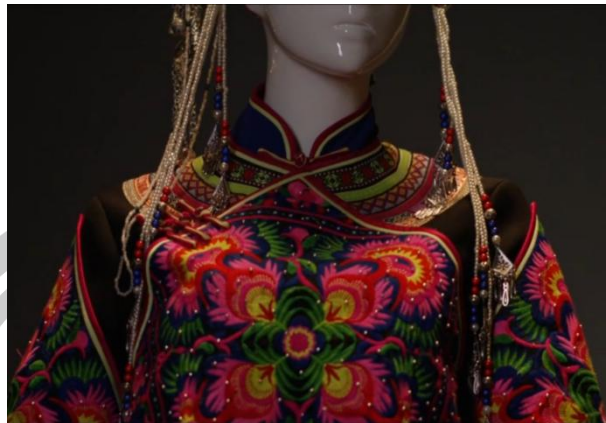


Figure 169 Big Lapel Blouse Bridal

Source: Tu Shaorong, July. 14,2024 photographed

The phoenix on the Lanyao (Figure 176) pays more attention to the three-dimensional sense of the overall shape, as if dancing in the air, showing the phoenix's spirit and elegance. These phoenix motifs give people aesthetic enjoyment visually, but also imply the worship and admiration of the phoenix in She culture, symbolising auspiciousness, happiness and goodness. The clever fusion of traditional ethnic elements with modern design makes the work present a unique artistic charm and cultural value.



Figure 170 The apron is embroidered with a phoenix motif

Source: Tu Shaorong, July. 14,2024 photographed

The phoenix pattern on the sleeve (Figure 177) has smooth and dynamic lines, as if the phoenix is spreading its wings and ready to fly. The details of its feathers are exquisitely handled with rich layers of colours, fading from deep red to light yellow, and then paired with gold embellishments, making the phoenix look gorgeous and noble.

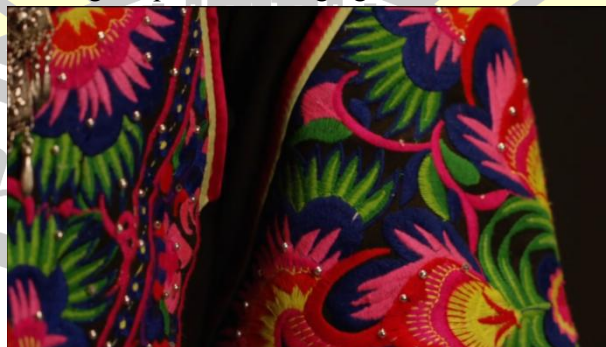


Figure 171 The sleeves are embroidered with a phoenix motif

Source: Tu Shaorong, July. 14,2024 photographed

The silver beads are used with great care and beauty. More than a hundred silver beads (Figure 178) are placed on the costume, which are scattered in the eye-catching spots, complementing the phoenix pattern. When the sunlight pours on the costume, the silver beads sparkle like stars, emitting a dazzling light that makes the whole costume instantly become dazzling, as if the scales of the phoenix were glittering in the sunlight. The luster of the silver beads and the magnificent colours of the phoenix pattern reflect each other, which enhances the visual impact of the costume and reveals a noble, elegant and mysterious temperament. These silver beads play a decorative and beautifying role, but also give the costume a kind of dynamic vitality, as if the phoenix is flying with its wings, the silver beads are also jumping and flashing, adding infinite imagination and artistic charm to the work.

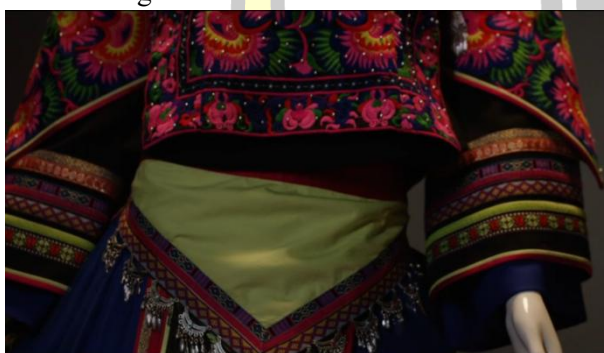


Figure 172 And set with over a hundred silver beads
Source: Tu Shaorong, July. 14,2024 photographed

The neckline (Figure 179) is delicately embellished with ribbons in the patterns of water waves, lozenges and plum blossoms, highlighting sophistication and elegance. The water wave pattern is like a breeze across a lake, with delicate ripples encircling the neckline, giving it a soft sense of movement, as if the bride's neck were gently swaying, showing the spirit and softness of the phoenix. Diamond pattern is like a precious stone, set in the neckline edge, cutting surface like three-dimensional sense of the neckline glitter, highlighting the bride's noble temperament, like a phoenix on the neck of the gorgeous feathers. Plum blossom pattern is like the finishing touch, embellished in the neckline between the water waves and diamonds, plum blossom toughness and purity symbolises the bride's noble character, so that the bride in this set of clothing, like a phoenix as noble and beautiful, extraordinary temperament.

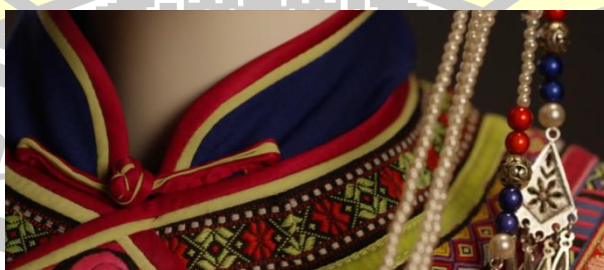


Figure 173 Neckline Decoration Patterns
Source: Tu Shaorong, July. 14,2024 photographed

The cuffs (Figure 180), like the neckline, are adorned with large ribbons in the patterns of water waves, diamonds and plum blossoms, giving them a unique flavour. The water wave pattern is like a stream flowing upwards from the bottom of the cuff, giving the cuff a flowing aesthetic, as if the phoenix is lifting its wings and its sleeves are fluttering in the wind,

demonstrating the freedom and vitality of the phoenix. The diamond pattern is like the feathers of the phoenix, neatly arranged on the edge of the cuff, layer after layer, adding a sense of three-dimensionality and delicacy to the cuff, so that the bride in the hands and feet between the sleeves flying, like the phoenix wings. Plum blossom pattern is like a little star on the cuffs, dotted between them, adding a touch of elegance for the cuffs, symbolising the bride's purity and resilience, so that the bride in this set of clothes, like a dancing phoenix, noble and beautiful, full of vitality.



Figure 174 Cuff Decoration Pattern

Source: Tu Shaorong, July. 14,2024 photographed

The ribbons on the skirt (Figure 181) show the water waves, diamonds and plum blossoms to the fullest. The large water wave pattern is like waves, spreading upwards from the bottom of the skirt, creating a majestic visual effect, as if the bride is coming on the waves, showing the majesty and atmosphere of the phoenix. Diamond pattern in the hem of the skirt arranged in a staggered manner, as the phoenix feathers, layers and layers, adding to the hem of the heavy feeling and sense of splendour, so that the bride walks between the skirt swaying, as the phoenix spread its wings and want to fly. These ribbons pattern contrast each other, makes the skirt full of layers, but also as if the bride was given a phoenix-like vitality, making the bride in this set of clothes, like a dancing phoenix, noble and beautiful, admirable.



Figure 175 Kilt Pattern

Source: Tu Shaorong, July. 14,2024 photographed

Nowadays, in traditional She Costume weddings, She women aspire to wear the most beautiful costume of this life - the Phoenix Costume. This She Costume represents She women's pursuit of beauty, but is also an inheritance and tribute to the traditional She culture. The phoenix crown worn on the bride's head honours the Three Princesses, the founding fathers of the She people, and symbolises the roots and history of the She people. When the bride walks down the aisle in her Phoenix costume (Figure 182), the head Costume swings slightly with her steps, emitting a clear and pleasing 'ting ting ting ting ting' sound, which is as pleasant as the clear chirping of a phoenix in the forest. This sound adds to the festive

atmosphere of the wedding, but also reflects the She culture's desire for harmony and beauty.



Figure 176 The bride is wearing a phoenix costume.

Source: Tu Shaorong, July. 14, 2024 photographed

During the wedding, the two 'Xi Zai Ling' were Costumed in the bride's matching Costume (Figure 183), which made them look lively and cute, and added a more festive atmosphere to the whole wedding. The two little flower girls represent the innocence and liveliness of the bride and groom, but also signify 'Xi Zai Ling', 'purity and devotion', and 'prosperity', and convey the She people's good wishes for the happy life of the newlyweds. It also signifies 'two small children' and 'purity and unity' as well as 'prosperity of the family', sending the She people's good wishes for the new couple's happiness.



Figure 177 The lively and adorable 'Xi Zai Ling'.

Source: Tu Shaorong, July. 14, 2024 photographed

Designer Huang Jinmei has a deep understanding of the phoenix costume, which she believes must retain the best and most typical spiritual connotations of the She. In her design, she has made full use of the symbolic ribbon motifs, which are colourful but also rich in cultural significance. At the same time, she respects the She's aesthetic preference for greenish blue (Figure 184), a colour that is fully reflected in her designs.



Figure 178 Huang Jinmei honours the She's aesthetic preference for greenish blue

Source: Tu Shaorong, July. 14,2024 photographed

When it comes to the design of her gorgeous and colourful head Costumees, Huang Jinmei puts a lot of effort into making each piece of head Costume a unique manifestation of the She culture. However, she is not satisfied with just passing on traditional culture, she is also committed to combining contemporary fashion elements with She culture. She believes that only by fusing tradition with modernity can the phoenix costume truly embody the spirit of endless and everlasting life like the phoenix and continue to shine in the new era. Through her design, the She Phoenix Costume has become the highlight of a wedding, but also an important carrier of She cultural heritage and innovation. The work 'Phoenix in Flight' took part in the 4th China Zhejiang She Costume Exhibition, for which Jin Jinmei won the Most Craftsmanship Inheritance Award (Figure 184).



Figure 179 Golden Beauty Wins Most Craftsmanship Inheritance Award at the 4th Zhejiang She Costume Exhibition in China

Source: Tu Shaorong, July. 14,2024 photographed

Focusing on the occasion use of the Costumees when designing, Huang Jinmei believes that stage Costumees are different from daily Costumees and must be brightly coloured and noble to come out of the stage effect. At the same time, she insists on preserving She traditions in development, such as the traditional navy blue colour. In craftsmanship, she highlights gradient dyeing, hand embroidery and three-dimensional patterns, and insists on fine workmanship and layers of procedures, stitch by stitch. She combines the traditional patterns of She with the embroidery process, so that the auspicious patterns of She phoenixes are highlighted in the three-dimensional craftsmanship, highlighting the lifelike and exquisite artistic perception. She has been focusing on the design and production of She Costume in her design career for more than twenty years. She insists on retaining the traditional She Costume while constantly innovating and following the fashion trend in order to promote the development of ethnic costumes.

3.2 How Designer Lan Jinmei Combines She Traditional Culture with Modern Design Elements

Research related to traditional culture and modern design elements has been the focus of numerous scholars. Siqu, Li. Panhu (盤瓠/pǎn hǔ/) sees the importance of combining traditional visual elements (e.g. She culture) with modern design concepts to create works that reflect both traditional flavours and contemporary aesthetics, enhancing cultural heritage while appealing to a modern audience through innovative interpretations and technological tools (Siqu, Li., Jongbin, Park. 2024.). Junxu, Pan mentioned in his paper that designers combine traditional She culture with modern design elements, incorporating traditional motifs, materials and aesthetics into contemporary spaces to ensure that functional needs and aesthetic requirements are met, while creating an atmosphere rich in cultural connotations and regional characteristics (Junxu, Pan., Lu, Wang. 2023). ,Wenfeng, Wu. proposed in his thesis that designers directly extract cultural symbols through figurative conversion and abstract conversion to integrate traditional She culture with modern design elements to convey deeper meanings. This integration enhances the cultural connotation and ethnic style in contemporary cultural and creative product design (Wenfeng, Wu. 2024). Bin Sun. in his thesis suggests that designers can create garments that reflect cultural heritage as well as appeal to modern consumers' fashion preferences (Bin Sun.2023.) Lulu Zhang. argues that designers combine traditional She culture with modern design elements by extracting cultural symbols and transforming them into artistic visuals, integrating them with contemporary aesthetics, and utilising new technologies to create harmonious designs that reflect both traditional charms and modern innovations (Lulu Zhang.2023.).

Designers are increasingly integrating traditional She culture with modern design elements to create a unique synthesis that respects tradition while embracing contemporary aesthetics, with traditional elements enhancing cultural identity and user experience. Designer Lan Jinmei has demonstrated exceptional talent in her works 'She Feng New Words', 'She Feng Rebirth' and 'Weir Flying Phoenix Dance', successfully combining traditional She culture with modern design elements, injecting new vigour into the inheritance and innovation of ethnic clothing.

In the 'She Feng New Words' series (Figure 185), Lan Jinmei skilfully integrates the traditional culture of the She ethnic group with modern design elements, creating works that retain the essence of tradition while showcasing modern aesthetics. The inspiration for this collection came from her grandmother's plant-dyed, navy-coloured traditional She Costumes, a memory of which has always remained vivid in her mind. In order to evoke this memory, Lan Jinmei chose navy blue as the main colour of the collection, a colour that is elegant and deep, but also symbolises the serenity and harmony of the She culture.



Figure 180 Showcase of works in 'Shi Jie She Xiang'

Source: Lan Jinmei, July. 14, 2024 photographed

In terms of the use of colours, Lan Jinmei draws inspiration from the rainbow-style floral lapels in traditional She Costume, cleverly incorporating the rainbow colours of red, orange, yellow, green, blue, indigo and violet into the embroidery patterns. This rich colour combination maintains the elegance of the traditional Costume, but also gives the work a modern sense of splendour, achieving a harmonious blend of tradition and modernity. The three-dimensional effect of the phoenix embroidery (Figure 186) is particularly striking in this picture, which uses the technique of colourful pan-gold embroidery. The combination of golden-yellow gradient threads and blue gradient threads creates a clear, vivid and three-dimensional visual effect. The golden yellow threads are like the feathers of the phoenix, glittering in the light, highlighting the nobility and majesty of the phoenix; the blue threads are like the sky or sea water, adding a mysterious and dynamic atmosphere to the phoenix. The two are intertwined to make the phoenix embroidery lifelike, as if it is going to spread its wings and fly, which fully demonstrates Lan Jinmei's exquisite skills in the use of colours and embroidery techniques, and allows the audience to intuitively feel the unique charm and cultural connotations of the work.





Figure 181 Phoenix Embroidery Detail in 'Shi Jie She Xiang'

Source: Lan Jinmei, July. 14,2024 photographed

In terms of styling (Figure 187), Golden Beauty cleverly blends the characteristics of Chinese and Western Costumees to create a simple and atmospheric style. The front and back of the Costume are contrasting. The Chinese collar in the front is delicate and three-dimensional, outlining the curve of the neck and exuding the gentle temperament of oriental women; while the deep V-neck in the back is bold and open, lengthening the figure and highlighting the elegant curves of the back and the lines of the shoulders and neck. This clever combination gives the Costume a traditional flavour without losing the modern sense of fashion, perfectly illustrating the designer's fusion and innovation of different cultural elements.



Figure 182 Showcase of works in 'Shi Jie She Xiang'

Source: Lan Jinmei, July. 14,2024 photographed

In the pattern design (Figure 188), Lan Jinmei used the She people's phoenix totem and flower and grass motifs. The soaring phoenix symbolises the rapid changes in the She countryside in the new era and the She people's pursuit of a better and happier life. These motifs are presented through hand-embroidery and handmade colourful pan-gold embroidery

techniques, making the patterns colourful, three-dimensional and lifelike. The element of She ribbons is also cleverly incorporated into the collar and structural dividing line, conveying the good wishes of happiness and good fortune.



Figure 183 Showcase of works in 'Shi Jie She Xiang'

Source: Lan Jinmei, July. 14, 2024 photographed

In terms of fabric selection, Lan Jinmei used a combination of linen and yarn, a combination that retains the dignity and elegance of traditional She Costume without losing the sense of movement. The traditional She Costumees were made of ramie fabrics and were relatively simple in style, suitable for the living environment at that time. With the development of the economy and changes in the living environment, Lan Jinmei wanted to give new life to the She Costume through her works, so that it would have the soul of the traditional She Costume and the glamour of the new era, thus speaking the 'new language' of the She culture in the new era.

In April 2014, Lan Jinmei participated in the China She Costume Competition and won the gold medal with her work 'She Phoenix Rebirth' (Figure 189). At the beginning of her design, Lan Jinmei's idea was to utilise the silhouette of composite air-layer fabrics to show the beauty of the lines, and to use this as a theme to create a complete collection with phoenix elements. Her design concept is unique, and her paranoia for excellence is not uncommon in fashion designers, but she seems to be even more demanding. During the design process, Lan Jinmei encountered challenges. The first time she made the finished product was hard to accept, especially the phoenix tail part was cut into an A-line version, which lacked the dynamic expressiveness it should have. Without saying a word, Lan Jinmei cut the bottom half of the Costume on the spot. Her persistence and perseverance made the work finally show a stunning effect after many revisions and refinements. In the end, Lan Jinmei's work, 'She Phoenix Rebirth', with red and blue clashing colours as the main tone and the phoenix element as the main shape, was completed by handmade craftsmanship using pan gold embroidery. This series of works is both ethnic and fashionable, gorgeous and dignified. The red and blue colours are bold and eye-catching, making the She Costume visually more impactful; the use of the phoenix element demonstrates the unique charm of She culture; the use of the handmade craftsmanship of pan-gold embroidery demonstrates the designer's respect for traditional She Costume techniques and the ultimate pursuit of details. Through the series of works 'She Phoenix Rebirth', Lan Jinmei successfully combines the traditional

culture of She with modern design elements, injecting new vitality into the inheritance and innovation of ethnic costumes. Her designs preserve the essence of She culture, but also give it a new charm and vitality in modern society. This is the inheritance and development of She culture, but also a presentation of the new look of ethnic costumes in modern society.



Figure189:Showcase of works in 'She Feng Chong Sheng'
Source: Lan Jinmei, July. 14,2024 photographed

Designer Lan Jinmei skilfully combines traditional She culture with modern design elements in her 2019 China International Fashion Week entry, Weir Flying Phoenix Dance (Figure 190), which showcases her design philosophy and innovative practice.



Figure190:'Yan Fei Feng Wu' pre-show preparation
for China International Fashion Week 2019

Source: Lan Jinmei, July. 14,2024 photographed

The designer used gradient colours to create a unique visual aesthetic by combining the She culture's worship of natural landscapes with modern design concepts. She chose a transition colour from light blue to dark blue (Figure 191), and this use of gradient colours

gives people a fresh and natural feeling, but also shows the She people's deep emotion and worship of natural landscapes. Light blue represents the purity of the sky and the clarity of water, while dark blue symbolises the vastness and depth of the earth. This gradation from light blue to dark blue seems to merge the sky and the earth into one, showing a serene and harmonious natural beauty. This use of colour makes people feel the magnificence and mystery of nature, but also reminds people of the She people's reverence and dependence on nature. The use of gradient colours makes the Costume visually more layered and three-dimensional. The transition from light blue to dark blue seems to be a landscape in nature, making people feel like they are in a beautiful natural landscape. This design technique shows the unique charm of She culture, but also conveys a sense of serenity and harmonious beauty. In addition, the use of gradient colours echoes the worship of natural landscapes in She culture. She people live in nature and have deep feelings and reverence for natural landscapes. They worship the power and magic of nature and regard natural landscapes as symbols of the gods. The use of gradient colours is the embodiment and expression of this worship. Through the use of gradient colours, designer Lan Jinmei integrates the worship of natural landscape in She culture into her design, but also shows her unique understanding of nature and expression of emotions. This design technique shows the unique charm of She culture, but also conveys a kind of reverence and cherish for nature. At the same time, the use of gradient colours also makes the Costume more in line with modern aesthetics, injecting new vitality into the inheritance and innovation of She Costume.

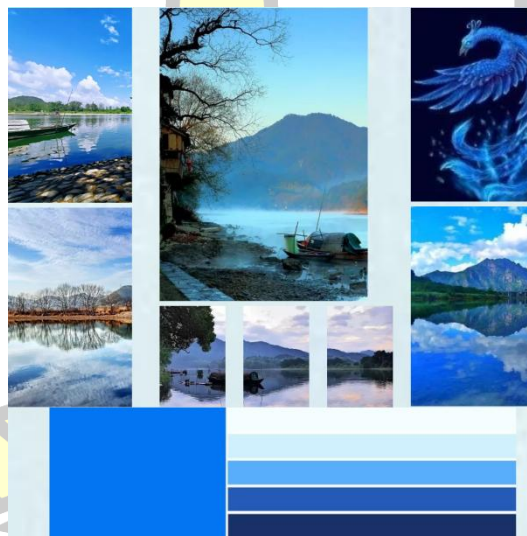


Figure191:Design elements of 'Yan Fei Feng Wu' and blue colour configuration

Source: Lan Jinmei, July. 14,2024 photographed

Designer Lan Jinmei skillfully blends traditional She culture with modern design elements, demonstrating her deep understanding of She culture and innovative spirit. In her Costume design, she incorporates traditional She Costume motifs, such as landscape and cloud patterns, and combines them with gradient colours and contrasting colour palettes, which show the unique charm of the She culture, but also convey a sense of serenity and harmony in the aesthetics. The landscape motifs symbolise the She people's reverence for and reliance on nature, while the cloud motifs represent auspiciousness and good fortune. In terms of three-dimensional modelling (Figure 192), Lan Jinmei uses three-dimensional cutting technology to make the Costumees fit the human body curves more closely and enhance the

sense of hierarchy and three-dimensionality. This design preserves the traditional She Costume style, but also gives it a modern and fashionable feel. The use of three-dimensional modelling makes the Costume visually more three-dimensional and hierarchical, and at the same time it is more in line with human curves, allowing the wearer to show the unique charm of She Costume culture and personal elegance. In addition, the three-dimensional modelling also enhances the dynamic aesthetics of the Costume, allowing the wearer to show the spirit of the Costume and float between walks. In terms of material selection, Lan Jinmei chooses light and airy fabrics, such as silk or chiffon, which can produce dynamic visual effects with the movement of the wearer, further enhancing the sense of movement of the costume. The costumes are also decorated with feathers or other natural elements, which enhance the aesthetics of the costumes, but also echo the theme of 'Yan Fei Feng Wu' and reflect the concept of nature worship in She Costume culture.

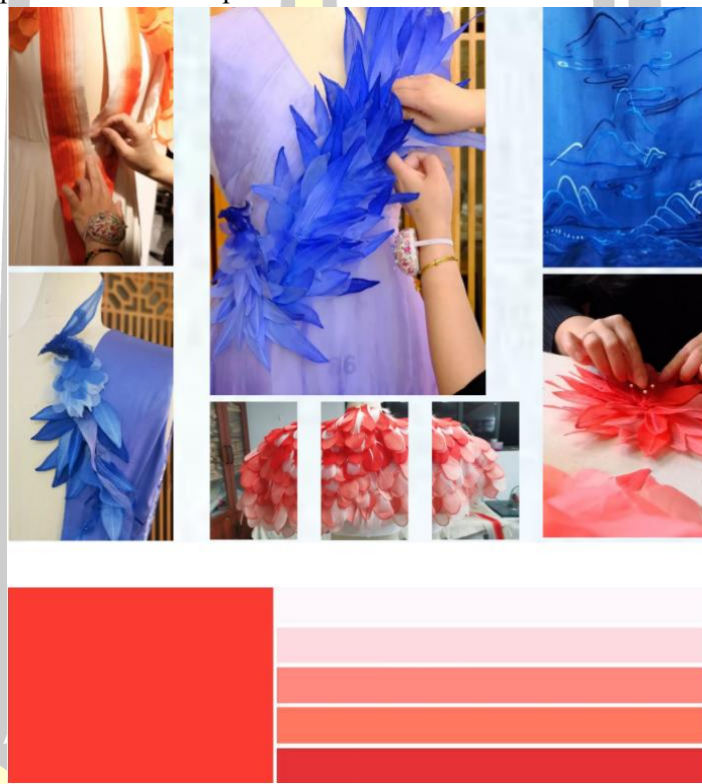


Figure191: Three-dimensional design elements of 'Yan Fei Feng Wu' and orange colour configuration

Source: Lan Jinmei, July. 14, 2024 photographed

The full set of costume work 'Yan Fei Feng Wu' (Figure 192) perfectly presents Lan Jinmei's design concept. From the overall shape of the Costume to the details, it reflects her deep understanding and clever fusion of traditional culture and modern aesthetics. The lines of the Costume are smooth and natural, and the tailoring fits well, showing the traditional She Costume's flavour and modern style, which makes people feel the perfect blend of tradition and modernity, and highlights the designer's ingenuity and unique interpretation of culture.



Figure192: 'Yan Fei Feng Wu' full set of works on display

Source: Lan Jinmei, July. 14,2024 photographed

By combining the traditional elements of She with modern design, Lan Jinmei inherits the She culture, but also gives it a new lease of life in modern society. On the runway, the models' (Figure 193) walk complemented the design of the costumes, demonstrating the dynamic beauty and artistic infectiousness of the 'Yan Fei Feng Wu'.



Figure193: Designer Lan Jinmei (second from left) with models

Source: Lan Jinmei, July. 14,2024 photographed

Through these design elements and techniques, Lan Jinmei has successfully combined the traditional She Costume culture with modern design elements to create works of clothing that are both ethnically distinctive and in line with modern aesthetics. Her designs preserve the essence of She culture, but also give it a new charm and vitality in modern society, making an important contribution to the inheritance and innovation of ethnic costumes.

พหุ มั ฒ น์ จั ก ร ชี ว

Part IV. Local Fashion Styles of She Costume ผลิตพลาด! ไม่ได้กำหนดบุ๊กมาร์ก

In the previous chapters, we explored in detail the hallmarks of the formation of the Local Fashion Styles of traditional She Costume, including the modern interpretation of traditional motifs and symbols, the fusion and innovation of traditional costume materials and modern technology, and the intermingling and symbiosis of traditional craftsmanship and contemporary design. On this basis, we will further explore the specific features of the Local Fashion Styles of She Costume and how these features are reflected and transformed in modern design.

In exploring the Local Fashion Styles of She Costumes, we have to pay attention to the performance of their innovative works in the market. With the rise of brands such as 'She Feng ' and 'She Yifang ', She Costume has gradually transformed from a traditional She Costume to a favourite in the modern fashion world. Through in-depth excavation of She culture and innovative design, these brands have successfully attracted the attention of consumers, with market share and sales continuing to rise and market acceptance increasing. At the same time, these innovative works have also had a profound impact on the She community and society. They are not just She Costumes, but also carriers of She cultural heritage and innovation. By participating in social welfare activities, the designers have driven the employment of local residents, promoted rural revitalisation and injected new vitality into the inheritance and development of She Costume.

As an important platform for the formation of Local Fashion Styles of She Costume, China She Costume Design Competition has played an active role in promoting the inheritance and innovation of She Costume. Through the competition, designers have the opportunity to display and learn traditional handicrafts of the She, such as plant dyeing and hand embroidery, which promotes the inheritance of traditional skills. At the same time, the competition also encourages designers to combine traditional She Costume elements with modern fashion to create new works with a sense of the times, which promotes the innovative development of She Costume. In addition, the contest also promotes the dissemination and promotion of She culture, strengthens the pride and identity of She people for their own culture, and enhances the popularity and influence of She culture.

To sum up, the Local Fashion Styles features of She Costumes are reflected in the performance of the innovative works in the market, their influence in the She community and society, and the role of the China She Costume Design Competition in the formation of the Local Fashion Styles of She. These features have enriched the cultural connotation of She Costume, but also opened up new paths for the development of ethnic costumes.

The Local Fashion Styles features of She Costume reflect the rich cultural heritage, traditional craftsmanship and contemporary design influences. This unique style is marked by its vibrant colours, intricate patterns and the use of environmentally friendly materials, which are essential to the expression of nethic identity. She Costume represents cultural identity and reflects the values and history of the community (Murwonugroho, 2023). Contemporary adaptations of She Costume incorporate traditional elements while embracing modern fashion trends, creating a dialogue between past and present (Goldsmith, 2014). The use of indigenous materials and traditional techniques emphasises sustainability, aligning with the global eco-fashion movement (Murwonugroho, 2023). Although She Costume embodies a strong indigenous identity, it also faces the challenge of globalisation, which may dilute

traditional styles. However, the resurgence of interest in ethnic fashion offers the She community the opportunity to preserve and innovate their cultural expressions in the modern fashion arena.

4.1 Performance of Innovative Works in the Marketplace

4.1.1 The company founded by designer Kimmy Lang with its work and market performance:

Lan Jinmei's work as a She Costume designer has performed well in the market, which is closely related to the company she founded. She is the legal representative of Hangzhou She Feng Cultural Creative Co., Ltd. but also a shareholder and executive of Lishui She Feng Cultural Creative Co. These companies provide strong marketing and operational support for Lan Jinmei's design work.

Lishui City She Feng Cultural Creative Co., Ltd (Figure 194) relies on Lan Jinmei's design advantages and She cultural resources to further promote the inheritance and innovation of She Costume culture. By organising mass participation in the production of ethnic costumes, the company has helped to solve the employment problem of some rural women, and at the same time provided a stable human resource and production base for the production and sale of She Costume.



Figure194: Author at Lishui Shefeng Cultural Creative Co.
Source: Tu Shaorong, July. 14, 2024 photographed

Hangzhou She Feng Cultural Creative Co., Ltd. was established in 2009, focusing on the design, production and sales of She Costume. Through continuous innovation and design, the company combines the traditional She Costume culture with modern fashion elements and develops several categories of products, which makes She Costume come into the common people's home. The Company has developed more than 8,000 products in 20 categories, covering traditional She phoenix Costumees (Figure 195), cheongsams with She characteristics (Figure 196), Costumees (Figure 197), and cultural and creative products (Figure 198). These products have achieved a good reputation and sales performance in the domestic market, but also actively expand the international market, allowing She Costume to go global.



Figure195:The author poses with a the traditional She Phoenix Costume
Source: Tu Shaorong, July. 14,2024 photographed



Figure196:The author poses with a cheongsam with She characteristics
Source: Tu Shaorong, July. 14,2024 photographed



Figure197:The author poses with a gown with She characteristics
Source: Tu Shaorong, July. 14,2024 photographed



Figure198:Cultural and Creative Products with She Characteristics
Source: Tu Shaorong, July. 14,2024 photographed

Lan Jinmei also founded the brand 'Left and Different' and is its legal representative. The brand, with 'left' representing radical and 'different' representing different, aims to perfectly blend tradition and fashion. Through the promotion of these brands, Lan Jinmei's design works have gained wider recognition and acknowledgement in the market.

In terms of marketing, Lan Jinmei actively participates in various fashion weeks, design

competitions and other events to showcase She Costume to a wider audience. Her work 'Weir Flying Phoenix Dance' received wide attention after it was released at the China International Fashion Week. In addition, she has broadened her market channels and promoted the dissemination and development of ethnic costumes by cooperating with various ethnic groups in the central and western parts of China.

Lan Jinmei's innovative designs and inheritance and promotion of traditional She Costume have made it highly visible and influential in both domestic and international markets. Her works have achieved good sales in the domestic market, but also successfully attracted the attention of the international market, making an important contribution to the inheritance and development of She culture.

4.1.2 Designer Chen Weijuan's work with Jingning 'She Yi Yuan' She Costume Design Company Limited:

Traditional clothing inheritors preserve cultural heritage, while modern fashion designers innovatively apply traditional elements to contemporary clothing. These two roles are crucial in promoting traditional culture and integrating it into modern fashion to enhance cultural appreciation and market competitiveness (Sun, B.2023). Ms Chen Weijuan is a non-hereditary She Costume bearer from Jingning She Autonomous County, Lishui City, Zhejiang Province, and is the head of Jingning 'She Yi Yuan' She Costume Design Company Limited Ltd. while she founded a non-hereditary She Costume Workshop (Figure 199). Her works can be roughly divided into three aspects of content, the first is her design works on the restoration of traditional She Costume as a She Costume non-hereditary inheritor, the second is her innovative design works on modern She Costume as a designer of the Ethnic Clothing Company, and the third is the peripheral works on the design of the application of She Costume's texture symbols as a non-heritage workshop's master. She has assumed multiple social identities and is constantly making changes, fusing tradition and innovation, cultural heritage and modern fashion, and working to enhance her company's competitiveness in cultural diversity under the trend of globalisation.



Figure199: In 2018, Chen Weijuan founded Jingning 'She Yi Yuan' She Costume Design Company Limited. In 2023, she was selected as one of the second batch of Lishui city-level non-legacy workshops, and in 2024, the company was recognised as one of the sixth batch of 'Lishui old brands'.

Source: Tu Shaorong, July. 14, 2024 photographed

After an in-depth interview and visit, the writer had the honour of taking a photo with Chen Weijuan, the founder and designer of Jingning 'She Yi Yuan' She Costume Design Company Limited Ltd (Figure 200). The meeting took place in the company's creative and cultural She Yi Yuan non-heritage workshop, surrounded by a wide variety of traditional She

Costume and design works, each of which demonstrates Chen Weijuan's deep understanding of She culture and innovative spirit.



Figure200:The author with Chen Weijuan, founder of She Yi Yuan Ethnic Clothing Co.

Source: Tu Shaorong, July. 14,2024 photographed

The conversation between Chen Weijuan and members of the Qinghua University Cultural Research Detachment to Jingning, Zhejiang Province (Figure 201) was of great significance. The exchange facilitated the interaction between academia and industry, but also provided an opportunity for Jingning 'She Yi Yuan' She Costume Design Company Limited to showcase its innovative work and design concepts. Through in-depth Discussions with members of the research team, Chen Weijuan was able to share her insights on the heritage and innovation of She culture and how she incorporates these elements into her Costume designs to achieve success in the market. In addition, through this exchange, the research team members also explained in detail the design concept, practicality and differences of She Costume, especially the differences in the form and material of the head Costumees of different parts of She, which aroused the research team's great interest. This kind of exchange helps to improve the performance of the company and designers' works in the market, and also makes a positive contribution to the dissemination and promotion of She culture.



Figure201:Chen Weijuan talks with members of Qinghua University's cultural research team in Jingning, Zhejiang Province.

Source: Tu Shaorong, July. 14,2024 photographed

In the 4th China (Zhejiang) She Costume Design Show 2018, designer Chen Weijuan of Jingning 'She Yi Yuan' She Costume Design Company Limited won the Outstanding Designer Award for her work Phoenix Coming (Figure 202). This achievement highlights Chen Weijuan's outstanding talent in the field of She Costume design, but also reflects the company's efforts in promoting the inheritance and innovation of She culture. With its unique

design and exquisite craftsmanship, 'The Phoenix Comes' demonstrated the perfect fusion of traditional She Costume aesthetics and modern fashion, winning high praise from the judges and the audience. Through such exhibition activities, Chen Weijuan's works as well as Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. have been further promoted in the market, enhancing the brand's popularity and influence, and making a positive contribution to the dissemination and promotion of She culture.



Figure 202: Chen Weijuan communicates with visiting university students

Source: Tu Shaorong, July. 14, 2024 photographed

Chen Weijuan's work 'She Costume' (Figure 202) won the Most Craftsmanship Inheritance Award in the Fifth China (Zhejiang) She Costume Design Exhibition in 2020, and was awarded the honorary title of 'Outstanding Inheritance of She Costume in China'. Her work 'She Yi' is a combination of the traditional She totem phoenix, which is broken up and reorganised, combined with modern fashion styles, with traditional black, white and red colours, and modern techniques such as laser cutting and pulping, making the costume maintain the original style of the She people without losing the trend. This combination of innovation and tradition shows the unique charm of She culture, but also reflects Chen Weijuan's ingenuity in design and her deep understanding of She culture.



Figure203:The team of Chen Weijuan and You Yun designed and produced the Jingning-style traditional costume and innovative costume 'She Yi'.

Source: Tu Shaorong, July. 14,2024 photographed

The work Phoenix Returning to the Nest (Figure 204), co-created by Chen Weijuan and Lei Fujuan, participated in the Sixth Jingning (Zhejiang) Ethnic Costume Design Showcase 2024 and won the Most Artisanal Award. The work uses bright red as its main colour, symbolising enthusiasm and vitality, and also reflecting the preference for red in She culture. The Costume is embroidered with an exquisite phoenix pattern, which is a symbol of good fortune and harmony in She culture, and its delicate embroidery craftsmanship shows the designer's respect for and inheritance of traditional culture. The silver head Costume worn by the model is an important part of the traditional She Costume. The tassels on the head Costume sway as the model moves, adding a sense of movement and splendour to the Costume. The design of the skirt is a fusion of traditional and modern elements, with a wide hemline, presenting a flowing aesthetic, as well as facilitating daily wear and activities. The design of the work skilfully combines the traditional elements of She with modern fashion, showing the unique charm and artistic value of She culture.





Figure204: The team of Chen Weijuan and Lei Fujuan designed and produced the Jingning-style traditional costume and innovative costume 'the phoenix returns home'.

Source: Tu Shaorong, July. 14, 2024 photographed



Figure205: Improved Styles of Traditional She Costume

Source: Tu Shaorong, July. 14, 2024 photographed

Chen Weijuan's designs (Figure 205) usually feature bright colours such as red and blue, which are symbolic of good luck and festivity in the She culture. She skilfully incorporates traditional She Costume motifs, such as the phoenix and flowers, into her garments through delicate embroidery techniques, which are beautiful, but also rich in cultural significance. At the same time, Chen Weijuan also pays attention to modern aesthetics, combining traditional motifs with modern tailoring to create pieces that are both ethnically distinctive and in line with modern fashion. Her designs are suitable for formal occasions, but also take into

account the comfort and practicality of everyday wear, making the pieces more widely appealing in the marketplace. Through this combination of cultural heritage and innovation, Chen Weijuan's work has been recognised in the market and has brought Jingning 'She Yi Yuan' She Costume Design Company Limited Ltd a good brand image and market performance, demonstrating the company's balance between innovation and tradition and its emphasis on cultural values.

The products have also been developed towards cultural and creative products other than clothing. Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. participated in the First She Xiang Jingning Cultural and Creative Design Competition 2022, which attracted the active participation of many domestic and foreign university students and professional design teams since its launch in July 2022, and lasted for 7 months. The work 'March 3rd in Style' (Figure 206) stood out among many works and won the Excellence Award. Inspired by She culture, the work cleverly combines traditional elements with modern design, showing the unique charm and artistic value of She culture.



Figure206:Founder Chen Weijuan's work 'March 3rd in Style' won the Award of Excellence.

Source: Tu Shaorong, July. 14,2024 photographed

In October 2023, Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. successfully entered into a co-operation with Wenzhou Huahao Nonwoven Fabric Co., Ltd. with the assistance of Alibaba.com and AliPublicWelfare (Figure 207). This cooperation brings new market opportunities for Jingning Sheiyuan Ethnic Clothing Co., Ltd. and provides a broader platform for its founder, Chen Weijuan, to showcase her designs. With her deep understanding of She culture and her ability to innovate, Chen Weijuan combines traditional She craftsmanship with modern design to create unique pieces. Through the co-operation with Huahao Nonwoven Fabrics Co., Ltd, she has integrated She cultural elements into her nonwoven products, promoting the international dissemination of She culture. This mode of cooperation enhances the brand influence of Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd, but also injects new vitality into the inheritance and development of She culture, further expanding its performance and influence in the market.



Figure207:Ltd. and Wenzhou Huahao Nonwoven Fabrics Co., Ltd. reached a co-operation under the matchmaking of Alibaba International and AliPublic Welfare.

Source: Tu Shaorong, July. 14,2024 photographed

In September 2024, the work 'She Yi Yuan She Rhythm Bag' (Figure 208) won the Gold Prize in the category of non-heritage cultural and creative products in the 2024 'Good Gifts of Zhejiang' Cultural and Creative Products and Tourism Commodities Selection Competition organised by the Department of Culture, Radio, Television and Tourism of Zhejiang Province. The design of this bag is inspired by She culture, with a phoenix embroidered on the front, which is a lucky symbol worshipped by She people, symbolising good luck and harmony. The strap of the bag is made of diamond-shaped colourful band and incorporates the cloth buckle element of She Costume, making the whole bag look more elegant. The whole bag is handmade from fully crafted cotton and linen, which is both practical and beautiful, able to hold tablets, mobile phones and other daily necessities. This bag shows the unique charm of She culture, but also reflects Chen Weijuan's innovation and craftsmanship in design, which further enhances the brand influence and market competitiveness of Jingning 'She Yi Yuan' She Costume Design Company Limited



Figure208:Non-heritage Cultural and Creative Product Category-Gold Prize 'She Yi Yuan She Yun Bao' of 2024 'Zhejiang Good Gift' Cultural and Creative Product and Tourism Commodity Selection Competition organised by the Department of Culture, Radio, Television and Tourism of Zhejiang Province

Source: Tu Shaorong, July. 14,2024 photographed

By participating in various exhibitions (Figure 209),Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. has improved its brand awareness and expanded its sales

channels. Consumers have shown great interest in these fashionable products with ethnic characteristics, especially the younger generation, who are attracted to these traditional and fashionable clothes and accessories.



Figure209:Jingning 'She Yi Yuan' She Costume Design Company Limited participates in various exhibitions and sales.

Source: Tu Shaorong, July. 14,2024 photographed

Candidates who have just been admitted to Tsinghua University's Academy of Fine Arts chose to come to She Costume to buy She Costume (Figure 210), showing their confidence and pride in their own culture and reflecting the remarkable results achieved by Jingning She Costume Company Limited in inheritance and innovation. She Costume has become a bridge connecting the past and future of the She people, allowing the younger generation to express their cultural identity by wearing it easily in their daily lives.



Figure210:Qinghua student is trying on the She Costume
Candidates who have just been admitted to Qinghua University University's Academy of Fine Arts chose to buy She Costume from She Yi Yuan.

Source: Tu Shaorong, July. 14,2024 photographed

Rows of colourful ribbons (Figure 211) attracted a lot of attention in the display area of Jingning 'She Yi Yuan' She Costume Design Company Limited These ribbons show the unique charm of She Costume with their bright colours and exquisite patterns. Designer Chen Weijuan cleverly combines traditional She Costume craftsmanship with modern fashion

design, making these ribbons a decoration for the She Costume, but also a symbol of fashion. Colourful ribbons are culturally important in She Costume and are usually used in festivals and important ceremonies. Designer Chen Weijuan has made these ribbons more in line with modern aesthetics while retaining the traditional motifs through innovative designs. Her design focuses on colour matching, but also emphasizes the modernity of the patterns, enabling these ribbons to be integrated into everyday fashion ensembles and become fashionable items that show individuality and cultural confidence.



Figure211:Ribbons in the display area of Jingning 'She Yi Yuan' She Costume Design Company Limited

Source: Tu Shaorong, July. 14,2024 photographed

A series of colourful and vivid cultural and creative products attracted a lot of attention in the display area of Jingning 'She Yi Yuan' She Costume Design Company Limited. These cartoon characters inspired by traditional She Costume (Figure 212) show the unique charm of She culture, but also make it a perfect combination of fashion and culture through modern design language. Designer Chen Weijuan has cleverly combined traditional She Costume with modern cartoon characters to create a series of cultural and creative products that are both traditional and fashionable. These products retain the vibrant colours and exquisite patterns of She Costume, but also make them more vivid and approachable through cartoonisation. This innovative design allows traditional culture to be passed on, but also makes it more in line with the aesthetic needs of modern people. Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. has successfully promoted She culture to a wider market through the display of these cultural and creative products. These cultural and creative products are popular in the local market, but also through online and offline multi-channel promotion, which enables the She culture to be spread across the country and even globally. Consumers showed great interest in these traditional yet fashionable cultural and creative products, considering them of ornamental value, but also of practical and collectible value.



Figure212:Cartoon characters inspired by traditional She Costume
in the display area of Jingning 'She Yi Yuan' She Costume Design Company Limited

Source: Tu Shaorong, July. 14,2024 photographed

The modern embroidery equipment (Figure 213) introduced byJingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. has greatly improved production efficiency and product quality. This equipment is capable of handling multi-coloured bobbins and accurately embroidering complex patterns on fabrics, ensuring that each garment meets high standards of workmanship. Through this modernised production method, the company has preserved the finesse and beauty of traditional She embroidery, but also injected new vigour into it.

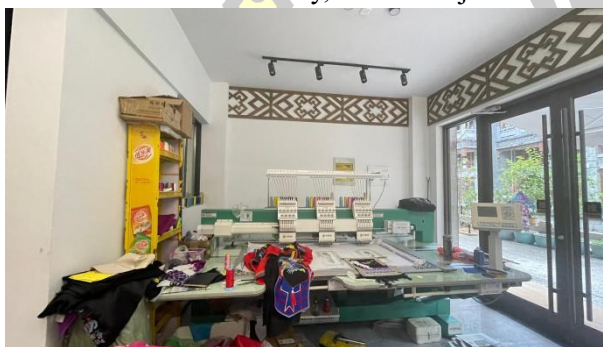


Figure213:Modern embroidery equipment
Source: Tu Shaorong, July. 14,2024 photographed

On the left, the phoenix pattern embroidered on the blue background fabric is rich in colour and has smooth lines, while the right picture shows the embroidery machine in operation, with multiple spools of threads working at the same time, demonstrating the high efficiency and precision of the modern embroidery equipment (Figure 214).Chen Weijuan, with her deep understanding of She culture and keen insight into fashion trends, combines the traditional She embroidery patterns with modern design. with modern design. The phoenix motifs she designed are colourful and smooth, but also full of dynamism and vitality, showing the unique charm of She culture. With modern embroidery equipment, these designs are rendered efficiently and accurately, ensuring the high quality of each piece.



Figure214:Modern Embroidery Equipment Embroidery Phoenix Patterns
Source: Tu Shaorong, July. 14,2024 photographed

In the display area of Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd, rows and rows of exquisite She phoenix crowns (Figure 215) attracted a lot of attention. With her deep understanding of She culture and keen insight into fashion trends, Chen Weijuan combines traditional She phoenix crowns with modern design. The phoenix crown she designed retains the traditional beadwork and tassels, but also innovates in colour matching and styling to make it more in line with modern aesthetics. This innovation allows the traditional craft to be passed on, but also gives it a new lease of life in the contemporary

market. By showcasing these innovative She phoenix crowns, Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. has successfully combined traditional craftsmanship with modern fashion and won wide recognition in the market. These phoenix crowns are favoured in traditional festivals and weddings, but are also gradually becoming the favourite of the fashion world and sought after by young consumers. The Company's multi-channel online and offline promotion has enabled these innovative She phoenix crowns to reach a wider group of consumers, further enhancing the brand's popularity and market competitiveness.

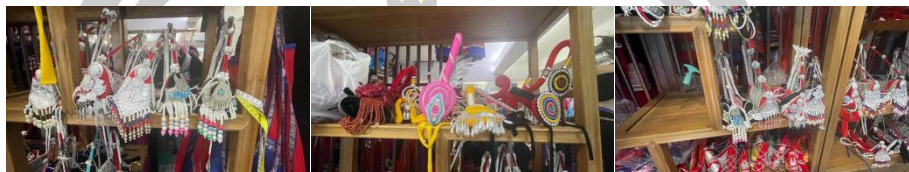


Figure215:She Crown in the display area of Jingning 'She Yi Yuan' She Costume Design Company Limited

Source: Tu Shaorong, July. 14,2024 photographed

In the expert evaluation of the sixth batch of 'Lishui Old Brand' in 2024, Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. was officially recognised as 'Lishui Old Brand' (Figure 216) by virtue of its good corporate credit. As an important platform for She Costume culture inheritance and innovation, the company actively takes the responsibility of building the main body and is committed to building the Jingning She Costume Workshop. The workshop takes She Costume, a representative item of provincial intangible cultural heritage, as its core and carries out in-depth research, excavation and inheritance work. The company devotes itself to the production and promotion of She Costume, but also inherits the traditional She Costume production process and incorporates modern elements into the design to promote the development and innovation of She Costume culture. Under the framework of the provincial non-legacy representative project of She Costume, Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. is responsible for collecting and collating historical data, traditional She Costume patterns and production techniques, which provides strong support for the inheritance of this unique culture. In addition, the company has strengthened social awareness of She Costume culture and enhanced the influence of She culture by organising various cultural activities, exhibitions and displays. The construction and development of Jingning She Costume Workshop contributes to the preservation and dissemination of She Costume, but also injects new vitality into the local cultural diversity and economic development.

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The sixth batch of "Lishui old name" list

Serial number	name	County (city, district)	Brand name
1	Ailey Fashion Co., Ltd.	Liandu District	Ailey
2	NACE Group Limited	Liandu District	Naais
3	Zhejiang Xizhizhen Biotechnology Co., Ltd.	Longquan	Shi Zhi Zhen
4	Longquan Xianguang Sword Co., Ltd.	Longquan	Dragon Shadow
5	Longquan Spring Changjian Shop	Longquan	Liu Chun Changjian Shop
6	Longquan City Moshilan Tea Village	Longquan	Grindstone rail
7	Zhang Shengyi, Longquan City "Celadon Court"	Longquan	Zhang Longquan
8	Longquan Zhongxin Printing Co., Ltd.	Longquan	ZXYS
9	Longquan Chuanshi Geyao Porcelain Co., Ltd.	Longquan	The Legend
10	Qingtian Common People Pharmacy Chain Co., Ltd.	Qingtian County	ALL PEOPLE
11	Zhejiang Baishan Carbon Industry Technology Co., Ltd.	Qingyuan County	Bai Shan
12	Zhejiang Yuankang Food Co., Ltd.	Qingyuan County	Imperial spoon
13	Zhejiang Xinchang Agriculture Development Co., Ltd.	Jinyun County	Xiandu Green Valley
14	Suichang Huahao Specialty Co., Ltd.	Suichang County	Sui Bai
15	Suichang Wenzhao Bamboo Charcoal Co., Ltd.	Suichang County	Wen Zhao
16	Jingning Jitou Tea Co., Ltd.	Jingning County	Rishi head
17	Jingning Sheyiyuan Ethnic Clothing Co., Ltd.	Jingning County	She Yiyuan
18	Jingning Zongxiang Boutique Mountain Treasure Tea	Jingning County	Zong Xiang
19	Lishui thumb food co., ltd.	Area for development	Old entertainer
20	Zhejiang Old Artist Biotechnology Co., Ltd.	Area for development	Liu Jiangyuan

Figure216:The Sixth Batch of 'Lishui Old Brand' in 2024

Source: Chen Weijuan, July. 14,2024 photographed

<https://mp.weixin.qq.com/s/SfD-qSDz7td0vUpHXTYzqg>

Chen Weijuan, as a She Costume Inheritor and founder of Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd, is committed to combining traditional She Costume with modern fashion. Her works restore the traditional She Costume, but also innovatively incorporate modern elements, promoting the inheritance and development of She culture. By participating in various cultural events and exhibitions, Chen Weijuan has raised brand awareness and attracted the attention of the younger generation. The company has also expanded the field of cultural and creative products, further expanding its market influence. In the combination of modern production and traditional craftsmanship, Jingning 'She Yi Yuan' She Costume Design Company Limited, Ltd. continuously improves the quality of its products and makes positive contributions to the dissemination and promotion of She culture.

4.1.3 Designer Xu Liyuan's work with Jingning 'She Yi Fang' She Costume Company Limited:

In today's diversified market environment, designer Xu Liyuan and her Jingning 'She Yi Fang' She Costume Company Limited have made remarkable achievements in the market with their innovative works, becoming a bright pearl in the development of ethnic culture industry. Xu Liyuan's 'Golden Phoenix' series, which cleverly combines traditional She Costume culture with modern fashion elements, won the 'Most Craftsmanship Award' (Figure 217) at the 6th China (Zhejiang) She Costume Design Show in 2024.



Figure217: Xu Liyuan, Shu Zhuowen, 'Golden Phoenix' won the 'Most Craftsmanship Award' in the 6th China (Zhejiang) She Costume Design Exhibition 2024.

Source: Xu Liyuan, July. 14, 2024 photographed



Figure218: Innovative interpretation of the phoenix totem

Source: Xu Liyuan, July. 14, 2024 photographed

She uses modern design concepts to interpret the phoenix totem (Figure 218) of She culture, making the work a carrier of the unique charm of She culture and the spirit of the times. The work adopts the traditional colours of the She culture, such as pure white, noble gold and green, a symbol of vitality, and the combination of these colours highlights the unique style of the She culture, but also fits in with the contemporary aesthetic concepts. In terms of pattern design, the phoenix pattern is skilfully depicted through embroidery or printing techniques, adding artistic and ornamental qualities to the costumes.

In terms of style design (Figure 219), Xu Liyuan retained the loose sleeves and robe style of the traditional She Costume, while incorporating modern tailoring techniques so that the Costume retains its traditional features while adapting to modern people's body shape and aesthetic needs. The work chooses fabrics with light texture and ethereal visual effects, and adds natural elements such as floral or geometric patterns to enrich the aesthetics of the costumes.



Figure219:The loose sleeves and robe style of the traditional She Costume, while incorporating modern tailoring techniques
Source: Xu Liyuan, July. 14,2024 photographed

The award has enhanced the popularity of 'Golden Phoenix ' and promoted its sales and promotion in the market. The work demonstrates the spirit of innovation based on the inheritance of She Costume culture, providing a new perspective for the dissemination of She culture and the modern transformation of traditional She Costume. This has won honours for Xu Liyuan personally, but has also positively impacted the business situation of her company, enhancing the brand image, increasing sales and attracting potential investments.

The successful transition of 'She Yi Fang ' from a traditional craft to a modern business began with a focus on branding. She Yi Fang has preserved and developed the traditional cloth shoe sewing techniques passed down by her family, and injected innovative elements to achieve a fusion of tradition and modernity. Product innovation is the key to 'She Yi Fang's ' market expansion. Through co-operation with the design team of Zhejiang University of Science and Technology, special products such as health insoles and health shoes have been launched to meet the needs of modern consumers and enhance market competitiveness.

Employee training and social responsibility are important parts of 'She Yi Fang ' business philosophy. The company attaches importance to staff training, especially the training of grandmothers in handmade skills (Figure 220), to ensure the continuity of product quality and inheritance. She Yi Fang also offers flexible work opportunities, a socially responsible practice that stabilises employment, but also provides employees with opportunities to realise their self-worth.



Figure220:Granny's Handicrafts

Source: Xu Liyuan, July. 14,2024 photographed

In terms of market performance, sales of 'She Yi Fang ' have continued to climb, reaching 50,000 pairs last year and expected to reach 70,000 pairs this year, with annual sales expected to be close to 20 million yuan. The enterprise is also expanding its product line, such as launching new products like she medicine incense packets, in order to further expand the market space. 'She Yi Fang ' has great potential for future development, and its successful transformation and innovation strategy has laid a solid foundation for the company's long-term development. With the strengthening of its brand influence and the enrichment of its product lines, 'She Yi Fang ' is expected to occupy a more prominent position in the traditional handicrafts market. Through the comprehensive implementation of brand building, product innovation, staff training and social responsibility, 'She Yi Fang ' maintains the vitality of traditional handicrafts, but also demonstrates its strength in the modern market competition.

In addition, 'She Yi Fang ' has actively utilised digital marketing to promote its products through social media platforms and e-commerce channels, attracting the attention of more young consumers. This combination of online and offline marketing strategies expands market coverage, but also provides new impetus for the company's sustainable development. Meanwhile, 'She Yi Fang ' also focuses on exchanges and co-operation with designers and brands at home and abroad, and participates in international fashion exhibitions and design competitions to enhance the brand's international visibility and influence. These initiatives have enabled 'She Yi Fang ' to maintain its leading position in the fiercely competitive market and open up a broader space for the inheritance and innovation of She culture.

4.1.4 Designer Huang Jinmei's work with Jingning Jinmei She Costume Design Company Limited:

Huang Jinmei, as an outstanding representative in the field of She Costume design, her works are deeply influenced by the traditional She Costume culture, and at the same time, cleverly integrated with modern fashion elements, participated in many She Costume design exhibitions and won awards, and in 2020, she was awarded the Top Ten Designer Award at the Fifth She Costume Design Exhibition in China (Zhejiang), and was awarded the honour of China's She Costume Outstanding

In She culture, the wedding Costume is the most solemn attire in the marriage ceremony,

carrying the prayers and blessings for the bride's good life. The traditional She Costume of Shunchang She is particularly unique, and its traditional shape contains rich national symbolism. According to the Qing Daoguang's Jianyang County Records, when a Shunchang bride gets married, she wears a blue three-bordered tunic, a red cloth on her head, embroidered shoes, and a fan-shaped phoenix crown with a silver hairpin and a red headband, as if a phoenix is spreading its wings, supplemented by pearls, tassels, and copper mirrors and other accessories, which makes the overall shape both peculiar and luxurious, and highlights the unique aesthetic style of the She Costume (Figure 221) a She Costume wedding Costume from Shunchang, draws on the essence of the traditional She Costume from Shunchang, especially the innovative improvement of the 'screen phoenix crown'. The fan-shaped hairpin is made of sterling silver, and its three-dimensional shape resembles the opening screen of a phoenix, mirroring the phoenix head Costume in front of the forehead, giving the 'Ping Feng Crown' a more dazzling charm. The design of the skirt cleverly integrates the Western-style high-waisted skirt tailoring, the choice of satin silk fabrics, with ribbons skirt saw decorations, which highlights the wearer's curves, but also adds a sense of hierarchy and dynamics of the Costume. The shoulder sleeves and the waist of the Costume are embellished with blue embroidered bands, which is a demonstration of the exquisite skills of the she embroiderers, but also a tribute to the inheritance of traditional culture. The phoenix design on the embroidered belt soars on the clouds, signifying the beauty and freedom of the bride's new life, while the phoenix in peony symbolises wealth and good fortune, and sends the bride's best wishes for her future life. The overall colour is a continuation of the traditional She Costume's festive red hue, creating a rich and auspicious atmosphere for the wedding banquet, while also highlighting the passion and exuberance of the She Costume culture.



Figure221:Huang Jinmei and Lan Fengjin teamed up to design and produce Shunchang traditional costumes and innovatively designed Costumees and children's costumes based on Shunchang elements, 'Phoenix Opening Screen'.

Source: Huang Jinmei, Sep. 19,2024 photographed

The designer of Golden Beauty has cleverly combined the elements of traditional She Costume with modern fashion design concepts (Figure 222), so that the 'Phoenix Screen' She Costume wedding Costume retains the nethic characteristics, but at the same time, it is more in line with contemporary aesthetics and wearing needs. Her modification of the 'screen phoenix crown' enhances the delicacy and modelling of the head Costume, but also makes it easier to integrate with modern wedding Costumees; the introduction of the Western-style high-waisted skirt makes the Costume more elegant and atmospheric, and better adapts to the diversified scenarios of modern weddings. In addition, the innovative design of the blue embroidered belt preserves the traditional She Costume colours, but also makes the

embroidered belt pattern more vivid and three-dimensional and the colours brighter through modern pattern design and embroidery techniques, adding a unique artistic charm to the costume. The *'Phoenix Opening Screen'* She wedding Costume is a material carrier of She culture, but also a concentrated manifestation of She people's aesthetic concepts, values and social relations. As an important totem in She culture, the phoenix symbolises good fortune, beauty and nobility, and its extensive use in She Costume reflects the deep emotion of She people's nature worship and totem belief. The choice of colours for the She Costume, big red for festivity and warmth, and blue for freshness and serenity, shows the unique perception and use of colours by the She people and their adherence to aesthetic principles such as harmony and contrast. Meanwhile, the production process of the costumes, from the creation of the silver jewellery, the embroidery of the embroidered bands, to the matching of the overall shape, is rich in social and cultural significance. The creation of silver jewellery requires exquisite craftsmanship and a deep understanding of the characteristics of the material, reflecting the importance that She people attach to the inheritance of skills; the embroidery of the embroidered bands is a condensation of the She embroiderers' heart, soul and emotion, carrying their aspirations for a better life and their adherence to traditional culture. The completion of the whole She Costume is the crystallisation of the collective wisdom and creativity of She people, and a vivid portrayal of the cultural inheritance and innovation of She society.



Figure222:2020 Fifth China (Zhejiang) She Costume Design Exhibition Site
Source: Huang Jinmei, Sep. 19,2024 photographed

The design of 'Golden Phoenix Bridal Costume' (Figure 222) is inspired by the worship and admiration of the phoenix in the She culture, which, as one of the totems of the She people, symbolises good fortune, beauty and nobility. In She legend, the phoenix is the messenger of happiness and harmony, and its image of spreading its wings and flying implies that after the bride enters the marriage hall, her life will be full of hope and beauty like the phoenix spreading its wings and soaring. Designer Huang Jinmei will be this cultural connotation cleverly integrated into the design of the bridal wear, aimed at creating a bride with nethic characteristics, but also in line with modern aesthetic needs of the wedding Costume, so that the bride in the wedding like an elegant and noble phoenix, radiant, happy sail. In terms of style design, the 'Golden Phoenix in Flight' Bridal Costume cleverly combines elements of traditional She Costume and modern wedding Costume. The overall

shape continues the smooth lines and elegant silhouette of She Costume, and at the same time draws on the three-dimensional cut and fluffy skirt of modern wedding Costumees, so that the curves of the bride's body can be perfectly displayed, which is more in line with the expectations of modern brides for wedding Costumees. The top part adopts a slim design, highlighting the bride's shoulder and neck lines and waist curve, while the cuffs are cleverly integrated with the pattern elements of traditional She Costume, presented with delicate embroidery, which retains the traditional She Costume flavour, but also adds a sense of sophistication to modern wedding Costumees. The skirt is a highlight of the work, adopting a multi-layer fluffy design, the layers of the skirt are like a phoenix spreading its wings, swaying gently with the bride's steps as if the phoenix is dancing in the air, creating a dreamy and romantic atmosphere. The skirt is also embellished with exquisite embroidery patterns, such as the phoenix, peonies and other traditional auspicious patterns, as well as some abstract geometric shapes, which are cleverly distributed on the skirt, enriching the visual effect, but also giving the Costume more cultural connotations and artistic beauty. In terms of colour, the 'Golden Phoenix in Flight' Bridal Costume features gold as the main colour, supplemented by a small amount of white and red accents. Gold symbolizes wealth and dignity, complementing the noble temperament of the phoenix, and also in line with the modern bride's preference for the colour of the wedding Costume. White represents purity and sanctity, signifying the bride's pure heart and sacred commitment to marriage. Red, as an important colour in the traditional She Costume, symbolises festivity and good fortune, adding a touch of joy to the bridal outfit and reflecting the heritage and respect of the She culture.



Figure223:2019 China (Zhejiang) She Costume Design Exhibition Work
'Golden Phoenix in Flight' Bridal Costume

Source: Huang Jinmei, Sep. 19,2024 photographed

'Golden Phoenix in Flight' Bridal Costume is a material carrier of She culture, but also a concentrated manifestation of She people's aesthetic concepts, values and social relations. As an important totem in She culture, the extensive use of the phoenix in bridal costumes reflects She people's deep feelings for nature worship and totem beliefs, as well as their desire and pursuit of a better life. The style design and colour matching of the dresses follow the aesthetic principles of traditional She Costume and incorporate modern fashion design concepts, showing the wisdom and creativity of She people in cultural inheritance and

innovation. The production process of the costumes, from the choice of fabrics, the precision of the cutting, to the fine embroidery, is rich in social and cultural significance. The choice of fabrics takes into account comfort, breathability and aesthetics, reflecting the She people's pursuit of quality of life; the precision of tailoring shows the exquisite craftsmanship of She Costume production and the rigorous control of details, which is the inheritance of and respect for traditional craftsmanship; the embroidery process is an important part of the She culture, and every stitch carries the emotions and wisdom of She people, which is the persistence of and innovation in the traditional culture. The embroidery craft is an important part of the She culture. The design of the bride's dress reflects the importance and expectation of the female role in She society. In She Costume culture, the bride is an important member of the family, and the splendour and delicacy of her wedding costume highlights the beauty and nobility of the bride, but also symbolises the happiness and harmony of the family. Every detail of the bride's dress carries the best wishes for the bride, hoping that she will spread her wings and fly like a phoenix in her married life, and be happy and fulfilled.

Jinmei She Costume Design Co., Ltd. was founded by Huang Jinmei, adhering to the purpose of inheriting and innovating She Costume culture, and is committed to combining the elements of traditional She Costume with modern fashion design, and promoting She Costume towards marketisation and internationalisation. With its unique design concept and exquisite production technology, the company has successfully created a series of ethnic characteristics and modern aesthetics, which are highly favoured by the market and consumers. In terms of marketing promotion, Jinmei She Costume Design Co. The company actively participates in fashion exhibitions and She Costume Design Competitions at home and abroad, such as China (Zhejiang) She Costume Design Show 2019, etc. With the help of these professional platforms, the company showcases its innovative design works to the industry and the public, which enhances the brand's popularity and influence. The Company has also established cooperative relationships with a number of fashion brands, cleverly integrating She elements into the brand's design, broadening market channels and bringing She Costume into the view of a wider range of consumer groups. Following the trend of the times, the company actively expands online sales channels through e-commerce platforms, social media and other online channels, so that more consumers can conveniently learn about and purchase She Costume, further expanding the market coverage. In terms of cultural heritage and innovation, Jinmei She Costume Design Co. The company pays attention to the in-depth research and excavation of traditional She Costume culture, and organises a professional team to comprehensively sort out and record the historical origins, production techniques and cultural connotations of She Costume, thus laying a solid foundation for the inheritance of She Costume. The company is committed to cultivating a new generation of She Costume designers, encouraging them to combine traditional She Costume elements with modern design concepts, and constantly exploring the innovative path of She Costume, injecting new vitality into the inheritance and development of She Costume culture. Ltd. vividly illustrates the unique charm of the She culture and contributes to the dissemination and development of She costumes in the context of globalisation.

4.2 Impact of Innovative Works in She Community and Society

4.2.1 Cultural Revitalisation: How Innovative Works Enhance Cultural Confidence in the She Community

Innovative works have a far-reaching impact on the enhancement of cultural self-confidence of the She community. First of all, innovative works are a kind of re-creation and re-interpretation of She traditional culture, which, on the basis of retaining the core elements of She culture, incorporate modern design concepts and aesthetics, so as to bring new vitality and vigour to She culture in modern society. This innovation gives She culture new forms of expression, but also expands its cultural connotation and extension, so that it can better adapt to the needs of the development of modern society, thus enhancing the She people's sense of identity and pride in their own culture. By decomposing and reorganising the elements of She totem patterns to form patterns with new visual effects, this innovative design demonstrates the unique charm of She culture, but also embodies She people's deep understanding of traditional culture and innovative spirit. At the same time, using She characters and patterns to weave ribbons to express their good wishes for life, this innovative work has practical value, but also carries the emotions and cultural connotations of She people, further strengthening the inheritance and dissemination of She culture. Young designer Lan Yuying and others participate in the design and production of innovative works by integrating She skills, and are committed to teaching traditional skills to women and children, an act that stimulates their interest in She culture, but also promotes the dissemination of She culture and economic self-reliance. This suggests that innovative works are a vehicle for cultural transmission, but also an important force in promoting the economic development of the community. By creating new employment opportunities and economic income, they make the She community more economically self-confident, thus providing a more solid foundation for cultural transmission and development. Through digitalisation and the use of online platforms, She culture has been spread more widely. This mode of dissemination breaks the limitations of geography and time and space, enabling She culture to spread rapidly all over the world, but also enables She people to see more intuitively the influence and value of their own culture, thus enhancing their sense of national pride and cohesion. For example, the digital application of She motifs and the development of cultural and creative products have provided new ways for the spread of She culture, but also injected new vitality into the diversified development of the local economy.

With the support of the government, the infrastructure of She areas has been improved, and the learning and upgrading of tourism management concepts and service skills have enabled tourists to better experience the She culture, which further promotes the spread of the She culture and the development of the economy. This development has enhanced the economic strength of the She community, but has also led to wider recognition and respect for the She culture, thus strengthening the cultural self-confidence of the She community. In the protection and inheritance of traditional culture, it lies more in the integration of it with modern society through innovation, thus giving it new vitality and value. This increased cultural self-confidence helps resist the impact of foreign cultures, promotes the continued

development and prosperity of She culture, and provides a strong spiritual impetus for the sustainable development of the She community.

4.2.2 A New Engine for Economic Development: The Economic and Social Benefits of She's Innovative Work

The development and sale of innovative She works have brought new economic income to the She community. These incomes improve the living conditions of She residents and raise their living standards, but also provide financial support for the inheritance and development of She culture. For example, innovative works of She Costume from Jingning She Autonomous County have been shining in the market. Clothing companies founded by designers such as Huang Jinmei, Xu Liyuan and Chen Weijuan have attracted a large number of consumers thanks to their unique designs and superb craftsmanship. According to preliminary surveys, the business turnover of these companies can reach tens of millions of yuan or even hundreds of millions of yuan per year, far exceeding the initial estimate of millions of yuan. These incomes have provided strong support for the economic development of the She community, which has led to a significant improvement in the living standards of the She residents and provided more adequate material security for the inheritance and development of the She culture.

The development and sale of She innovative works attracts a large number of tourists to visit and buy them, providing a new impetus for the development of tourism in She areas. While visiting She villages, tourists also drive the development of local catering, accommodation and other related industries, providing new growth points for the economic development of She regions. For example, the She villages in Jingning She Autonomous County, with their unique She culture and innovative She Costume, have attracted many tourists to visit and experience them. According to statistics, Jingning She Autonomous County can earn up to hundreds of millions of yuan annually through tourism, providing strong support for the economic development of local She villages. This development of tourism creates more employment opportunities for the She community, but also provides a broader platform for the dissemination of She culture.

The development and sale of innovative She works have created a large number of employment opportunities for the She community. These employment opportunities include the production and sale of She Costume innovative works, but also related industries such as tourism, catering and accommodation related to She Costume innovative works. For example, the She Costume Innovative Works industry in Jingning She Autonomous County provides a large number of employment opportunities for local residents, including designers, tailors, embroiderers, and salespeople. These employment opportunities provide new support for the economic development of the She community and a more stable life for the She people.

The development and sale of She innovative works provide a new impetus for the inheritance and development of She culture. These innovative works retain the traditional She Costume elements, but also incorporate modern fashion elements, making the She Costume more in line with the aesthetic demands of modern people. For example, the innovative works of She Costume in Jingning She Autonomous County retain the traditional She Costume patterns and colours, but also incorporate modern design concepts and craftsmanship, making the She Costume more fashionable and practical. This contributes to the inheritance and development of She

Costume, but also to the inheritance and promotion of She culture. Through the promotion of these innovative works, She culture has been able to spread in a wider range of society, enabling more people to understand and appreciate She culture, and enhancing the influence of She culture.

The development and sale of She innovative works have provided a new boost to the popularity of the She community. These innovative works have received widespread attention and recognition in domestic and international markets, but have also brought a large number of tourists to She communities. The innovative works of She Costume in Jingning She Autonomous County enjoy a high reputation in the domestic market, attracting many tourists to visit and buy them. This increased visibility brings more attention and support to the She community, but also provides a broader space for the dissemination and development of She culture. Through this increased visibility, She communities are able to better display their cultural characteristics and charms, attracting more tourists and investors to visit and invest in them, thus providing stronger support for the economic development and cultural heritage of She communities.

4.2.3 Intercultural Bridges: The Role of She Innovative Works in Promoting Social Integration and International Communication

She innovative works are the culmination of the inheritance and innovation of She culture and an important medium of cross-cultural exchange. With their unique artistic charm and profound cultural heritage, they connect different cultural backgrounds and regions, providing a window for global audiences to understand and appreciate She culture.

In terms of social integration, by combining the traditional elements of the She with modern aesthetics, She innovative works have enabled this ancient culture to be revitalised in modern society, attracting people from different ethnic and cultural backgrounds. For example, in the Jingning She Autonomous County in China's Zhejiang Province, local residents have created works that are both ethnically distinctive and modern in aesthetics by organising She Cultural Festivals and design competitions that incorporate traditional She Costume patterns and colours into modern designs. These activities attracted a large number of tourists, but also stimulated local residents' interest in and awareness of preserving traditional culture. Through such cultural exchange activities, She culture has been able to spread to a wider range of society, while also promoting mutual understanding and respect among different ethnic groups. This cultural integration enhances the She people's pride in their own culture, but also promotes other ethnic groups' understanding of and respect for She culture, providing strong cultural support for building a harmonious society.

In terms of international exchanges, She innovative works play an equally important role. With the advance of globalisation, cultural exchange has become an important bridge of communication and understanding between countries. With their unique artistic style and cultural connotation, She innovative works have attracted the attention of the international community. At international fashion weeks, some designers have drawn the attention of the international fashion industry by incorporating traditional patterns and colours of the She into modern fashion designs. Chinese designer Li Wei presented her collection of She elements at Paris Fashion Week, including modern Costumes incorporating traditional She embroidery and silver jewellery. These pieces show the charm of She culture, but also the perfect

combination of traditional Chinese culture and modern fashion. Li Wei's designs have been highly praised by the international media and fashion industry, opening a new window for the international dissemination of She culture. This international exchange spreads She culture more widely, but also provides new sources of inspiration for international designers and promotes the development of the international fashion industry.

4.3 China She Costume Design Exhibition

Ethnic costume design competitions are platforms for showcasing cultural identity and artistic expression through traditional costumes. These events highlight the aesthetic qualities of national costumes, but also their importance in representing a nation's heritage and values. Ethnic costumes often embody a country's cultural narrative and historical context (Mutiar Annandara & Yan Yan Sunarya, 2023). Competitions encourage designers to incorporate local symbols and themes to promote dialogue about ethnic identity and multiculturalism (Denissa & Piliang, 2016).

Fashion design competitions play multiple roles in promoting Local Fashion Styles. Providing a showcase: fashion design competitions provide a platform for emerging designers to showcase their talent and creativity. Often serving as a springboard for career beginnings, these competitions provide aspiring designers with the exposure they need to help launch their careers; Encouraging innovation and cultural fusion: through the competitions, designers are encouraged to create unique and culturally fused fashion creations by combining traditional cultural elements with modern design concepts. This cultural fusion is reflected in the aesthetics, but is also emphasised in the production process, as many designers and brands have begun to value traditional craftsmanship and production methods, promoting eco-friendly and socially responsible fashion and design practices; Promoting cross-cultural exchanges: fashion design competitions promote exchanges and cooperation between different cultures. Through these competitions, designers are exposed to different cultural aesthetics, techniques and materials. This exposure to diversity is a catalyst for innovation, leading to the creation of unique and eclectic fashion designs; Promoting Cultural Awareness and Sensitivity: Fashion design competitions emphasise the importance of sensitivity and respect for cultural elements in design. Designers need to deal with fashion elements from different cultures in a respectful and ethical manner, avoiding cultural appropriation and ensuring that cultural elements are presented authentically and respectfully; Promoting sustainable and ethical fashion practices: many fashion design competitions are now focusing on sustainable and ethical fashion practices, encouraging designers to think about innovation whilst taking into account the environmental and social impacts; Strengthening global connections: fashion design competitions provide opportunities for participants to develop their own fashion design skills and knowledge by building a network of enduring Strengthening Global Connections: Fashion design competitions provide participants with opportunities for future collaborations by building lasting networks of professional relationships that contribute to the expansion of global fashion brands; Education and Knowledge Exchange: These competitions provide participants with the opportunity to learn new skills and exchange knowledge, giving them insights into different fashion techniques, business practices and sustainable fashion methods prevalent in different cultures; Celebration of Cultures and Identity: Fashion design competitions serve as a canvas for the celebration of cultural identities and heritages. The fashion narratives of each region are deeply rooted in

their traditions and historical heritage, reflecting narratives of pride, identity and celebration of diversity. Fashion design competitions play a vital role in promoting Local Fashion Styles by providing designers with the opportunity to showcase and learn, contributing to the celebration of cultural diversity and the formation of global fashion narratives.

4.3.1 Journey Review and Inheritance Development of She Costume Design Competition

The 1st China (Zhejiang) She Costume Design Exhibition (Figure 224) was held in Ningbo in 2012, hosted by the Ethnic and Religious Affairs Commission of Zhejiang Province, and co-organised by the Ethnic and Religious Affairs Bureau of Lishui Municipality and the People's Government of Ningbo She Autonomous County, which marked an important turning point in the modernisation process of She Costume Culture. The competition aims to 'promote She ethnic culture and the effective integration of She Costume culture with today's fashion', and to stimulate designers' innovative thinking and promote the inheritance and development of She Costume culture through the design competition. The competition is divided into two categories: artistic display type and conventional practical type, and the contestants are required to embody the design style of traditional She Costume and original design, highlighting the style of hard-working and soft women and simple and generous men of the She ethnic group. The designers dug deep into the traditional She Costume elements, such as the unique phoenix pattern, exquisite embroidery techniques, rich colour combinations, etc., and combined them with modern fashion design concepts, applying modern fabric technology and popular elements to create a series of clothing works that are both characteristic of the She ethnic group and in line with modern aesthetics. This raises the attention of She Costume in the society, promotes the innovation and development of She Costume culture, and provides new ideas and directions for the modernisation and transformation of She Costume, but also stimulates the vitality of the She Costume industry, promotes the development of the related industrial chain, and makes the She Costume culture more widely spread and recognised, and injects new vitality into the innovative development of She Costume.



Figure 224: The 1st China (Zhejiang) She Costume Design Exhibition 2012

Source: Photo courtesy of Ningbo She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The 2nd China (Zhejiang) She Costume Design Exhibition (Figure 225) was held in Ningbo in 2014. The theme of this year's competition is 'Promoting the excellent traditional culture of She and China's ethnic minorities, promoting the integration of traditional cultural

elements of She and China's ethnic minorities with today's fashionable clothing, developing together, and moving towards the whole country and even the world', and the aim is to make more domestic and foreign friends appreciate and feel the new vitality and new atmosphere of the traditional clothing of ethnic minorities through the platform of the competition. The purpose of the competition is to enable more domestic and foreign friends to appreciate and feel the new vitality and new atmosphere of the traditional costumes of ethnic minorities through the platform of the competition. Organised by the Ethnic and Religious Affairs Commission of Zhejiang Province and jointly undertaken by the Ethnic and Religious Affairs Bureau of Lishui City and the People's Government of Jingning She Autonomous County, the competition attracted the participation of 815 fashion designers from all over the country, and a total of 2,415 pieces of works were received. The competition widely attracted more than 60 domestic clothing colleges and universities such as Beijing Institute of Fashion Technology, China Academy of Art, Wuhan Textile University and other students to submit their works, but also attracted the active participation of a number of provincial top ten fashion designers as well as foreign designers. Compared with the previous editions, this year's competition has achieved a significant increase in the number of submissions, and at the same time, more attention and consideration has been given to the practicality of the entries, which further promotes the effective fusion of traditional She Costume culture and modern fashion of She and China's ethnic minorities, promotes the inheritance and development of ethnic minority costume culture, and builds an important bridge for the ethnic minority costumes to go to the whole country and even to the world.



Figure225:The 2nd China (Zhejiang) She Costume Design Exhibition 2014

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The judges highly appreciated designer Lan Jinmei's work *She Feng Rebirth* (Figure 226), which embodies the perfect combination of cultural heritage and innovation. Wu Xuekai, as a winner of the China Fashion Design Golden Peak Award, thought that the integrity of the work in terms of design and craftsmanship was the most outstanding, which showed the designer's deep understanding of the traditional culture of the She, but also demonstrated his innovative ability to cleverly integrate traditional elements with modern fashion. In the on-site demonstration, the whole group of Chinese red garments was like a phoenix reborn from fire. This strong visual impact and cultural symbolism impressed the judges with the vitality and vigour of She culture.

The evaluation of Xia Fan, a professor of Zhejiang University of Technology, further emphasised the artistic expression of the work. He believed that the tone and colour choices of this group of works made the garments dazzling, while the craftsmanship details gave the collection a unique grandeur. This grandeur comes from the design of the garments themselves, but also the confidence and strength of the She culture. The main colour of 'The Rebirth of the She Phoenix' is a flaming Chinese red, on which the embroidered phoenix pattern in aqua blue looks particularly bright. This contrasting mix of colours is an inheritance of the traditional She Costume aesthetics, but also a challenge and breakthrough in modern aesthetics. When the models walked on the runway in this series of clothes, they seemed to be transformed into fiery phoenixes with wings ready to fly, showing the mystery and magnificence of the She culture to the fullest.



Figure226:Exhibition of 'The Rebirth of the She-Feng'

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

Designer Lan Jinmei's use of contrasting colours such as red and blue comes from her childhood memories of her grandmother's She phoenix costume and the springtime red of the mountains in Lishui. This process of drawing inspiration from personal life experiences and regional cultures is the influence of cultural context on artistic creation emphasised by art anthropology. She incorporates this memory and emotion into her design, making the work a visual presentation, but also an inheritance of the emotion and spirit of She culture. At the same time, Lan Jinmei chose the latest space cotton fabric as the base cushion of her design. The softness of this fabric combined with the sharp structural lines and silhouettes meets the demand for comfort and practicality of modern clothing, but also gives the garments a sense of modern fashionable styling, which makes the series of garments of the 'Rebirth of the She Phoenix' achieve a perfect balance and fusion between the tradition and modernity.

The 3rd China (Zhejiang) She Costume Design Exhibition (Figure 227) was held in Jingning in 2016, with the goal of 'turning the page back to zero and blossoming She', and endeavouring to create a 'permanent release site for the annual launch of ethnic costumes'. The competition received more than 300 series of works and 900 sets of costumes from all over the country. The jury said that this year's contestants found the elements of She culture itself, but also fully integrated trendy and international elements into their designs. The purpose of the contest is to further explore the cultural connotation of She Costume, to

promote the in-depth fusion of She Costume and modern fashion, and to enhance the cultural value and market influence of She Costume.



Figure227:The 3rd China (Zhejiang) She Costume Design Exhibition 2016

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The 4th China (Zhejiang) She Costume Design Exhibition (Figure 228) was held in Jingning in 2018, with the theme of 'Vision of She Country', in the square of Jingning County She Cultural Centre. Since the start of the exhibition in December 2017, a total of 1,161 works have been received, and the awards for designers with the most market potential, designers with the most design creativity, designers with the most craftsmanship and new heritage, and excellent designers have been selected. The purpose of the competition is 'to devote to the inheritance and innovation of She Costume culture, to promote the great prosperity and development of national culture through the exhibition, and to become a new engine for the construction of the 'Great Garden of She Style'.



Figure228:The 4th China (Zhejiang) She Costume Design Exhibition 2018

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

Lan Jinmei's award-winning work (Figure 229) gives She Costume a new lease of life in the context of the new era and becomes a cultural bridge connecting the past and the future. Her successful experience will inspire more designers and craftsmen to dig deeper into the cultural connotation of She Costume, actively explore the combination of traditional craftsmanship and modern design, and promote the further development and dissemination of She Costume culture. Lan Jinmei won the 'Outstanding Designer Award' with her entry 'Vision of She Town'.



Figure229:The scene of the exhibition of 'Vision of She Town'

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The award-winning work 'Bridal Costume 'Golden Phoenix in Flight' (Figure 230) gives new life to the She Costume in the context of the new era, and serves as a cultural bridge between the past and the future. With her work, Huang Jinmei was honoured with the 'Most Craftsman New Heritage Designer Award'. Her successful experience will inspire more designers and craftsmen to dig deeper into the cultural connotation of She Costume, actively explore the combination of traditional craftsmanship and modern design, and promote the further development and dissemination of She Costume culture.



Figure230:Exhibition of the 'Bridal Costume 'Golden Phoenix in Flight'

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

Chen Weijuan's work perfectly interprets the theme of the competition and demonstrates the unique charm and artistic beauty of She culture. The design of the work 'The Phoenix Comes' (Figure 231) cleverly breaks up and reorganises the traditional totem of the She, the phoenix, and at the same time integrates it into modern fashion styles. The colours are mainly black, blue and red, retaining the classic colours of the traditional She Costume, but also conforming to modern aesthetics. In terms of craftsmanship, Chen Weijuan combines modern popular hand-embroidery with different stitches to show her exquisite embroidery skills, while cleverly incorporating modern craftsmanship techniques such as laser cutting and broaching. This perfect fusion of traditional She Costume and modernity makes 'The Phoenix Comes' maintain the original style of She Costume without losing the sense of fashion and trend, which fully reflects Chen Weijuan's ingenuity and innovative spirit in She Costume

design. Chen Weijuan won the Outstanding Designer Award with her work 'Phoenix'.



Figure231:'The Phoenix Comes' Exhibition Scene
Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The 5th China (Zhejiang) She Costume Design Exhibition (Figure 232) will be held in Jingning in 2020, with the theme of 'Phantom City in the Clouds, Phoenix Nishang', aiming to display the essence of She culture and the beauty of art, further enhance the popularity and influence of Jingning, and create a unique She township of Jingning as a 'golden name card' for foreign countries. 'Golden Card'. The exhibition activity focused on the eight most representative styles of She Costume, and selected the top ten designers, outstanding inheritors of Chinese She Costume, the most network popularity award, the most creative design award and the most craftsmanship heritage award.



Figure232:The 5th China (Zhejiang) She Costume Design Exhibition 2020
Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

Chen Weijuan, the founder of Jingning She Yi Yuan Ethnic Costume Co., Ltd. won the 'China She Costume Outstanding Inheritor of the Most Craftsmanship Inheritance Award' with her work 'She Yi' (Figure 233), which is an affirmation of her personal design talent and contribution to the cultural inheritance of She Costume, but also further highlights the unique charm and cultural value of Jingning She Costume. This honour affirms his personal design

talent and contribution to the cultural inheritance of She costumes, but also further highlights the unique charm and cultural value of Jingning She costumes.



Figure233:Exhibition of 'She Yi'

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

Huang Jinmei was awarded the 'Outstanding Inheritor of She Costume in China' and the 'Top Ten Designer Award' for her work 'The Phoenix Opens Its Tail' (Figure 234), her outstanding design talent and her in-depth understanding of the culture of She Costume..



Figure234:The Phoenix Opens Its Tail Exhibition

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The 6th China (Zhejiang) Jingning Ethnic Costume Exhibition (Figure 235) came to a successful conclusion in 2024 at Nayun Sky City, Jingning, Lishui, Zhejiang. With 'AI My China' as the theme of the event, the show combined digital AI technology to design national costume works to express the deep love for the Chinese nation. The purpose of the competition is to 'forge a strong sense of community among the Chinese nation', deeply implement General Secretary Xi Jinping's important ideas on strengthening and improving ethnic work, and promote the creative transformation of ethnic culture by organising ethnic costume craftsmen and excellent designers from all over the country to explore the cultural

essence of ethnic costumes, create ethnic culture on the body, and promote the creative transformation of ethnic culture, innovative development of national culture, and build the marketability and branding of national costume products.



Figure235:The 6th China (Zhejiang) Jingning Ethnic Costume Exhibition

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

The following works (Figure 236) were created by the inheritors with the theme of the competition. Among them, Xu Liyuan won the 'Most Craftsmanship Award', Chen Weijuan won the 'Outstanding Craftsman of Chinese Ethnic Costume', and Jinmei won the 'Outstanding Craftsman of Chinese Ethnic Costume'.



Figure236: Xu Liyuan and Shu Zhuowen's 'Golden Phoenix' (left); Chen Weijuan and Lei Fujuan's 'The Phoenix Returns to its Nest' (centre); and Huang Jinmei's 'She Hua Blooms' (right) at the exhibition site

Source: Photo courtesy of Jingning She Autonomous County Bureau of Culture and Radio, Television, Tourism and Sports Official Weibo

4.3.2 She Costume Design Competition: In-depth Analysis of Thematic Innovation and Ethnic Cultural Integration

China (Zhejiang) Jingning Ethnic Costume Exhibition, as a cultural event of far-reaching significance, provides a stage for designers to display their creativity and skills, but also becomes an important carrier for the integration and innovation of ethnic culture under the

perspective of art anthropology. From the perspective of art anthropology, ethnic costume is the result of the two forces of cultural imbibition and enculturation, which carries the historical memory and cultural traditions of the nation, but also continues to collide and integrate with the aesthetic concepts and lifestyles of the modern society to form a new form of cultural expression. China (Zhejiang) Jingning Ethnic Costume Exhibition Through its unique theme setting, Exhibition promotes the deep fusion of She traditional culture and modern fashion, promotes the inheritance and development of She Costume culture, and injects new vitality into the prosperity of She culture.

Firstly, the theme innovation of the competition has injected new vitality into the inheritance of She Costume culture. Each session of the competition is centred on a different theme, such as 'She Blossoms', 'Vision of She', 'Mirage City in the Clouds', 'Phoenix Ni Shang', etc. These themes reflect the uniqueness of the She culture, but also guide the designers from the perspective of the She culture to the development of the She culture and its inheritance. These themes reflect the uniqueness of She culture, but also guide designers to explore and express the connotation of She culture from different angles. For example, the fourth edition of the competition, under the theme of 'Vision of She', encouraged designers to combine traditional She Costume elements with modern fashion to create She Costume works with She characteristics and modern aesthetics. This thematic innovation enriches the expression of She Costume, but also provides designers with a broad creative space, giving She Costume a new vitality in the context of the new era. In the process of creation, the designers have deeply explored the traditional She Costume elements, such as the unique phoenix pattern, exquisite embroidery techniques, rich colour combinations, etc., and combined them with modern fashion design concepts, using modern fabric technology and popular elements to create a series of dresses with She characteristics and in line with modern aesthetics, which fully demonstrates the unique charm of the She Costume culture and the beauty of art.

Secondly, China (Zhejiang) Jingning Ethnic Costume Exhibition promotes the exchange and integration between different cultures. The competition attracted the participation of designers from all over the country, including students from famous domestic and foreign fashion colleges and professional fashion designers. These designers studied the traditional She Costume elements in depth, but also incorporated the cultural elements of other ethnic groups into it, creating costumes with multi-cultural characteristics. For example, designer Lan Jinmei's work 'Rebirth of the She Phoenix' has the most outstanding integrity in terms of design and craftsmanship, which shows the designer's deep understanding of the traditional culture of the She, but also highlights his innovative ability to skillfully blend traditional elements with modern fashion. This cross-cultural exchange and cooperation broadens the vision of the designers, but also injects new vitality into the inheritance and development of She Costume culture and promotes the coexistence and co-prosperity of multiple cultures. Through the platform of the competition, designers have the opportunity to come into contact with different cultural aesthetics, technologies and materials. This diversity of contact is a catalyst for innovation, prompting designers to incorporate elements from different cultures into the design of She Costume, creating unique fashion pieces that are characterised by a fusion of cultures.

In addition, the China (Zhejiang) Jingning Ethnic Costume Exhibition emphasises the respect and protection of traditional culture. In the study of art anthropology, ethnic costumes

are an important carrier of ethnic culture, and their patterns, colours and craftsmanship all contain rich cultural connotations. The competition encourages designers to focus on the inheritance and protection of traditional She culture while innovating their designs, avoiding cultural appropriation and ensuring that cultural elements are presented truthfully and respectfully. For example, designer Chen Weijuan's work 'The Phoenix Comes' cleverly breaks up and reorganises the traditional She Costume totem phoenix in its design, and at the same time incorporates modern fashion styles, which retains the traditional flavour of the She Costume, but also has a sense of modern fashion, fully reflecting the respect and inheritance of the traditional She culture. This respect and protection of traditional culture helps to maintain the uniqueness and integrity of She culture, but also lays a solid foundation for the sustainable development of She Costume culture.

Finally, China (Zhejiang) Jingning Ethnic Costume Exhibition promotes the marketisation and branding of She Costume culture. Through the publicity and promotion of the competition, She Costume has gradually come into the public eye and become the focus of people's attention. Designers' works are displayed on the stage, but also enter the market through various channels, so that the commercial value of She Costume has been fully explored and utilised. For example, Chen Weijuan, the founder of Jingning She Yi Yuan Ethnic Costume Co., Ltd. won the 'China She Costume Outstanding Inheritor of the Most Craftsmanship Inheritance Award' for her work 'She Yi', which affirms her personal design talent and contribution to the cultural inheritance of She Costume, but also further highlights the unique charms and cultural value of She Costume. cultural value and enhance the brand influence of She Costume. This market-oriented development brings new development opportunities for the She Costume industry, but also provides strong support for the inheritance and innovation of She culture, so that She Costume culture is more widely spread and recognised in modern society.

To sum up, China (Zhejiang) Jingning Ethnic Costume Exhibition plays an important role in theme innovation and ethnic culture integration. It provides new ideas and directions for the inheritance and development of She Costume Culture, but also builds an important platform for the exchange and dissemination of She Culture. Through this platform, She Costume Culture has been able to take on new vigour and vitality in modern society, become a cultural bridge connecting the past and the future, and make positive contributions to the prosperity of She culture.

4.4 The Role of She Costume Design Competitions in the Formation of She Local Fashion Styles

China (Zhejiang) Jingning Ethnic Costume Exhibition, as an important platform for the inheritance and innovation of Chinese ethnic culture, has played a significant role in promoting the inheritance and innovation of She Costume culture since its first edition. The exhibition promotes the protection and dissemination of She Costume Culture, but also provides strong support for the formation and development of She Local Fashion Styles, and has had a far-reaching impact on the inheritance and innovation of She Costume Culture from multiple dimensions.

First of all, China (Zhejiang) Jingning Ethnic Costume Exhibition guides designers to dig deep into the cultural connotation of She Costume and combine it with modern design concepts through the setting of themes. For example, the theme of the first exhibition was 'Exploring the Beauty of She Costume', which pointed out the creative direction for

designers, but also made the cultural roots and innovation path of Local Fashion Styles of She Costume clear at the beginning. Led by this theme, designers have combined the traditional She Costume elements such as phoenix totem, exquisite embroidery and unique colours with the cut, fabric and style of modern clothing to create a series of fashionable works that are both characteristic of the She Costume and in line with modern aesthetics. This clever fusion of traditional She Costume and modernity gives She culture a place in contemporary fashion, but also contributes to the diversity and depth of the global fashion industry, making She Costume more modern and fashionable while retaining its traditional flavour, and laying a solid foundation for Local Fashion Styles of She Costume.

Secondly, China (Zhejiang) Jingning Ethnic Costume Exhibition promotes the marketisation and branding of She Costume. Through the exhibition, She Costume has gradually moved from traditional She Costume to the market and realised the marketization and branding of the costume. On the one hand, the exhibition builds a bridge of communication and co-operation between She Costume enterprises, designers and the market, enabling them to understand the market demand and consumers' preferences more intuitively, so that they can pay more attention to the market orientation in the process of product design and production, and create She Costume products more in line with the market demand. On the other hand, the brand effect of the exhibition itself is also increasing, attracting the attention of many consumers, media and businessmen, raising the popularity and influence of She Costume, and creating favourable conditions for the sale and promotion of She Costume. In the process of creation, designers pay more and more attention to the marketability and practicality of She Costume, so that She Costume can be better integrated into modern life and enhance its market competitiveness. This market-oriented development brings new development opportunities for the She Costume industry, but also provides strong support for the inheritance and innovation of She culture, so that She Costume occupies a place in the modern fashion market and injects new vitality into the sustainable development of She Costume culture.

In addition, China (Zhejiang) Jingning Ethnic Costume Exhibition, as a multi-ethnic and multi-cultural exchange platform, promotes the intermingling of different ethnic cultures. Designers came from different regions, and their works showed She culture, but also incorporated elements from other ethnic groups, reflecting the diversity and inclusiveness of Chinese culture. For example, in the exhibition, some designers combined She Costume with elements from other ethnic groups, such as Han, Miao and Yi, to create costume works with multicultural characteristics. This cross-ethnic cultural fusion enriches the cultural connotation of She Costume, but also provides diversified perspectives and inspirations for the development of She Local Fashion Styles, which gives She Costume new vitality and vigor in the collision and fusion of multiple cultures, and further strengthens the charm and influence of She Costume culture.

Finally, China (Zhejiang) Jingning Ethnic Costume Exhibition enhances the international influence of She Costume. Through the exhibition, the traditional She Costume was displayed on the international stage, attracting global attention and enhancing the international recognition of She Costume. On the one hand, the exhibition attracted the attention and reports of many domestic and foreign media, enabling the exquisite craftsmanship, unique style and profound culture of She Costume to spread to the world, and enhancing the popularity and reputation of She Costume in the international fashion industry. On the other

hand, the exhibition also attracted designers, fashion brands and garment enterprises from all over the world to participate in exchanges and co-operation, creating more opportunities for She Costume to go to the international market. This kind of international promotion makes She Costume culture more widely spread and recognised, but also expands a broader space for the inheritance and development of She culture, makes She Costume blossom with unique brilliance on the international fashion stage, and contributes the wisdom and strength of the Chinese national culture to the exchange and integration of global fashion culture.

To sum up, China (Zhejiang) Jingning Ethnic Costume Exhibition plays an important role in promoting the formation of Local Fashion Styles of She Costume. Through the innovative setting of themes, the promotion of marketing and branding, the promotion of cultural integration and the enhancement of international influence, the exhibition has injected new vitality into the inheritance and development of She Costume culture, and provided a solid foundation for the formation and development of Local Fashion Styles of She. At the same time, the exhibition has also cultivated a group of excellent She Costume design talents, providing talent support for the inheritance and innovation of She Costume culture and further promoting the prosperity and development of She Costume culture. These factors work together to make the formation and continuous development of Local Fashion Styles of She Costumes, which makes an important contribution to the diversity and prosperity of the Chinese national culture, and also provides a unique perspective and rich connotation of the Chinese national culture for the exchange and integration of global fashion culture.

Part V. Integration of She Elements in Contemporary Fashion Design

5.1 Exploration of Fashion Elements of She Costume

China's history is profound, with many dynasties taking turns, each leaving a deep imprint. For example, the Han, Tang, Ming and Qing dynasties, these glorious periods influenced the development of the country, but also shaped the country's costume culture to a certain extent, so that it matches the status. In recent years, especially in formal occasions and celebrations, China's traditional costumes have become increasingly popular. The youth groups, in particular, are becoming more and more accepting of traditional dress styles such as Hanbok (Chew, 2022). Designers around the globe are also incorporating these Chinese elements into their haute couture creations, combining world trends with traditional flavours. Behind this phenomenon is the respect and desire to promote China's cultural heritage. Even in the digital age, Chinese consumers are accustomed to maintaining the importance of ancient dress and incorporating classical elements into their daily wear (Brown, 2021). The global influence of Chinese culture is nourished by its unique charm. Maintaining a balance between tradition and modernity in clothing styles is essential to integrating into a diverse world. Combining traditional culture with modern design can create lasting appeal (Zheng et al., 2021). Mastering traditional Chinese elements, such as design, colour and fabric, is significant for innovation in the fashion industry. Fashion trends in China continue to change, encompassing a wide range of styles from street to outdoor, niche to hip-hop to fitness. Retro and sustainable fashion concepts are increasingly valued in the industry, reflecting a respect and return to traditional style elements (Zhang & Hjorth, 2019). The modern fusion of fashion refers to the fusion of ancient Chinese culture with modern new fabrics and design styles, utilising techniques such as embroidery, motifs, weaving, and prints. It is useful to recall

Williams' view in 2018 that fashion in China has long since moved beyond simple market demand and supply to become a composite manifestation of intent, culture and material interaction. The value of fashion is embodied on multiple social, cultural, economic and environmental levels, with aesthetics closely linked to social consciousness and personal expression. The interaction of clothing, colour, material and design reveals aesthetic values and self, but also plays a key role in conveying emotional meaning. Against this backdrop, Chinese designers are absorbing multicultural influences while at the same time endeavouring to maintain respect for cultural details in their designs in order to avoid cultural misunderstandings. The involvement of digital technology, such as the rise of digital design, has brought unprecedented changes to the fashion industry. As Liu, Baines, and Ku note in 2022, this change has improved the efficiency and quality of design, shortened the time from idea to finished product, and enabled the Chinese fashion industry to make significant strides in sustainability, digital innovation, and cultural awareness. Against this backdrop, we will focus on the rich fashion elements contained in She Costume and explore how they can be integrated into modern design to showcase the unique charm of She culture, while also bringing new creative inspiration to the fashion industry. In contemporary fashion design, the discovery of fashion elements in She Costume is an in-depth and complex process, which involves understanding and respecting the traditional She Costume culture, but also requires designers to have the creative ability to combine these elements with modern aesthetics.

She Costume is the embodiment of She people's living customs and aesthetic concepts, but also an important carrier of their cultural identity and historical memory. In contemporary fashion design, it is of great significance and value to explore the fashion elements of She Costume, which helps to pass on and carry forward the She culture, but also provides a unique source of inspiration and innovation for modern fashion design.

The patterns of She Costume are one of the most representative artistic elements. These patterns are usually centred on auspicious motifs, including character stories, totem worship, fertility worship, female worship, etc., and have a strong She vernacular life atmosphere. For example, the phoenix pattern, as a classic pattern in She Costume, symbolises good fortune and beauty, and is often used to decorate the collar, cuffs and hem of the dress. In contemporary fashion design, designers can re-create and innovatively apply these traditional patterns. Lan Jinmei combines She traditional patterns with modern fashion elements in her designs to create fashionable clothes with She characteristics and modern aesthetics. Her 'Weir Flying and Phoenix Dancing' series combines the traditional patterns of the She with embroidery techniques, showing a positive attitude towards life and the rich connotation of Chinese culture.

The colour scheme of She Costume also has distinctive ethnic characteristics. She people like to use colours such as blue, green, red, yellow and black, which give people a strong visual impact, but also contain rich cultural meanings. For example, blue symbolises the sky and the sea, representing tranquillity and profoundness, while red symbolises festivity and good fortune, and is often used in costumes for important occasions such as festivals or weddings. In contemporary fashion design, designers can refine and innovate the colours of She Costume. Chen Weijuan's 'Dragon and Phoenix Auspicious' bag, which combines She ribbons with canvas bags and uses traditional She colour combinations, has captured the hearts of young people as well as the hearts of overseas consumers.

She Costume is made with exquisite craftsmanship, especially the embroidery skills are

outstanding. Known for its unique stitching, rich patterns and exquisite craftsmanship, She Costume embroidery is often used for decoration and embellishment of costumes. In contemporary fashion design, designers can combine the traditional craft techniques of the She with modern fashion crafts. In her designs, Lan Jinmei combines She embroidery techniques with modern fabrics and cuttings to create She Costume pieces that are distinctive to the She ethnic group and meet modern fashion requirements. For example, she incorporates the She Costume's colourful stripe-crossing style pattern into the neckline design of the plain blue tufa cheongsam, so that the dress retains the beauty of traditional craftsmanship while meeting the requirements of modern production and consumers' aesthetic needs.

She Costume has various shapes with unique ethnic style and cultural connotation. For example, the 'phoenix dress' of She women is famous for its unique shape and decoration. In contemporary fashion design, designers can improve and innovate the form of She Costume to make it more in line with modern people's wearing habits and aesthetic needs. In his designs, Zeng Fengfei combines elements of traditional She Costume with modern clothing styles to create fashionable clothes with She characteristics that are suitable for daily wear. For example, he incorporates the high waisted cylinder lines and Chinese interlocking lapel details of the She Costume into his designs, making them more modern and fashionable while retaining the characteristics of the traditional She Costume form.

The discovery of fashion elements of She Costume is of great significance and value in contemporary fashion design. Through in-depth research and innovative application of She Costume patterns, colour combinations, craftsmanship techniques and clothing forms, designers can create clothing works with She characteristics that are in line with modern fashion trends, injecting new vitality into the inheritance and development of She culture, and also providing a rich source of inspiration and innovation for modern fashion design.

5.1.1 Exploring the Cultural Aesthetic Value of She Costume

The tattoo patterns of She Costume are an important reflection of its cultural connotation, and these patterns have aesthetic value, but also contain rich national symbolism. These patterns are the She people's visual expression of nature, life and faith. In his exhibition Shanha, Zeng Fengfei digs deep into the pattern motifs in She Costume and combines them with modern fashion design. He extracted the phoenix motif (Figure 237) from She Costume, which symbolises good fortune and nobility in She culture. In the 'Shanha' series, Zeng Fengfei reinterprets the phoenix pattern with modern line drawing techniques, making it more in line with modern aesthetics while retaining the traditional flavour.



Figure237:Phoenix pattern reinterpreted

Source: Photo by Designer Zeng Fengfei

Designer Zeng Fengfei has dug deep into and innovatively applied the traditional

patterns of the She people. The phoenix embroidery pattern (Figure 238) in the picture preserves the worship of the phoenix in She culture, but also makes it more contemporary through modern design techniques. This floral embroidery pattern is visually refreshing and elegant, but may also contain the symbolism of life, prosperity and beauty in She culture. By incorporating such traditional She Costume patterns into modern dress design, Zeng Fengfei has successfully transformed the cultural heritage of the She people into a fashionable element with a sense of the times, which has revitalised the She Costume in the contemporary fashion world.

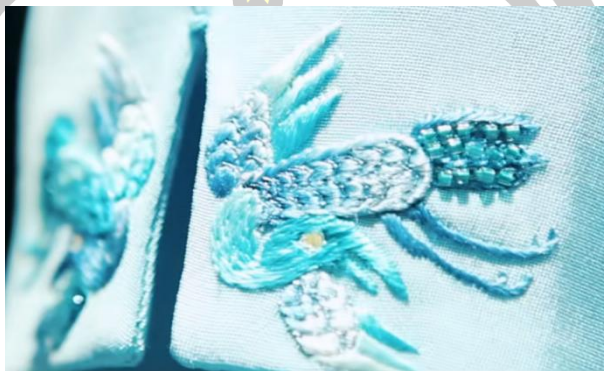


Figure238:hoenix pattern reinterpreted
Source: Photo by Designer Zeng Fengfei

Geometric motifs in She Costume, such as wanzi and cloud head patterns, are also innovatively applied in Zeng Fengfei's designs. These patterns are often used in She Costume to express good wishes for nature and life. By combining these geometric patterns with the cut of modern clothing, Zeng Fengfei creates fashion pieces with a sense of layering and visual impact. This re-creation and innovative application of traditional tattoo patterns enriches the visual effect of the garments, but also gives new life to She culture in contemporary fashion.

5.1.2 Fashionable Interpretation of She Pattern Elements

The colour scheme of She Costume is known for its vibrancy and strong contrast. This use of colour reflects the She people's unique pursuit of beauty, but also carries a deep cultural significance. In his Shanha series, Zeng Fengfei has cleverly borrowed the colour scheme of She Costume. He uses blue and green as the main colours (Figure 239), supplemented by red and yellow as embellishments. This colour combination preserves the traditional She Costume colour characteristics, but also gives the works a modern and fashionable atmosphere.



Figure239:Green-coloured costume line
Source: Photo by Designer Zeng Fengfei

In She culture, blue symbolises the sky and the sea, representing tranquillity and

profoundness, while red symbolises festivity and good fortune. By refining and innovating these colours, Zeng Fengfei has made them show a richer visual effect and cultural connotation in modern clothing. In the 'Shanha' series, he applies the rainbow-style floral lapels of She Costume to the design of modern clothing, creating fashion pieces with a sense of layering and dynamic beauty through the combination and matching of different colours.

5.1.3 The Innovative Path of She Costume Structure and Craftsmanship

She Costume is made with exquisite craftsmanship, especially the embroidery technique, which is famous for its unique stitching and exquisite patterns. In his 'Shanha' series, Zeng Fengfei combines traditional She Costume embroidery techniques with modern fashion craftsmanship to create clothing pieces that are characteristic of the She Costume and meet the requirements of modern fashion. In his design, he uses the golden embroidery in She Costume (Figure 240, 241), which has a strong visual impact, but also reflects the She people's pursuit of beauty and love of life.



Figure240:Gold embroidered phoenix motif
Source: Photo by Designer Zeng Fengfei

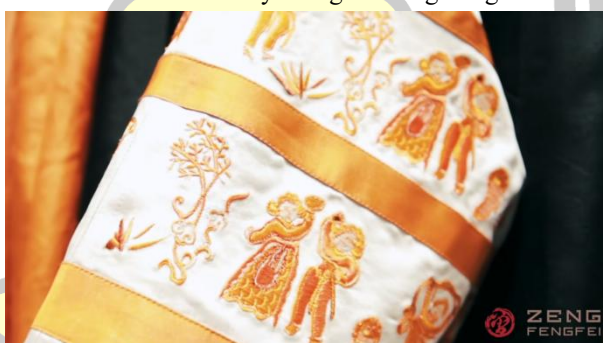


Figure241:Legendary motifs of She people in gold embroidery
Source: Photo by Designer Zeng Fengfei

The weaving and dyeing techniques in She Costume are also innovatively applied in Zeng Fengfei's designs. Using modern fabric technology and production methods, he combines the traditional craftsmanship of the She Costume with modern fashion design, so that the dresses retain the beauty of traditional craftsmanship while more in line with the requirements of modern production and the aesthetic needs of consumers. This inheritance and innovation of traditional production techniques provides a new form of craft expression for the inheritance and development of She culture, but also provides a rich inspiration of craft innovation for modern fashion design.

5.1.4 The Beauty of Fusing She Costume Colour with Contemporary Fashion

She Costume has a variety of shapes with unique ethnic style and cultural connotation. In

his 'Shanha' series, Zeng Fengfei has improved and innovated the shape of She Costume to make it more in line with the dressing habits and aesthetic demands of modern people. He extracted the high-waisted cylindrical lines and Chinese interlocking lapel details of the She Costume and combined them with the cut and design of modern clothing. This improvement in form (Figures 242, 243) makes the dress more modern and fashionable while retaining the characteristics of the traditional form.



Figure242:Improvements in form
Source: Photo by Designer Zeng Fengfei

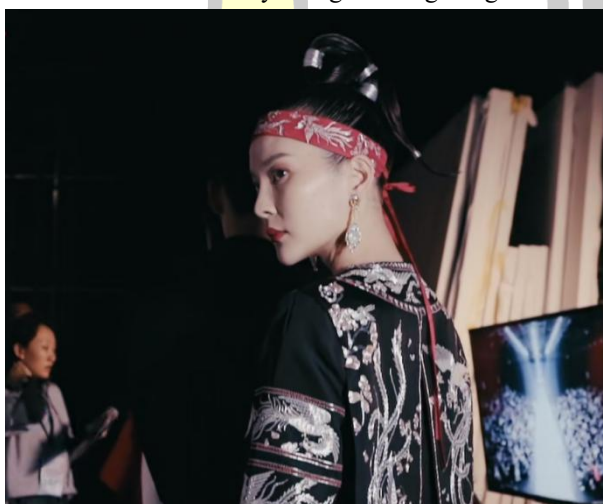


Figure243:Improvements in form
Source: Photo by Designer Zeng Fengfei

The form of the She Costume also has unique cultural symbolism and artistic expression. The She Costume's 'bundled face' process is a unique process used to decorate the edges of the garments. This craft makes the She Costume visually more colourful, but also reflects the She people's pursuit of beauty and love of life. In Zeng Fengfei's designs, the symbolism and artistic expression of this form has been skilfully integrated into the design of modern garments, creating innovative fashionable garments in the She style.

5.2 Innovative Works of She Costume Designers Influence Local Fashion Styles

By incorporating traditional elements into contemporary design, the innovative work of ethnic fashion designers has greatly influenced indigenous fashion styles. This integration preserves cultural heritage, but also enhances the aesthetic appeal and marketability of fashion items. Ethnic clothing designers use traditional patterns, colours and fabrics to enrich modern fashion with cultural significance (Li & Zhang, 2024). The integration of Kazakh national clothing features into modern design has spawned unique collections that resonate with local

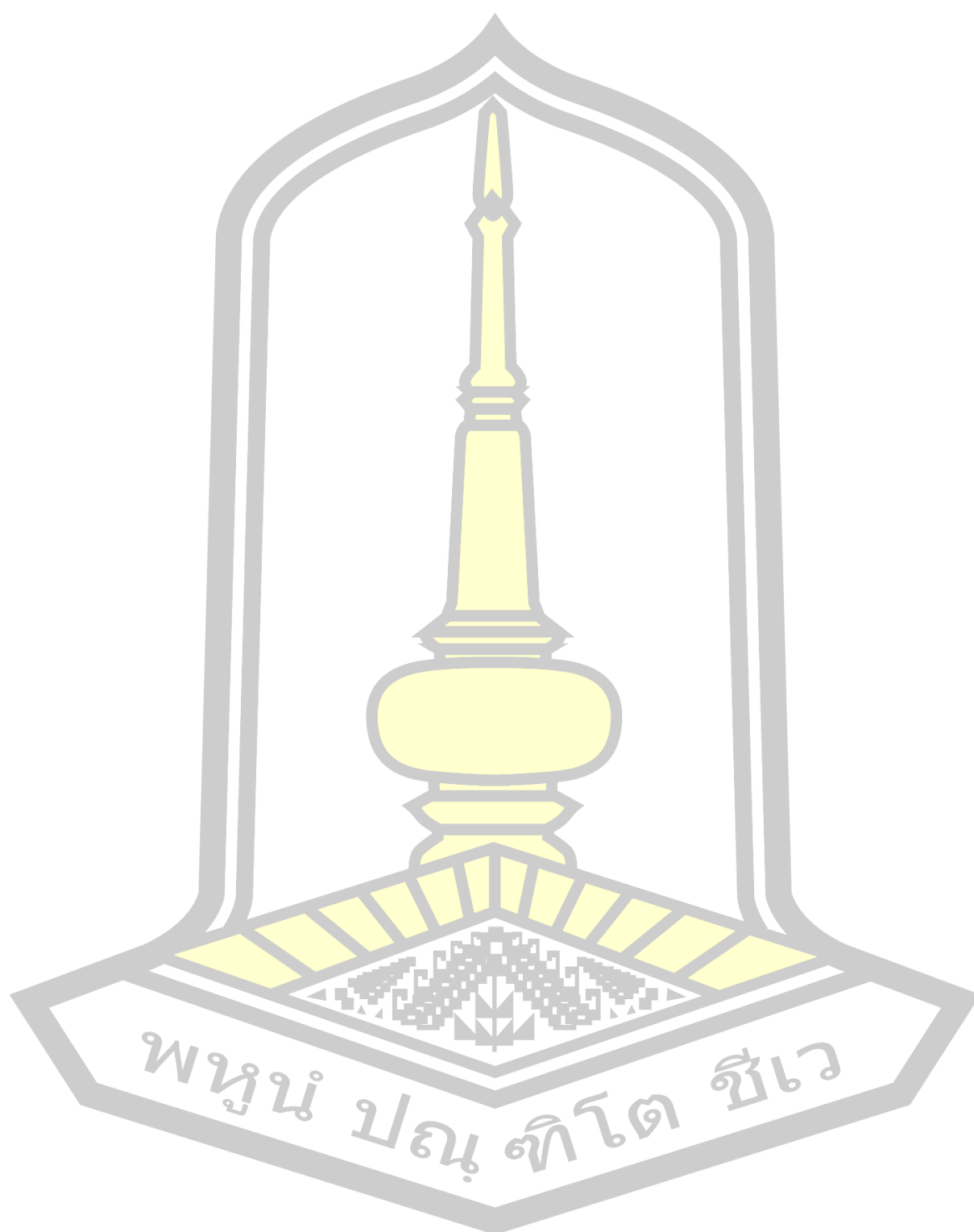
and global audiences (Kudabayeva & Zhumabaeva, 2023). Designers play a vital role in promoting local culture through fashion, as shown by the Zhuang cultural dolls, which merge traditional clothing with modern aesthetics (Li & Zhang, 2024). This approach preserves cultural narratives, but also attracts tourism and interest in ethnic heritage (Li & Zhang, 2024). The innovative work of ethnic fashion designers enhances local fashion styles by integrating sustainable practices, multiple materials and traditional techniques. This integration promotes cultural diversity, facilitates craftsmanship, and allows ethnic styles to coexist with modern fashion concepts, enriching the overall fashion landscape (Venkatasamy, N., & Vadicherla, T. 2016). Innovative works by ethnic fashion designers have greatly influenced local fashion styles by incorporating traditional elements such as patterns and materials into contemporary designs, creating a unique blend that resonates with modern aesthetics while preserving cultural heritage and identity. The integration of artificial intelligence in ethnic fashion design, particularly Hmong women's clothing, demonstrates how innovative design can enhance local fashion styles by blending traditional elements with modern technology, thereby promoting cultural heritage and personalisation in contemporary fashion (Deng, M., Liu, Y., & Chen, L. (2023).

The innovative works of She fashion designers have had a profound impact on Local Fashion Styles. By incorporating traditional elements into contemporary designs, these designers preserve cultural heritage, but also enhance the aesthetic appeal and marketability of fashion items. They use traditional patterns, colours and fabrics to enrich modern fashion with cultural significance, making local fashion styles more diverse and rich.

As the founder of the 'She Feng' brand, Lan Jinmei's design philosophy is deeply rooted in She culture, emphasising that 'what is national is global'. Her creations are not just She Costume, but also a medium of communication of She culture. Lan Jinmei insists on drawing inspiration from traditional She Costume, but at the same time, she never forgets to innovate, reinterpreting She elements with modern design techniques, so that She Costume can be brought to life and to the world. Her design work 'Weir Flying Phoenix Dance' series combines the traditional patterns of She with embroidery techniques, showing a positive attitude towards life and the rich connotation of Chinese culture.

Jinmei's work 'Phoenix Opening Tail' is an innovative interpretation of the traditional wedding dress of the She people in Shunchang. She preserves the traditional She Costume colours and totems, while introducing the western style of high waisted skirt, making the traditional Costume more in line with modern aesthetics. Huang Jinmei emphasises that no matter how it develops, the original traditions of the She cannot be abandoned, and this insistence makes her work contemporary while retaining the essence of She culture. Her design is inspired by the traditional She Costume of Shunchang, especially the improvement of the unique Shunchang 'Ping Feng Guan', which is a fan-shaped hairpin made of sterling silver that looks like a phoenix opening its screen, echoing the phoenix headdress in front of the forehead and adding to the magnificence of the 'Ping Feng Guan', which makes this series of clothing maintain the original She Costume. This series of costumes maintains the original style of the She while remaining trendy.

Chen Weijuan's work 'The Phoenix Returns to the Nest' shows the phoenix element in She Costume, which is a symbol of good fortune and honour in She culture. Through this design, Chen Weijuan inherits the cultural symbols of the She, but also transforms them into fashion elements, influencing the development of Local Fashion Styles.



Xu Liyuan's work 'Golden Phoenix' shows the unique charm of She Costume by extracting the essence of traditional She Costume and combining it with modern design techniques. Her design reflects a deep understanding of She culture, but also promotes the application of She elements in modern fashion design.

Zeng Fengfei, as a designer who is well versed in She culture, combines traditional She Costume elements with modern aesthetics in his works, and shows the modern style of She Costume through innovative design. Zeng Fengfei is thinking about how to make clothing with local elements more international, because only when consumers understand the connotations, what they wear is not just a piece of clothing but a spiritual carrier that is integrated with the wearer. His design work 'Shanha' series, the phoenix pattern in She Costume and the razor clam wood fish and shrimp pattern are split and reorganised to make the pattern more in line with the current trend and fashionable aesthetics, thus conveying the idea that 'traditional can be fashionable too'.

The works of these designers reflect the important role of She Costume in the formation of Local Fashion Styles. They have preserved the traditional She Costume features such as colours, patterns and craftsmanship, but also made them more in line with modern aesthetics and lifestyles through modern design techniques. This kind of design thinking, which fuses traditional She Costume with modernity and ethnicity with the world, gives new life to She Costume, but also provides a new direction and inspiration for the development of Local Fashion Styles. Through these innovative works, She culture has been able to display its unique charm on a broader stage, while also bringing new perspectives and vitality to the global fashion industry.

5.3 Designers Promote the Inheritance and Development of She Costume Culture through Innovative Works

5.3.1 Innovative design with modern aesthetics

In the contemporary fashion industry, designers are combining the traditional She Costume aesthetics with modern aesthetics through innovative design as a way to promote the inheritance and development of She culture. For example, designer Lan Jinmei uses the traditional She phoenix motif in her work She Phoenix Reborn, but reinterprets it through modern design techniques. Using bold colour contrasts and modern tailoring techniques, she has revitalised the traditional motif in modern clothing. This design attracts the attention of the younger generation, but also offers new possibilities for the modern interpretation of She Costume.

Designers also incorporate elements of She Costume into modern life through innovative designs. For example, Zeng Fengfei's Shanha collection combines traditional She embroidery with modern casual wear to create fashionable pieces that are both practical and culturally distinctive. This kind of design brings She Costume closer to modern life, but also provides a new way to pass on traditional culture.

5.3.2 Excavating and refining elements of She culture

Through in-depth research into the culture and history of the She, designers have mined and refined unique cultural elements and applied them to modern clothing design. For example, designer Chen Weijuan, in her work 'The Phoenix Comes', digs deep into the traditional She Costume elements, such as the unique phoenix pattern and exquisite embroidery craft, and combines them with modern fashion design. Her design preserves the

traditional She Costume flavour, but also conforms to modern aesthetics, allowing She culture to be passed on and carried forward in modern society.

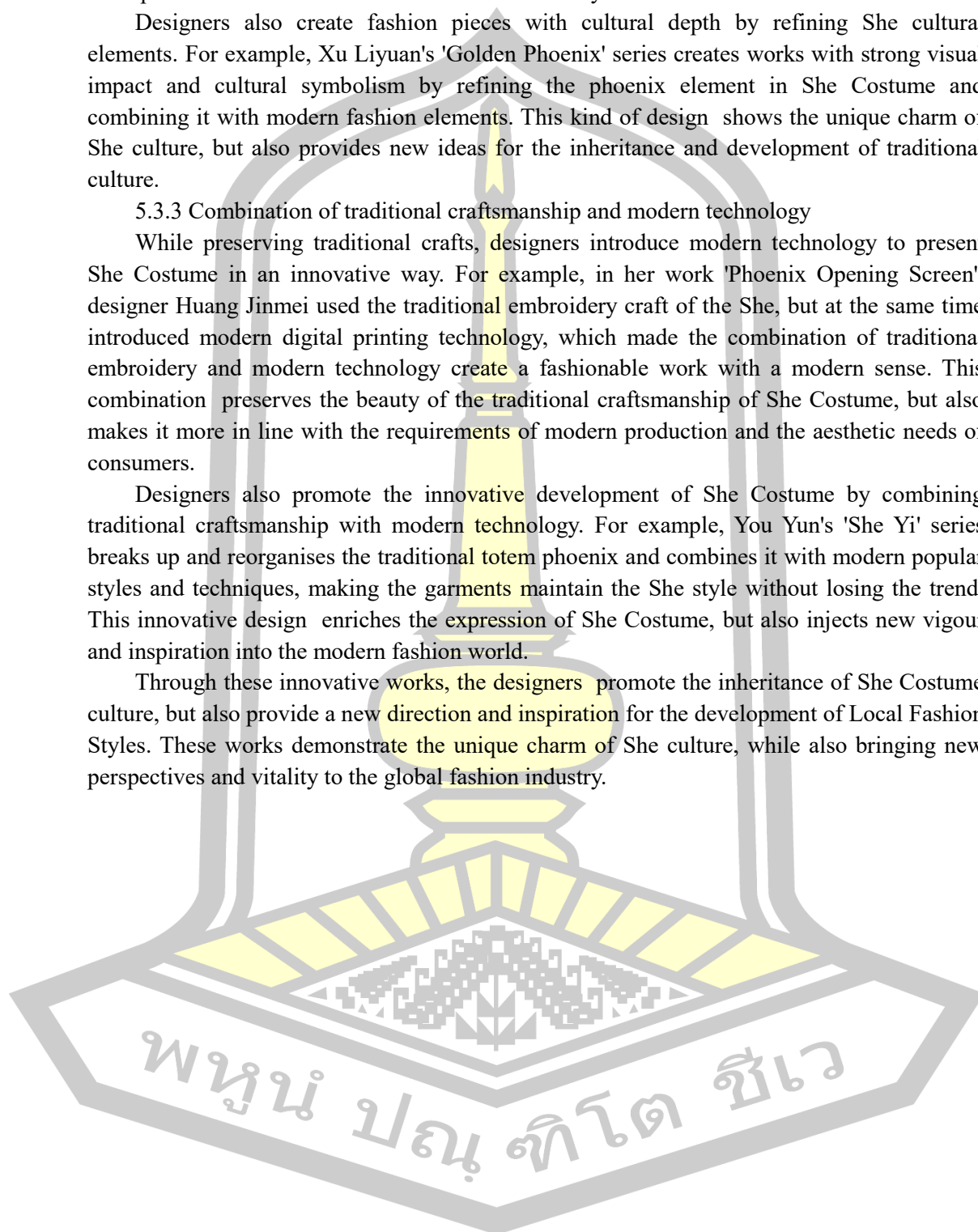
Designers also create fashion pieces with cultural depth by refining She cultural elements. For example, Xu Liyuan's 'Golden Phoenix' series creates works with strong visual impact and cultural symbolism by refining the phoenix element in She Costume and combining it with modern fashion elements. This kind of design shows the unique charm of She culture, but also provides new ideas for the inheritance and development of traditional culture.

5.3.3 Combination of traditional craftsmanship and modern technology

While preserving traditional crafts, designers introduce modern technology to present She Costume in an innovative way. For example, in her work 'Phoenix Opening Screen', designer Huang Jinmei used the traditional embroidery craft of the She, but at the same time introduced modern digital printing technology, which made the combination of traditional embroidery and modern technology create a fashionable work with a modern sense. This combination preserves the beauty of the traditional craftsmanship of She Costume, but also makes it more in line with the requirements of modern production and the aesthetic needs of consumers.

Designers also promote the innovative development of She Costume by combining traditional craftsmanship with modern technology. For example, You Yun's 'She Yi' series breaks up and reorganises the traditional totem phoenix and combines it with modern popular styles and techniques, making the garments maintain the She style without losing the trend. This innovative design enriches the expression of She Costume, but also injects new vigour and inspiration into the modern fashion world.

Through these innovative works, the designers promote the inheritance of She Costume culture, but also provide a new direction and inspiration for the development of Local Fashion Styles. These works demonstrate the unique charm of She culture, while also bringing new perspectives and vitality to the global fashion industry.



Part VI. The Integration between Tradition and Innovation in She Costume

The balance between tradition and innovation in ethnic clothing is a dynamic interplay that both reflects cultural heritage and embraces modernity. This relationship is critical to the preservation and evolution of traditional clothing, as evidenced by various studies emphasising innovative practices in clothing design. Balancing modern creativity with cultural authenticity is essential for innovating traditional clothing (Chao, Wang., Zhiyong, Yang. 2023). The balance between tradition and innovation in ethnic clothing is evident in ethnic design, which thoughtfully incorporates traditional symbols into modern culture, in contrast to ethnic styles that superficially borrow motifs, which often lose their original meaning and cultural significance. The text distinguishes between ethnic style and ethnic design. It explains that ethnic style tends to adopt superficial elements from various cultures without retaining their original meanings, whereas ethnodesign aims to maintain the cultural meaning and values of traditional design. This distinction is crucial to understanding contemporary fashion practice (Daria, Yurievna, Ermilova. 2020). Through the use of traditional ornaments, symbolic elements and folk art, it is possible to visibly incorporate design concepts and national culture into national clothing, enriching contemporary fashion while reflecting national ideals, social values and the spiritual ties of the community (Gulnaz, R., Akhmetshina., Klara, Khakimovna, Karamova. Muksinov. 2022).

6.1 Integration of Design Concepts and She Culture

The integration of fashion design concepts and national cultures is becoming increasingly important in contemporary fashion, as designers draw inspiration from traditional elements to create innovative and culturally resonant pieces. This integration enhances brand identity, but also reflects a deeper understanding of national traditions and identity. The relationship between fashion and ethnic identity is complex, with designers balancing traditional and modern elements (Chenhao, Sun., Jisoo, Ha. 2019). The study also confirms that national traditions have a significant impact on modern fashion design and are a productive source for creating original compositions and decorative images (Alla, Anatoliyivna, Gotsaliuk. 2019).

6.1.1 Extraction and revitalisation of traditional elements

She Costume patterns are rich and varied, and are a great source of material for designers to work with. Totem Patterns: Disc Gourd Patterns, the ancestral god of the She people, is said to be the origin of the She people, symbolising happiness and well-being, and expressing the She people's desire for a better life. Botanical motifs: Lotus, pomegranate, gourd, peony, peach, pine tree and other botanical motifs, which symbolise the proliferation of offspring and grandchildren, auspiciousness and wealth, and longevity. Lotus means 'Lotus gives birth to a noble son', pomegranate means 'pomegranate gives birth to a hundred sons', peony means glory and wealth, and longevity peach means longevity and immortality. Animal motifs: Butterflies, magpies, bats, tortoises, deer and other animal motifs, which signify beauty, good luck, longevity and good fortune. Butterflies symbolise beauty, magpies mean good things come to pass, and bats, because of their harmony with the word 'fortune', symbolise good fortune. Geometric motifs: These motifs include horse teeth, curved lines, folded lines, waves, back to the pattern, curly grass pattern, etc. These motifs are mostly designed in two-square continuity and are simple and orderly. They originate from life and nature, reflecting real-life conditions, such as the square symbolising the farmland, the X-shaped symbolising the sun, and the cross symbolising the woods. Vessel motifs, such as vases, flower baskets and ruyi,

express people's desire for a better life through ideograms and harmonies. 'Vase' and 'Ping' have the same sound, which means peace and stability. Phoenix Pattern: The phoenix is an important totem in She Costume, symbolising good luck and happiness. The phoenix costume is the most representative costume of She Costume women, symbolising a happy life with good fortune. All parts of the phoenix, such as the head, waist and tail, are given different decorations and symbolic meanings. Character Patterns: A typical pattern unique to the She, consisting of geometric straight lines and decorated in an overall tilted pattern, with the symbolism of driving away evil spirits and praying for good fortune. Other patterns: These include birds and beasts, flowers, birds, insects and fish, farm buildings, carts and horses, as well as traditional geometric patterns such as wanzi, cloud heads, cloud hooks, floating dragons, leaf patterns, etc., most of which are taken from various living objects in daily life.

The She Costume, especially the women's 'phoenix costume', has become a symbol of She culture with its unique patterns and meanings. The designs of the phoenix costumes are mostly inspired by flowers, birds, fish and insects, poultry, birds and animals in the natural world, as well as auspicious motifs that symbolise good luck and happiness. These patterns beautify the costumes, but also carry deep cultural connotations and meanings, such as the peony flower, which signifies beauty and perfection, and the lotus flower, which signifies wealth and contentment. In modern dress design, these traditional patterns are given a new life through innovative transformation and reproduction. By analysing the connotation of She Costume pattern elements and applying them to modern clothing with modern design techniques, designers have preserved the traditional She Costume culture while meeting modern aesthetic and practical needs. The five colours 'black, white, yellow, green and red', which are commonly used in She Costume, are cleverly used in modern costume design to convey the She people's reverence for nature and their desire for a better life. Patterns and motifs of She Costume, such as phoenix totems, animal and plant motifs, geometric shapes and word patterns, have found new ways of expression in modern design. As a symbol of the She people's nostalgia for their ancestors, the phoenix totem pattern is widely used in women's attire, and its elegant physique and gorgeous colours have been inherited and developed in modern Costume. Flora and fauna motifs, on the other hand, are embroidered on She Costume through the skilful hands of She women, who freely combine flowers, plants, fish, insects, birds and animals from nature to form beautiful and symbolic patterns. The use of geometric and textual motifs makes the patterns of She Costume more rich and varied. Geometric patterns, such as the dog-tooth pattern, the ten-thousand character pattern, and the wicker pattern, are retained and innovated in modern dress design because of their simplicity and ease of inheritance. Text patterns are arranged and combined in a bipartite and continuous manner through the design of webbing, forming neat and aesthetically pleasing patterns.

The application of She Costume patterns and their meanings in modern dress design is a cultural heritage, but also an attempt of innovation. By combining traditional elements with modern design concepts, the designers have successfully brought the unique charm of She culture into modern life and revitalised traditional art in contemporary society.

6.1.2 Innovative use of colour

The colours of She Costume are mainly blue, black and red, with blue symbolizing the sky, black representing the land and red signifying life and passion. These colours are commonly used in costumes but also in other areas of life. The colour characteristics of She Costume are closely related to its long-term living environment, living habits and national

beliefs. The colours extracted from nature reflect the deep cultural heritage and aesthetics of a nation. The evolution of the colours of She Costume can be seen from the simple indigo-dyed green as the main colour to the gradual addition of some bright colours, such as wide lace embroidered with blue, red, white, green and black on the lapel and sleeves, or embroidered on the collar with the water red, yellow, big green and other horse tooth patterns and red, yellow, blue, green, water green, black and other willow stripe patterns. The use of such colours reflects the loyal and sincere national character traits of the She people, but also makes the costumes as a whole more beautiful and not tacky by using brightly coloured or embroidered headbands and laces as embellishments. In modern dress design, the innovative application of She Costume colours is reflected in the reinterpretation of traditional colours and the fusion of modern popular colours. By analysing the essence of She traditional costume culture and the design features of modern ethnic clothing brands, designers have made attempts to revitalize the application of design and use modern design techniques to apply She traditional costume culture to modern clothing. Some designers break up and reorganise the She traditional totem phoenix, combine it with modern fashion styles, use traditional black-white-red as the main colour combination, and express the modern popular hand embroidery with different stitches. In addition, some designers have explored the weaving method and technique of She ribbons and applied them in contemporary She Costume design, using the traditional She Costume dyeing method as the colours of the series of works, dyeing and oxidizing the indigo vat made of pure plant dyes over and over again to get different levels of blue. The innovative application of She Costume colours in modern dress design preserves the traditional flavor of She culture, but also makes the traditional colours glow with new vitality in modern dresses through the fusion of modern design methods, realizing the harmonious symbiosis of tradition and modernity, and allowing She culture to be inherited and developed in the contemporary society.

6.1.3 Combination of traditional craftsmanship and modern technology

The production of traditional She Costume is mainly based on hand-woven and embroidery crafts, and the application of these crafts in modern clothing design preserves the traditional She Costume culture, but also combines them with modern aesthetics and technology to create a new style of clothing. The characteristics of She Costume are mainly reflected in the women's costumes, known as 'phoenix costumes', in which the costumes and aprons are embroidered with colourful lace patterns in red, peach, apricot and gold and silver silk threads, symbolizing the neck, waist and feathers of the phoenix. These rich colours and patterns are reinterpreted in modern design, applying the traditional She costume culture to modern clothing through modern design techniques.

She Costume embroidery, with its fine stitching and rich patterns, has been given a new life in modern costume design. Designers use modern design software and mechanical embroidery techniques to transform traditional She Costume patterns into decorative elements of modern costumes, which improves production efficiency and maintains the unique charm of handicrafts. The techniques of She embroidery are mainly divided into flat embroidery, cross embroidery, patchwork embroidery and chain embroidery, etc., of which the most common are flat embroidery and cross embroidery. Many modern handicraft products, such as tapestries and pillowcases, are made through the cross-stitch process, and the simplicity and practicality of this process make it widely used in modern design.

The application of modern technology, such as digitised printing and laser cutting,

allows the traditional She Costume patterns to be copied and reproduced more accurately, and also provides designers with more room for creativity. The application of these technologies allows the traditional craftsmanship of She Costume to be more widely disseminated and applied in modern dress design. Digital printing technology can accurately reproduce the traditional patterns of She onto modern fabrics, while laser cutting technology can be used to create complex patterns and designs. The application of these technologies improves the production efficiency, but also allows the traditional crafts to gain a new vitality in modern design.

The development of modern fabric technology has also provided more possibilities for combining the traditional craftsmanship of She Costume with modern technology. The use of new fabrics enhances the comfort and practicality of the costumes, but also provides a new carrier for the modern expression of traditional crafts. She Costume and She Ramie weaving, dyeing and sewing are national and provincial intangible cultural heritages respectively. Tapping into the market value of She Costume's 'intangible heritages', the use of traditional She Costume fabrics, She Blue Dyeing, and She Embroidery in modern fashion design enhances the cultural connotation of the garments. This combination preserves the traditional She Costume characteristics, but also makes it more in line with modern aesthetics and practical needs, realising a harmonious symbiosis between tradition and modernity. Through this combination, the traditional craftsmanship of She Costume has been able to take on a new vitality in the modern society, and at the same time, it has also provided a wealth of inspirations and materials for modern dress design.

6.2 Integration of inheritance and innovation

The 'globalisation of fashion' has led to the exchange of ideas, styles and technologies across cultures and continents. For the fusion of heritage and innovation in ethnic dress, it highlights the global nature of fashion trends and the increasing diversity of fashion styles. Incorporating history, motifs and techniques into contemporary design, resulting in a unique fusion of the old and the new, is an approach to design that revisits and reinterprets traditional cultural heritage in the light of modern fashion. The balance between tradition and innovation in ethnic clothing is a dynamic interplay that reflects cultural heritage while embracing modernity. This fusion is evident in a variety of contexts where traditional designs are reinterpreted through innovative techniques, thus ensuring their importance in contemporary fashion. In the context of the globalisation of fashion, the heritage and innovation of She Costume is a preservation of traditional culture, but also a profound dialogue with modern fashion.

She people who have inherited the traditional She Costume skills, such as Lan Qu Hai and his son Lan Yin Cai, as the representative inheritors of the non-heritage She Costume, have created works that reflect their adherence to the traditional craftsmanship of the She Costume. Lan Yincui started learning traditional She Costume making at the age of 18 and has been doing so for more than 20 years now. He innovates on the basis of inheriting the tradition and incorporates elements of She Costume into modern clothing, so that the culture of She Costume can be inherited and at the same time have a more modern feel. While maintaining traditional She Crafts, such inheritors are also exploring how to combine these skills with modern aesthetics, so that She Costume is not just a cultural heritage, but a fashion element living in the present.

The creative experiences of modern She Costume designers, on the other hand, focus

more on innovation and integration. Designer Chen Xu, whose works make the She phoenix costume 'live', has been selected for international exhibitions. Through years of research and practice, Chen Xu combines the culture of traditional She Costume with modern design. Her design is not just a copy of the traditional pattern, but on the basis of a deep understanding of the She culture, she creates a new dress with both ethnic characteristics and modern aesthetics. Her designs have been recognised on the international stage, demonstrating the unique charm of She Costume culture and the innovative power of modern design.

In specific design practice, modern designers have adopted various ways to integrate traditional She Costume elements into modern costumes. For example, some designers take the traditional patterns on the She Luoyuan phoenix costume as the starting point for their designs, combining traditional patterns such as the phoenix pattern, the bird pattern and the tree pattern with the word 'She', and arranging them in the form of cross-stitch to form the abstracted word 'She'. This design preserves the cultural characteristics of the She, but also gives new cultural connotations to the modern design. In addition, the designers also try to revitalise the She Costume elements by refining them and combining them with modern fashion elements in modern clothing product design, aiming at inheriting the essence of traditional She Costume culture and seeking ways to use the national culture in the present day.

6.3 Co-operation of Designers and She Community **ผลิตพลาด! ไม่ได้กำหนดนักมารัก**

The collaboration between designers and the She community is a multi-dimensional, cross-disciplinary and dynamic process, which involves cultural heritage and preservation, but also innovative design and market-oriented exploration. This mode of cooperation offers new possibilities for traditional She Costume and innovation in the context of globalisation, as well as bringing new inspiration and vitality to the fashion industry.

Firstly, the cooperation between designers and the She community is reflected in cultural heritage and innovation research. For example, the cooperation between Jingning County and the School of Fashion Design of Zhejiang University of Technology has resulted in in-depth excavation and research into the elemental symbols of She Costume to promote the inheritance and innovation of She Costume. This mode of co-operation helps to protect and pass on the traditional costume culture of the She, but also provides a rich source of inspiration for modern design.

Secondly, designers have cooperated intensively with the She community by participating in She creative design invitational exhibitions, such as the China (Luoyuan) She Creative Design Invitational Exhibition. Through creative deconstruction and visual reconstruction of She culture, designers have refined the kernel of the development of She cultural and creative industries represented by the Luoyuan region. This mode of co-operation enhances the visibility of She culture, but also provides a platform for designers to demonstrate and practice.

In terms of innovative design, designers incorporate the patterns and craftsmanship of She Costume into the elements of modern fashion design trends, transforming traditional She Costume into practical goodies for life. For example, designer Qi Bin's work 'She-New Style' is derived from the traditional She Costume culture of Guizhou, and portrays the image of a new She woman; Xu Donghui's 'She Words and She Words' is based on the Xiapu style of She Costume, which is redesigned by following the classic style and combining it with Dong cloth fabrics, crossing the boundaries of the traditional She Costume culture. These designs

retained the core elements of She Costume, but also boldly introduced fashionable design techniques, such as improved shapes, innovative fabrics, and mix-and-match styles, giving new life to the ancient phoenix costume.

In addition, She Costume's 'out of the circle' is that it has successfully crossed the border and become a bright business card to show Chinese national culture to the world. In recent years, the She Costume has been featured in both UNESCO's Intangible Cultural Heritage programme and the runway shows of international fashion weeks. These appearances let the global audience appreciate the unique charm of China's ethnic minority costumes, but also triggered widespread attention and deep cooperation in the international fashion industry.

In terms of marketisation and cultural dissemination, She Costume products have become bestsellers in the tourism market, and a centralised sales and promotion centre for tourism commodities has been established to implement large-scale operation and standardised management, and to display and promote She Costume tourism commodities. By combining with traditional She festivals such as 'March 3', She Costume culture has been more widely spread and recognised.

Finally, the cooperation between designers and the She community is also reflected in talent training. For example, Chen Xu, an associate professor at the School of Clothing and Art Engineering of Minjiang College, and her students integrate the patterns and crafts of She Costume into modern fashion design trends, promote national university students' innovation and entrepreneurship projects with the She community, and help villagers in the She community to achieve employment at home. This cooperation fosters talents with She Costume design and production skills, but also injects new vigour into the development of the She Costume industry.

The cooperation between designers and the She community is a deep and diversified interaction, which involves many aspects such as cultural preservation, inheritance, innovative design, marketability and internationalisation. This mode of cooperation offers new possibilities for traditional She Costume and innovation in the context of globalisation, and also brings new inspiration and vitality to the fashion industry. Through this co-operation, She Costume culture can be passed on and developed in contemporary society, while contributing to the diversity and depth of the global fashion industry.

6.4 Style of local fashion(Contemporary Fashion)

In the context of globalisation, Local Fashion Styles involves an in-depth exploration of the fusion of traditional culture and modern aesthetics. It emphasises how to combine the uniqueness of local culture with international fashion trends to create a clothing style that is both national in character and modern in aesthetic. This style is not just a simple copy of traditional elements, but a re-interpretation and innovation through modern design techniques based on a deep understanding of the local culture, so as to take its place in contemporary fashion. The process of forming the Local Fashion Styles of She Costume is a complex process of cultural evolution, involving history, social change, technological development and other aspects.

6.4.1 The evolution of local fashion styles

(1) Ethnic migration and cultural integration: Historically, the She was a people of many migrations, and its costume culture was influenced by residents of other races in the process of migration and development along the way, resulting in a number of fluxes. She Costume has produced many variations on the basis of maintaining ethnic consistency, and these

variations have been gradually produced with the integration and interaction of the ethnic groups around the place of migration. (2) Social transformation and cultural change: After the reform and opening up in the 1980s, She people faced the double pressure of global modernisation from the Western model and the mainstream culture of other developed ethnic groups as well as the economic influence of developed regions. Under the dual effects of external pressure and internal dynamics, the She people underwent a deep social transformation, including changes in the society's basic values, lifestyles, cultural psychology, beliefs in moral values, and other hidden structures. (3) Combination of traditional craftsmanship and modern technology: With the development of the commodity economy and economic globalisation, the traditional She Costume making craft is in danger of being lost. To cope with this challenge, some designers and craftsmen have begun to try to combine traditional handicrafts with modern technology, such as applying computer design and computer embroidery, in order to reduce costs, shorten the production cycle, and expand the consumer base. (4) Cultural Protection and Innovative Design: The current situation of She Costume makes people feel anxious, but thankfully people are now beginning to realise the problem and start to protect and pass on the culture of She Costume. For example, the 'China She Costume Design Competition' organised by the She Autonomous County of Jingning, Zhejiang Province, from 2012 to 2024 has actively promoted the incorporation of She Costume elements into modern dress design. Clothing designer Lei Xianying promotes the integration of She characteristics such as 'rat-tooth edges', 'water drop patterns' and 'phoenix tails' with modern fashion. (5) Cultural Identity and Semiotic Perspective: The iconic features of She Costume, such as the matching, patterns, colours and decorative techniques, are the embodiment of the She's unique ethnic culture and dress art, and they contain the aesthetic interests of the She. Under the semiotic perspective, there is a close connection between She Costume and cultural identity, with elements such as dress patterns and colours being the most representative. The formation of Local Fashion Styles of She Costume is a process of cultural evolution in the long history, which contains the inheritance of traditional She Costume culture and also integrates the innovation and development of modern society.

In the 5th China She Costume Design Competition, the works of many famous designers show the formation and development of Local Fashion Styles. For example, designer Qi Bin's work 'She - New Style' originates from the traditional costume culture of the She people in Guizhou, aiming to portray the image of a new She woman, who is pleased with herself, self-reliant and in line with the times. Xu Donghui's 'She Words and She Words' is a redesign based on the Xia Pu style of She Costume. It follows the classic Xia Pu style of small collar, L-shaped bucket, and symmetrical group of flowers, and combines it with the traditional She Costume of Dong Cloth, which crosses the boundaries of traditional Chinese culture, and is both a fusion and a continuation of the traditional She Costume.

Lin Qifan's 'Feng Lai Yi' uses the phoenix totem as the main axis, combines the totem in life and labour, fish, deer and flowers and other elements, and develops the design by using embroidery techniques, showing the unique form of the She phoenix worship. You Yun's 'She Yi' is a reorganisation of the traditional She totem of the phoenix, combined with modern styles, traditional black, white and red colours, modern hand-embroidery and modern techniques, such as laser cutting and pulling, etc., to maintain the She style without losing the trend.

Qu Degang's 'Woo Blue' series is inspired by She ribbons, exploring the weaving and techniques of She ribbons and applying them to contemporary She Costume design, inheriting and innovating clothing that meets the aesthetics of contemporary forms. The colours are taken from the blue, using the traditional She Costume as the colours of the series, combined with the innovation of folk craftsmanship, to give a new look to the She Costume.

These works show the traditional She Costume elements, but also reflect the new ideas of modern design. They play an important role in the formation of 'Local Fashion Styles' and bring new inspirations and vitality to the contemporary fashion world by skillfully blending tradition with modernity, and ethnicity with the world. Through the works of these masters, we can see the importance and development path of Local Fashion Styles in contemporary fashion, which promote the inheritance and development of She culture, but also contribute to the diversity and depth of the global fashion industry.

6.4.2 Contemporary Fashion

Contemporary fashion is a dynamic interplay of historical influences, cultural expressions and modern innovations. It reflects a fusion of traditional values and contemporary aesthetics, while also addressing socio-cultural issues and the effects of digital anonymity. Contemporary fashion often draws inspiration from past eras, reinterpreting historical garments into modern designs. Designers use elements from different cultures to create garments that retain the heritage of fashion but are also relevant today (Koleva, 2024: pp. 334-340). Contemporary fashion incorporates traditional values such as symbols, eco-friendly materials, traditional techniques, and philosophies into modern designs that reflect cultural identity while adapting to current trends. This fusion creates a dynamic interplay between urban style and country fashion traditions (Prabhata, T., Susanto, I. A., Savira, P., & Murwonugroho, W. 2023). In contemporary fashion, the balance between innovation and preservation of traditional elements is crucial to maintain cultural heritage while appealing to modernity. Designers are increasingly merging traditional motifs with contemporary styles to create garments that are both culturally significant and resonate with current trends. This synthesis is reflected in a variety of approaches that highlight the importance of incorporating traditional elements into modern fashion. Brands are using digital tools to educate consumers about traditional styles, ensuring that cultural heritage is preserved, but also modernised to make it contemporary (Liu et al., 2024). In contemporary fashion, designers must strike a balance between innovation and preservation by creatively incorporating traditional cultural elements into modern designs, ensuring that they fulfil consumer demand for individuality while promoting and inheriting cultural heritage, thereby enriching the fashion industry and cultural identity (Sun, B. 2023).

In the field of contemporary fashion, She Costume designers are blending the deep heritage of She culture with modern design concepts with unprecedented enthusiasm and creativity, creating a series of clothing pieces that retain traditional She Costume characteristics while conforming to modern aesthetics. These works inject new vitality into the inheritance and development of She culture, but also bring a unique oriental charm to the modern fashion world.

Designer Qi Bin's 'She-New Style' series, inspired by the traditional costume culture of the She people in Guizhou, aims to portray the image of the new She woman and bring it in line with modern society. Instead of simply copying traditional elements, Qi Bin cleverly

combines modernity with practicality in his designs, preserving traditional She Costume elements such as colours and patterns in order to showcase the uniqueness of the She culture. This design strategy reflects respect for tradition, but also demonstrates the designer's innovative spirit. Xu Donghui's 'She Words and She Words' series, on the other hand, is a redesign of She Costume Xia Pu style. He follows the classic styles of small stand-up collar, L-shaped clothespin, and symmetrical regimental flowers, and combines Dong cloth fabric with Xiapu's traditional bamboo weaving technique to enhance the oriental temperament and modernity of the dresses. Xu Donghui's design crosses the boundaries of traditional culture and realises a perfect fusion of tradition and modernity, creating a modern She Costume with She characteristics. Lin Qifan's 'The Phoenix Comes' series uses the phoenix totem as the main axis, combines totem elements from life and labour, and employs embroidery techniques to show the richness of She Costume culture. The designers emphasised the cultural characteristics of the She phoenix worship and revitalised the traditional phoenix totem through modern design techniques. This design is a modern interpretation of the traditional totem, but also an innovative expression of the She culture. You Yun's 'She Intent' series breaks up and reorganises the traditional She totem phoenix and combines it with modern fashion styles, using black, white and red as the main colour scheme and incorporating modern craftsmanship techniques such as laser cutting and pulping. You Yun's design maintains the She style without losing the sense of trendiness, showing a perfect combination of traditional She Costume and modernity, providing new ideas for the modern transformation of She Costume. Qu Degang's 'Woo Blue' series, inspired by She ribbons, uses ancient blue dyeing techniques and combines them with folk handicraft innovations to give She Costume elements a new look. Qu Degang focuses on the use of colours in his design, with blue as the main tone, and shows the ancient and modern sense of She Costume through traditional She Costume dyeing technology. This design strategy highlights the nature of She culture, but also brings a new visual experience to modern costume design. Inspired by She ribbons, Mingwei Zhi's 'Buciu Shanha' series is based on the traditional She Costume 'Fu'an Style' and combines it with trendy culture. Chi Mingwei extracted the patterns and structures of traditional She Costume, and showed the modern expression of She ethnic culture through modern craftsmanship, which is the inheritance of the traditional Costume, but also an exploration of modern design concepts. He Mengmeng's 'Red Iris' series is inspired by the Jingning style of She Costume. She uses black as the main colour, adding red and the phoenix tail feather pattern to symbolise the auspicious phoenix, incorporating the characteristics of She women's dressing. He Mengmeng presents the traditional She Costume aesthetics through modern design techniques. This design is a modern transformation of traditional elements, but also an innovative attempt to pass on the She culture.

In terms of design concepts, these designers focus on combining the core elements of She Costume culture with modern design concepts. Through in-depth research and understanding of traditional She Costume, they integrate its unique aesthetic value and symbolism into modern dress design. In terms of design techniques, they use modern technology, such as laser cutting, drawing, blue dyeing, etc., which improves the texture and visual effect of the costumes, but also enhances the competitiveness of the costumes. In terms of design style, they have preserved the traditional She Costume characteristics, but also given it a modern sense, so that it can match the aesthetic demands of contemporary society. The works of She Costume designers provide a new way for the dissemination and

development of She culture, but also bring new design inspirations to the modern fashion world. Their design practice proves that there is not an insurmountable gap between traditional culture and modern design, but that mutual integration and common development can be achieved through innovation and transformation. This design concept of cultural inheritance and innovation is of great significance to the future development of She Costume, but also provides valuable reference for the inheritance and innovative development of other traditional cultures. The works of these designers reflect the traditional She Costume aesthetics, but also adapt it to the current fashion trends through modern design techniques. By creatively integrating traditional cultural elements into modern design, they have struck a balance between innovation and preservation, satisfying consumer demand for individuality while promoting and inheriting cultural heritage, enriching the fashion industry and cultural identity.

The fashion industry is witnessing a profound transformation that is affecting consumer choices and brand strategies. Consumers' needs, preferences and shopping habits will undergo fundamental changes, which will require She Costume to be designed with greater attention to consumers' individual needs and diversified trends. As a phenomenal business concept and cultural trend, 'New Chinese Style' integrates traditional She Costume elements, modern fashion design and new communication means, which provides new ideas and directions for the modernisation of She Costume. Certain elements of modern dress should be borrowed from traditional She Costume in order for She Costume to be inherited and developed. This shows that contemporary fashion is paying more and more attention to the integration of cultural elements, and the Local Fashion Styles of She Costume has thus been more widely recognised and applied. The Local Fashion Styles of She Costume and the changes in contemporary fashion reflect the integration of traditional She Costume with modern aesthetics, as well as the constant evolution of consumer demand and market trends. She Costume is constantly adapting to and leading contemporary fashion trends while maintaining its unique cultural characteristics.

6.5 Branding and Marketing **ผลิตผล! ไม่ได้กำหนดบู๊กมาร์ก**

There are three categories of She Costume designers. The first category is the inheritors of the skills of restoring She Costume (represented by Lan Quqiqi, Lei Guanying, etc.), the second category is the designers who have improved She Costume while respecting the more traditional She Costume (represented by Lan Jinmei, Jinjinmei, Chen Weijuan, Xu Liyuan, etc.), and the third category is the contemporary fashion designers who have utilised the elements of the She culture in their design (represented by Zeng Fengfei). The third category is contemporary fashion designers (represented by Zeng Fengfei, etc.) who use the elements of She culture in dress design.

The modern design innovation, branding and marketing of She Costume is a complex and multidimensional process, involving cultural heritage, market positioning, consumer demand and digital display.

6.5.1 A survey of the state of designer branding in different capacities:

Category I: Skill Inheritors

Representative characters: Lan Qu Hairpin, Lei Guanying

Designers in this category are dedicated to the restoration of She Costume, and their works emphasise the inheritance and protection of traditional skills. As a representative inheritor of She Costume, a national non-legacy, Lan Qu Cai's job is to restore the She costume, but also to pass on the skills to the next generation. Their branding focuses on the transmission of cultural values and the protection of traditional She Costume, while their marketing relies on cultural exhibitions, non-heritage display activities, and educational programmes as a way to raise public awareness and interest in She Costume.

Category 2: Designers who improve traditional costumes

Representatives: Lan Jinmei, Huang Jinmei, Chen Weijuan, Xu Liyuan

These designers improve She Costume on the basis of respecting the traditional She Costume to make it more suitable for modern life. Lan Jinmei has transformed traditional She Costume into a practical product by incorporating the patterns and craftsmanship of She Costume into modern fashion design trends. Golden Beauty, on the other hand, promotes and spreads the cultural essence of She Costume through design and exhibition activities, and builds a highland for cultural development. Their branding strategy is to balance tradition and modernity, creating clothing that is both ethnically distinctive and aesthetically pleasing. Marketing strategies include participation in design competitions, fashion shows and cooperation with fashion brands, through which they showcase the modern face of She Costume and attract a wider consumer base.

Category 3: Contemporary Fashion Designers

Representative: Zeng Fengfei

This category of designers utilises elements of She culture in their She Costume designs, integrating She culture into contemporary fashion. An example of this is Zeng Fengfei's work, which combines the patterns and craftsmanship of She Costume with modern fashion design to create clothing that is both ethnically distinctive and modern in aesthetic. Their brand building strategy lies in innovation and internationalisation, aiming to bring She culture to the global fashion stage. Marketing strategies include participation in international fashion weeks, collaboration with international brands and global promotion through digital media as a way to expand the brand's international reach.

6.5.2 Brand Building Situation Analysis and Marketing Practice

Branding and marketing are commercial behaviours, but also carriers of cultural inheritance and innovation. For ethnic minorities such as the She, the construction and marketing of clothing brands is a bridge between the past and the future, between tradition and modernity.

Zeng Fengfei, the winner of China's 'Golden Peak Award' for fashion design, founded the 'ZENG FENG FEI' brand, which is one of the representatives of China's modern Chinese men's fashion. Zeng Fengfei's design philosophy is deeply influenced by traditional She Costume, especially the phoenix pattern, embroidery and other elements of She Costume, which he has transformed into contemporary aesthetics through modern design language. In terms of brand building, Zeng Fengfei focuses on shaping the brand image, and by participating in domestic and international fashion weeks, exhibitions and other activities, he

has enhanced the brand's popularity and influence. In addition, Zeng Fengfei also focuses on co-operation with fashion media, expanding the brand's audience base through fashion magazines, online media and other channels. This strategy of combining cultural heritage and market promotion enhances the brand's cultural connotation, but also improves its market competitiveness. In terms of marketing, Zeng Fengfei has adopted a diversified strategy. On the one hand, he pushes his products to the high-end market through co-operation with high-end department stores and boutiques; on the other hand, he also expands the brand's online sales channels through e-commerce platforms. In addition, Zeng Fengfei also focuses on the brand's international development, and pushes the brand to the international market by participating in international fashion weeks and cooperating with international designers. These marketing practices enhance the brand's popularity, but also make an important contribution to the heritage and development of She Costume culture.

She Feng brand was founded by Lan Jinmei, and the core of its brand building lies in the inheritance and innovation of She Costume culture. Lan Jinmei extracted representative design elements through in-depth study of the history, culture and lifestyle of the She Costume and integrated them into modern dress design. In terms of brand building, She Feng focuses on the unity and consistency of the brand image, and has shaped a unique brand image through unified brand image, packaging design and shop decoration. In terms of marketing, She Feng adopts a combination of online and offline strategies. Online, She Feng expands the brand's market coverage through e-commerce platforms, social media and other channels. Offline, She Feng showcases its unique product appeal by establishing brand image shops and participating in handicraft exhibitions. At the same time, She Feng also actively participates in cultural festivals and celebrations, such as the She Cultural Festival and the Ethnic Costume Exhibition, to enhance consumers' identification and loyalty to the brand through on-site displays and interactive experiences. This promotion strategy, based on cultural heritage and combined with modern marketing methods, has effectively enhanced the market influence of the She Feng brand.

Founded by Xu Liyuan, She Costume Co., Ltd. mainly produces cloth shoes with She characteristics. She Yifang brand through the excavation, collation and development of She traditional cloth shoes technology and She medicine She culture, adhere to the combination of traditional handicrafts and modern processing technology, developed a series of cloth shoes with both She style and health care characteristics. In terms of brand building, She Yifang focuses on the quality and characteristics of its products, and has won the recognition of consumers through strict quality control and unique design. In terms of marketing, She Yifang demonstrates its unique product charm by establishing brand image shops and participating in handicraft exhibitions. In addition, She Artworks also combines with the tourism industry to attract tourists to experience She culture through cultural tourism projects, thus expanding the brand's popularity and influence. This promotional strategy, which combines traditional culture and modern market, has enabled She Yi Fang to stand out in the fiercely competitive market. The products of the She Yiyuan brand are exported to more than 10 countries and regions, including Europe and the United States, with an annual sales volume of more than 10 million yuan, demonstrating the influence and competitiveness of She Costume culture in the international market.

Brands such as She Yi Yuan and Jinmei Clothing have played an important role in the inheritance and innovation of She Costume. These brands create modern dresses with ethnic characteristics by digging deep into the cultural elements of She Costume, such as colours, patterns and fabrics, and combining them with modern fashion trends. In terms of brand building, these brands focus on shaping and maintaining their brand image, and have created a unique brand image through unified brand image, packaging design and shop decoration. In terms of marketing, these brands have adopted a diversified strategy. On the one hand, they promote their products to the high-end market through co-operation with high-end department stores and boutiques; on the other hand, they have also expanded the brand's online sales channels through e-commerce platforms. At the same time, these brands also focus on interaction with consumers and enhance their sense of identity and loyalty to the brand by organising cultural experience activities and design workshops. This promotion strategy, which is centred on cultural heritage and combined with modern marketing tools, has effectively enhanced the market competitiveness of the brand.

The construction and marketing practice of She Costume brands shows that the cultural connotation and market competitiveness of the brands can be effectively enhanced through in-depth excavation and inheritance of ethnic cultures, combined with modern design concepts and marketing strategies. The successful experience of these brands provides valuable reference for the construction of other ethnic dress brands, and also provides new ideas and directions for the inheritance and innovation of ethnic culture.



Summarize

This chapter provides an in-depth analysis of the presentation and inheritance of She Costume in Local Fashion Styles, exploring the fusion of She cultural elements with modern fashion design and how this fusion affects the market performance and social impact of She Costume. Through the perspective of designers, this chapter reveals the balance between traditional She Costume and innovation, and how this balance contributes to the inheritance and development of She culture.

The first part explores the formation and signs of Local Fashion Styles of She Costume. It shows the evolution of She Costume in modern fashion, from the in-depth integration of She cultural elements, localisation of design concepts, and increased market acceptance, to case studies of She Costume brands and assessment of their market influence. The methodology of fusion and innovation, practical cases and insights of localised design, and the rise of She Costume companies mark the construction of the business ecology and brand image of the She Costume industry. The attention paid to She culture and She Costume by the government, media and social platforms, as well as the rise of She Costume research, have promoted the integration of She Costume cultural heritage and innovation.

Part II delves into the personal backgrounds of She Costume designers and how She culture shapes their aesthetic concepts and design styles. The use of symbolic language, historical context and visual elements in the designers' work, as well as the embodiment and transformation of traditional She Costume elements in modern design, reflect the profound influence of She culture on the designers.

The third part focuses on the innovative works of She costume designers and how they combine traditional She culture with modern design elements, showing the process of creating innovative works.

The fourth part analyses the performance of She Costume innovative works in the market and their impact in the She community and society. Cultural revitalisation, a new engine for economic development and the role of a cross-cultural bridge are all important features of She Costume innovative works. A review of the history and development of the heritage of the She Costume Design Competition and the role of the competition in the formation of Local Fashion Styles for the She community are also Panhu (盤瓠/pǎn hù)sed in this part.

The fifth part Panhu (盤瓠/pǎn hù)ses the discovery of fashion elements in She Costume, including the exploration of cultural aesthetic values, the fashionable interpretation of pattern elements, the innovation of costume structure and craftsmanship, and the fusion of colour and contemporary fashion. Meanwhile, it Panhu (盤瓠/pǎn hù)ses how designers can promote the inheritance and development of She Costume culture through innovative works.

The sixth part explores the fusion of design concepts with She culture, including the extraction and activation of traditional elements, the innovative application of colours, and the combination of traditional craftsmanship and modern technology. The fusion of heritage and innovation, the cooperation between designers and the She community, and the evolution of Local Fashion Styles and the combination of contemporary fashion are all Panhu (盤瓠/pǎn hù)sed in this section. Finally, branding and marketing practices are analysed, providing insight into the future development of She Costume.

CHAPTER VI

Discussion and suggestions

Part I. Research Review

1.1 Introduction

Research Topic: She Costume in Southeastern China: Ethnic Identity, Bodily Practices and Local Fashion Styles in the Process of Globalisation

Research Methods: This research used qualitative research methods

Methods of information collection: This research adopted two methods of information collection, Fieldwork and Literature Research.

This thesis adopted qualitative research as the research method. In the research process, the thesis adopted two information collection methods—fieldwork and Literature Research to complete information collection.

The objectives of this study were:

Purpose 1: To study the history, structure, classification, aesthetics, and social role of the She Costume, mainly the She phoenix costume.

Purpose 2: To analyse the impact of Globalisation on She Costume and She ethnic identity.

Purpose 3: To examine the changing Bodily Practices of She Costume in the process of globalization.

Purpose 4: To analyze the process of She Costume to become Local Fashion Styles incorporating traditional ethnic clothing elements into modern fashion in the process of Globalisation.

From the analysis, it can be seen that the evolution of She Costume in Southeast China in the context of Globalisation, while maintaining the traditional ethnic characteristics, people of various identities are constantly engaged in the self-construction of ethnic identity through different forms of bodily practices, during which traditional She Costume has absorbed the modern popular elements to form a unique localised fashion style. The core objective of the study is to reveal the key role of She Costume as a cultural carrier in the construction of ethnic identity, as well as the changes in the bodily practices of people related to She Costume in modern society and the process of formation of Local Fashion Styles of Costume in the process of Globalisation. Through qualitative research methods, including literature collection and fieldwork, the study aims to understand the cultural significance of She Costume in the process of Globalisation and how it has helped the She community to maintain and reshape their cultural identity in a rapidly changing world. The study further analyses the interactions between She people, designers and related industries, and how these relationships influence the development and innovation of She Costume.

1.2 Overview of She Costume

Research has found that the She originated from the Yue ethnic group in ancient times and underwent the process of migration, settlement and integration, forming a unique culture with strong regional and ethnic characteristics, which is reflected in the language, folk stories, music, dance and religious beliefs of the She. As an important part of She culture, She Costume has a long history of development and has a unique history, structure and classification. She Costume, due to the fusion of long-term migration and local culture, has

formed different characteristics with various categories based on the region of origin. Although different categories of She Costume have their own uniqueness, there are also commonalities, such as the She-specific dress patterns, and the She phoenix costume, which is used for women's marriages. The She culture of 'women honouring women' has led to a rich variety of styles and unique forms of women's clothing. The She phoenix costume represents the She people's worship of women, love of life and pursuit of good fortune and happiness, but also originates from the phoenix totem in the legend of the Three Princesses of the She people. With its unique shape, rich symbolism and exquisite craftsmanship, the Phoenix Costume has become a treasure of She Costume, which is visually beautiful and reflects the unique understanding and pursuit of beauty by She people. With exquisite craftsmanship, brilliant colours, unique aesthetics and rich cultural connotations, She Costume is an important part of She culture and an important carrier for cultural display, and has an important position in social life, reflecting both the ethnic identity of the She people and a way of social interaction among the She people. In the process of Globalisation, She Costume is faced with the mingling and collision of tradition and modernity, showing a positive trend of cultural preservation and innovation, but also exposing hidden concerns such as the loss of traditional skills and the dilution of cultural connotations. Future research and practice should continue to focus on the preservation and innovation of She Costume to ensure the inheritance and development of this precious cultural heritage. With regard to the history of the Costume of the She, studies have shown that its development has gone through a transformation from the 'colourful clothes' of the early period to the modern style, which reflects the close connection between the She and the natural environment, but also maps the exchange and integration with the neighbouring cultures. In terms of structure, She Costume shows a unique design, such as the traditional She Costume consists of a tiara, a blouse, a skirt, a Lanyao, leggings, shoes, and a number of accessories, among which the phoenix tiara is particularly special, signifying the auspiciousness of the phoenix and reflecting the She people's desire for a better life. In terms of classification, She Costume can be divided into Fu'an, Fuding, Xiapu, Luoyuan and Jingning styles based on their geographical origin, each of which carries the cultural memories and aesthetic interests of Local She people. From the aesthetic point of view, She Costume has colorful patterns, with themes covering five categories: natural landscapes, religious beliefs, images of ancestors, historical stories and auspicious visions, etc. Its use of green and blue as the main colours, supplemented by colourful decorations, demonstrates the She people's use of natural materials and the spirit of creativity. At the level of social role, She Costume is a necessity for the daily life of She people, but also an important symbol of She ethnic identity, playing a key ceremonial role in important traditional festivals, weddings and other ceremonies, and is an important tool for social interaction and cultural transmission among She people. In the context of Globalisation, the development of She Costume has shown a trend of fusion of tradition and modernity, retaining ethnic characteristics and absorbing modern design elements and foreign cultural influences, but at the same time facing challenges such as the loss of traditional skills and the dilution of cultural connotations. Therefore, future research and practice should focus on how to promote the innovative development of She Costume based on the protection of traditional skills to meet the needs of modern society, and at the same time to enhance the younger generation's sense of identity and inheritance of She culture.

1.3 She Costume and She Ethnic Identity

Detailed analyses are made of the changes in She Costume and its impact on the lives of She people, the construction and challenges of Globalisation on She ethnic identity, She Costume as a tool for the expression of ethnic identity and cultural pride, and the relationship between ethnic identity and fashion elements in the international exchange of She Costume. Through multi-dimensional analysis, this chapter reveals the important role of She Costume in cultural inheritance and innovation, and the complex process of constructing She ethnic identity in the context of Globalisation. First of all, the chapter analyses the change of She Costume and its impact on the life of She people from four time stages. During the traditional She Costume period, She costumes had distinctive ethnic characteristics, such as the 'phoenix costume' and 'coloured ribbons', which were for daily wear, but also carried rich cultural significance and historical memories. In the late Qing Dynasty, with the deepening of cultural exchanges, She Costume began to be influenced by Han culture, and its shape and decoration gradually changed. After the founding of New China, She Costume has been protected and developed to a certain extent under the support of ethnic policies, but the overall style has not changed much. After the reform and opening up, the influence of Globalisation has increased significantly, and She Costume has begun to incorporate modern elements, such as new costume materials and craftsmanship, under the impetus of marketisation and modernisation, while the traditional production techniques are at risk of loss. These changes have affected the dress habits of She people, but also profoundly altered their lifestyles and economic incomes, strengthening ethnic identity and ethnic cohesion. Second, this chapter explores the impact of globalisation on She ethnic identity. Globalisation has provided a broad platform for the dissemination of She Costume culture, promoted cross-regional and cross-ethnic cultural exchanges, and enabled She culture to display its unique charm on the international stage. However, globalisation has also brought the risks of cultural homogenisation and commercialisation, which have impacted on the She's traditional values, aesthetic sensibilities and costume culture ecosystem. In its collision and fusion with foreign cultures, the She culture faces the problems of blurred cultural identity, division and identity anxiety. Nevertheless, She has actively constructed and strengthened its ethnic identity through the application for the heritage of the March 3 Cultural Festival, root-searching activities, and the reconstruction of cultural traditions, demonstrating strong ethnic cohesion and cultural adaptability. Third, this chapter focuses on how She Costume has become a tool for expressing ethnic identity and cultural pride. The cultural significance of She Costume is embodied in its unique patterns, colours and production techniques, but also further highlighted through the symbolism of the costume design, the promotional role of social media and the development of cultural tourism. For example, the phoenix totem in the phoenix costume symbolises the glory and dignity of the She ancestors, while the coloured ribbons are both practical and decorative, and have become an important symbol of She culture. The popularity of social media has enabled wider dissemination of the She Costume and increased the visibility of the She ethnic identity. The development of cultural tourism, on the other hand, has transformed She Costume into an important resource for attracting tourists, further promoting She culture and strengthening ethnic identity. Finally, this chapter examines the relationship between ethnic identity and fashion elements in the international exchange of She Costume. The presentation of She Costume on the international stage makes

it a fashionable expression of ethnic identity and highlights the unique charm of She culture. The modernisation and transformation of She Costume reflects She people's pursuit of fashion and ethnic culture, but also enhances the international influence of She culture through international exchange platforms, such as international fashion weeks and cultural festivals. The introduction and innovative application of fashion elements have enabled She Costume to meet modern aesthetic demands while retaining traditional She characteristics, promoting the dissemination and development of She culture. The future outlook emphasises the mutual promotion of ethnic identity and fashion elements, providing a new direction for the sustainable development of She Costume. The in-depth analysis of the changes in She Costume reveals the process of constructing She ethnic identity in the context of globalisation and the important role of She Costume in this process. The study enriches the understanding of She culture, but also provides valuable theoretical support and practical guidance for the adaptation and development of minority cultures in the wave of globalisation.

1.4 She Costume and Bodily Practices

The study unfolds from multiple dimensions, firstly analysing in detail the characteristics of She Costume, including totems, patterns, craftsmanship and other aspects, thus revealing the key role of costume in the construction of She cultural identity, social structure and personal identity. Subsequently, the study delves into the bodily practices of She Costume in different scenarios, such as daily life, festivals, and religious ceremonies, further revealing the important role of costume in She cultural transmission and ethnic identity. In addition, this study also delves into how bodily practices embody She cultural identity and identity symbols, and reveals the far-reaching influence of costumes in She cultural inheritance and development by analysing the process of making, wearing and displaying She Costumes. In the grand context of globalisation, She Costume and bodily practices are facing unprecedented challenges and opportunities. This study explores the path of integration and development of She Costume in modern society, and how to skillfully combine traditional She Costume elements with modern aesthetics to better meet the needs of modern society. Through case studies, this study demonstrates the far-reaching impact of She Costume on ethnic identity and bodily practices. By analysing the role of She Costume on individual memory, ritual activities, and daily life, this study reveals the importance of the costume in She cultural inheritance and ethnic identity formation. The design of She Costume takes full account of the labour habits and lifestyle of She people, and is both practical and comfortable. The She Costume shows distinctive ethnic characteristics in colour and pattern. The commonly used greenish-blue plant dyes and rich embroidery patterns reflect the She people's deep understanding and inheritance of nature, society and culture. The use of the phoenix totem in She Costume is a core element of the bodily practices of the She people, and the cultural significance of the phoenix totem is passed on from generation to generation through the costume. In their daily lives, She people choose to wear popular She Costumes, reflecting the integration of She culture with modern life. During festivals, She people will put on traditional She Costume and display the cultural significance and aesthetic value of the costume through bodily practices such as dancing and singing. During rituals, She men usually wear dresses, while women wear long skirts and blouses, head crowns and silver jewellery, and through a series of ritual actions, the cultural and religious significance of the She Costume is expressed through bodily practices. She Costume is an important part of She people's bodily practices and is a symbol of She people's identification with their own culture.

and identity. The patterns of dragons, phoenixes, birds and fishes on She Costume are all totems in She culture and contain rich cultural meanings. During the 'March 3' festival, She women wear brightly coloured and beautifully patterned traditional She Costume and display these totems and costumes to the audience through dance and other forms, reinforcing the cultural identity and status symbols of the She people. The bodily practices of She Costume is a cultural and aesthetic exchange, a manifestation of the communion between the social and spiritual cultures of the She. The modern interpretation of traditional She Costume, such as the application of phoenix totem in modern design, makes the She Costume more contemporary and international while maintaining the ethnic characteristics. Cultural narratives in body movements, such as the worship ceremony and toasting movements in She weddings, convey the culture, emotions and identity of the She people. The visual expression of ethnic identity, the uniqueness of the patterns and colours of She Costume, reinforces ethnic identity and social cohesion. She Costume has become an important tool for She people to express and strengthen their ethnic identity. Through the wearing, making and passing on of the costume, She people express their respect for and inheritance of traditional She culture. Through bodily practices, She people are able to better understand and grasp the cultural connotation of She Costume, thus enhancing their sense of ethnic identity and cultural confidence. Lan Wenxin, as an inheritor of She culture, demonstrates the important role of the individual in the preservation and inheritance of traditional culture through bodily practices and deep identification with the ethnic identity. The fashion symbol of She Costume in bodily practices activities reflects the fusion of traditional culture and modern fashion. The fashion transformation of She Costume enhances the fashion symbol and international influence of She Costume by combining traditional elements with modern design. The globalisation of She Costume has enhanced the international status of She culture through international exhibitions and digital promotion. The intertwining of She Costume fashion symbols and body aesthetics demonstrates the aesthetic value of She Costume and the She people's pursuit of beauty and love of life. Through this study, the authors expect to gain a deeper understanding of the relationship between She Costume and bodily practices, so as to better transmit and develop She Costume culture. She Costume is the daily clothing of She people, but also an important carrier of individual memory and cultural inheritance. Through bodily practices, She people constantly express and strengthen their ethnic and cultural identity.

1.5 She Costume and Local Fashion Styles

The presentation and inheritance of She Costume in Local Fashion Styles analyses the process of fusion of She cultural elements with modern fashion design and its far-reaching significance on the market performance and social influence of She Costume from multiple dimensions. Firstly, by analysing the signs of the formation of Local Fashion Styles of She Costume, it reveals how key factors such as the in-depth fusion of She cultural elements, the localisation of design concepts, the increase in market acceptance, and the rise of She Costume companies have worked together to promote the evolution of She Costume in the context of modern fashion. For example, by combining traditional She Costume with modern design, it inherits the cultural essence, but also meets modern aesthetic demands. Lan Jinmei's design of the Weir Flying Phoenix Dance series combines the traditional patterns of the She with modern design techniques, demonstrating a positive attitude towards life and rich cultural connotations. Secondly, focusing on the personal background of She Costume

designers and their works, this chapter explores how She culture shapes the designers' aesthetic concepts and design styles, as well as the embodiment and transformation of traditional She Costume elements in modern design. Through innovative practices, the designers have combined traditional She Costume elements with modern design concepts to create fashionable works with unique charms. For example, Huang Jinmei's design works have remarkable features in pattern design. Through in-depth research on the rich symbolism of She Costume culture, she has successfully reinterpreted the traditional She Costume patterns such as the phoenix, dragon and phoenix, and flowers in an innovative way, so as to bring these patterns to a new vitality in the modern design of She Costume. At the same time, the analysis of the creative process of innovative works of She Costume designers shows how designers combine traditional She culture with modern design elements to create fashionable works with unique charms. For example, designer Lan Jinmei combines the traditional patterns of She with embroidery techniques in her designs, such as in the series of She Feng Rebirth and Weir Flying Phoenix Dance, which skillfully combines the traditional patterns of She with modern design concepts, draws inspiration from the beauty of the landscape of She, and refines the green-blue colour of She Costume and the red colour of the fiery phoenix, which, through the layering of colours, enhances the works' visual impact and fashion sense. In addition, the chapter analyses in detail the performance of innovative She Costume works in the marketplace and their impact in the She community and society, exploring the role of cultural revitalisation, a new engine for economic development and a cross-cultural bridge. For example, the She Feng brand has enhanced its visibility and influence by participating in various design competitions and fashion week events, and its Weir Flying and Phoenix Dancing series was released at the 2019 China International Fashion Week, attracting widespread attention, which showcases the unique charms of She Costume, but also embodies the designers' deep understanding of fashion and love of ethnic culture. In exploring the discovery of fashion elements in She Costume, this chapter analyzes in depth the cultural aesthetic value, the fashionable interpretation of pattern elements, the innovation of costume structure and craftsmanship, and the fusion of colour and contemporary fashion, providing theoretical support for the fashionable development of She Costume. For example, by analysing the connotations of She Costume pattern elements and applying these elements to modern clothing with modern design techniques, designers have preserved the traditional She Costume cultural flavour while meeting modern aesthetic and practical needs. Finally, the chapter Panhu (盤瓠/pān hù) uses the integration of design concepts with She culture, including the extraction and revitalisation of traditional elements, the innovative application of colours, and the combination of traditional craftsmanship and modern technology, emphasising the fusion of inheritance and innovation, the cooperation between designers and the She community, and the evolution of Local Fashion Styles and the combination of contemporary fashions, which provides insight into the future development of She Costume. For example, designers have promoted the innovative development of She Costume by combining traditional craftsmanship with modern technology. For example, in her work 'Phoenix Opening Screen', Huang Jinmei used traditional She Costume embroidery techniques while introducing modern digital printing technology, which combines traditional embroidery with modern technology to create fashionable pieces with a contemporary feel. Overall, this chapter provides a comprehensive theoretical explanation and practical examples of the Local Fashion Styles of She Costume, but also provides valuable references

and inspiration for the inheritance and development of national culture. Through an in-depth study of the design innovation and marketing of She Costume, this chapter demonstrates the vitality and potential of She culture in modern fashion, providing a rich theoretical foundation and practical guidance for future research and practice.

Part II. Research Discussion

2.1 What is the relationship between the ecological environment, history, and cultural development of the She people of southeastern China and the history, structure, classification, aesthetics, and social role of the She Costume (She phoenix costume)?

2.1.1 Comparison of Academic Opinions on the Origin and Migration Path of the She People

In the history of research on the origin of the She, there have always existed two kinds of arguments, one of which is the exogenous argument, which in turn includes the Yao argument (Ha Stubo and Li Huamin, in their 'Record of Investigation of the She People of Cimushan, Jingning, Zhejiang Province,' suggest that the She have a close affinity with the Yao, and that the legend of Panhu (盤瓠/p ā n h ŭ /), which has been passed down by the She, is the same as that of the Yao, and is considered to be an important basis for the homology of the She and the Yao). , Wuling Barbarians theory (Jiang Bingzhao, in his Manuscript History of the She, believes that the She originated from the Wuling Barbarians of Changsha during the Han and Jin dynasties.)), the Eastern Barbarians theory (Fei Xiaotong believes that the She are descended from the Eastern Barbarians, and also supports the idea that the She had already settled in the border areas of Fujian, Guangdong, and Gan provinces in the early seventh century at the time of the Sui and Tang dynasties. Professor Pan Guangdan pointed out the connection between the legend of Pan Gou and the story of Xu Yan, but did not argue in detail, and some research suggests that the She may have moved to the south from the Eastern Barbarians.) The She people are said to be descendants of the ancient Yue people, possibly the descendants of King Goujian or Fan Li during the Spring and Autumn period, or the descendants of the Shan Yue during the Han and Jin dynasties, based on historical records, folklore, and the common production methods and customs of the She people and the Yue people, but the academic community has not reached a conclusion. Another theory is the indigenous theory. Another theory is the Aboriginal theory, which suggests that the She people may have originated from aboriginal groups in southern China, such as the descendants of the Baiyue people, the descendants of the Min tribe, or other southern barbarian tribes.

According to the author, the controversy over the origin of the She has been going on for a long time, and there are two main positions, the 'external theory' and the 'indigenous theory', neither of which can provide sufficient evidence to prove it. Therefore, the author agrees with Mr Xie Chongguang's earliest proposal that the composition of the She people is pluralistic and integrated, which includes the aborigines of Minyue, the Wuling barbarians who migrated to Minyue, and the Han Chinese who were later transformed into the She people, and which constitutes a pluralistic and integrated theory of She origins, and which may be able to unite the long-standing debates on the origins of the She people. This viewpoint takes into account the complexity of the She's historical development in a more comprehensive way, avoids the limitations of a single perspective, and is able to better explain the cultural diversity and

uniqueness of the She as presented in different regions. Mr Fei Xiaotong emphasised this statement later on.

2.1.2 Comparison of Academic Perspectives on She Costume Culture Research

Historical Changes of She Costume: In his doctoral thesis, Fang Zeming combed through the history of the origin and culmination of the She, involving the exchange and integration of the She with the Han and other ethnic groups, as well as the distribution and cultural development of She Costume at different stages of history, which provided background information for understanding the historical changes of She Costume. Yan Jing et al. (2012) studied the multiple changes in She Costume under the effect of Globalisation, demonstrating the adaptability and inclusiveness of She culture while reflecting the complexity of cultural change.

Classification and Characteristics of She Costume:

Scholars have classified the styles of She Costume, and the five main ones are Fu'an style, Fuding style, Xiapu style, Luoyuan style, and Jingning style. She Costume has formed different regional characteristics due to the fusion of She migration and local culture.

By analysing the evolution of She Costume and dividing the history of She into four stages in the context of Globalisation process, from the early period of 'She scattering' to the deepening of Sinicisation during the Republican period, to the transformation of ethnic identity after the founding of the New China, and the continuous development and innovation since the Reform and Opening up, the authors elaborate the changes of She Costume and the socio-cultural factors behind them in different historical periods. The changes of She Costume in different historical periods and the socio-cultural factors behind them are elaborated in detail.

Based on the distribution and historical migration paths of the She, the author conducts an in-depth study of She Costume in terms of geo-categorisation and gender categorisation. In terms of geographic classification, the author focuses on analysing the characteristics and cultural connotations of the main dress styles, such as the Fu'an, Fuding, Xiapu, Luoyuan, and Jingning styles; and in terms of gender classification, he explains in detail the structure, style, and symbolic meanings of the She Costume's phoenix costume, as well as the She Costume's male costumes of the Shishigong and the costumes of the funerary occasions. Comparing the authors' viewpoints with those of previous research scholars, it can be found that in terms of historical changes, the authors' study pays more attention to the close integration of She Costume changes with the overall historical development of the She, and analyses in depth the reasons for and impacts of the changes in She Costume from multiple perspectives, such as the social structure, the economic ecology, and cultural changes, etc. In contrast to the study by Yan Jing et al. (2012), the authors provide a more comprehensive historical background and a more detailed phase division. The authors provide a more comprehensive historical background and a more detailed stage division, enabling readers to understand more clearly the evolution of She Costume in the context of Globalisation.

Analysed in terms of classification and characteristics, the authors are more systematic and in-depth in their study of She Costume classification. do they provide detailed descriptions and comparisons of the five main styles of geographic classification, but they also pay special attention to the She Phoenix Costume, the most representative women's costume, and provide comprehensive interpretations of all aspects of the She Costume from headdresses to clothing, which enriches the understanding of the cultural connotation of She

Costume. At the same time, the Discussion of male She Costume also makes up for the shortcomings of previous studies that paid less attention to male costumes, making the study of She Costume more complete and balanced.

2.1.3 Comparison of Academic Views on the Aesthetics and Social Role of She Costume

The views of previous scholars on the aesthetics of She Costume show that the bright colours and unique style of She Costume reflect She people's pursuit of beauty and reverence for nature. She Costume embroidery skills are excellent, and common embroidery techniques include flat embroidery, cross embroidery, patchwork embroidery, and chain embroidery, which make the patterns on the costumes colourful and full of three-dimensional effects, greatly enhancing the aesthetic and artistic value of the costumes.

The authors believe that the aesthetic value of She Costume is embodied in the colours, patterns and production techniques, but also in the structure and style of the costumes. She Costume has colourful patterns and motifs, with themes covering five categories: natural landscapes, religious beliefs, images of ancestors, historical stories and auspicious visions, reflecting the living conditions and artistic creativity of the She people. She Costume materials and production techniques reflect the pragmatism and creativity of the She culture, such as the use of blue and blue cloth as the main colour, supplemented by colourful decorations; the use of hemp and cotton as the main materials and the combination of silk and grass knitting; strong decorations and decent tailoring; and rich silver ornaments and exquisite production. The style and structure of She Costume are centred on practicality and economy. The unique cross-shaped and planar design, as well as the integration and material-saving features reflect the structural concepts of traditional She Costume of the Han people and also highlight the uniqueness of She culture.

Previous scholars' views on the social role of She Costume generally agree that She Costume is an important part of She culture, mapping the historical trajectory, religious beliefs, and daily living habits of the She people, and is a distinctive symbol of She identity and cultural recognition. In important traditional festivals, weddings and other ceremonies, She Costume plays a key ceremonial role and is an important tool for She social interaction and cultural transmission.

The authors emphasise the important role of She Costume in social life, as an important symbol of She women's daily dress and social activities, but also through bodily practices that enhance She women's sense of identity with their own culture, and demonstrate to the outside world the unique cultural characteristics of the She. As a cultural symbol, She Costume carries the personal emotion and social identity of She women, and is an important carrier of She cultural inheritance and communication. At the same time, She Costume has an important position in She society, embodies the ethnic identity of She and is a way of She social interaction.

Through the comparison of viewpoints, in terms of aesthetic value, the authors explore the aesthetic value of She Costume in a more in-depth and comprehensive way. do they analyse the external manifestations such as colours, patterns and production techniques, but they also dig deeper into the cultural connotations and aesthetic concepts embedded in the structure and styles of the costumes, so that the readers can understand the roots and significance of the aesthetic value of She Costume in a more profound way. Compared with general academic views, the author's research is more systematic and deeper, and can better show the unique artistic charm of She Costume. In terms of social role, the authors place

more emphasis on the dynamic role of She Costume in social interaction and cultural transmission, especially in enhancing cultural identity and displaying cultural characteristics through the bodily practices of She women. This viewpoint highlights the living inheritance and communication function of She Costume in the social life of She, which better reflects the actual influence and important value of She Costume as a cultural symbol in the development of She society compared to other academic views.

Conclusion

By sorting out and comparing academic views on the origin, migration path, and costume culture of the She Costume, this study presents more comprehensive, in-depth, and systematic insights into the plurality of the origin of the She ethnic group, the historical changes and classification characteristics of the She Costume, and the aesthetics and social role of the She Costume. These research results have enriched the academic connotation of She culture research, but also provided useful references and inspirations for the inheritance and development of She culture. In the context of Globalisation, the protection and innovation of She culture is facing many challenges, and this study hopes to contribute to the sustainable development of She culture and to promote the prosperity and progress of She culture.

2.2 How has She Costume changed in the process of Globalisation? What impact have these changes had on the She ethnic identity?

In the process of Globalisation, She Costume has undergone significant changes, which have affected the appearance and production process of She Costume, but also had a far-reaching impact on She ethnic identity.

Yan Jing believes that 'since the reform and opening up, She Costume has experienced multiple changes under the effect of Globalisation, such as protection and innovation, design fusion, cross-cultural communication, market economy and intangible cultural heritage protection, which demonstrates the adaptability and inclusiveness of She culture and at the same time reflects the complexity of cultural change.' (Yan Jing et al. 2012.) In this regard, Fang Zeming argues that 'the change of She Costume from traditional to modern, its shape, material, pattern, colour, production process, and symbolic significance is the material carrier and spiritual symbol of the development and change of She Costume culture, and it is the physical embodiment of the change of She ethnic identity.' (Fang Zeming. 2016.) Ermilova, D. Y.'s view is that 'the impact of changes in ethnic clothing on the life of ethnic groups is multifaceted and reflects historical, social and cultural dynamics. As ethnicity and ethnic dress evolves, it becomes a powerful symbol of identity, resistance and adaptation for different communities.' (Ermilova, D. Y., 2020:pp12). Irina, Sedakova. et al. argues on this point that 'traditional clothing can influence contemporary fashion and everyday clothing, and elements of ethnic clothing can be incorporated into modern clothing reflecting a fusion of traditional and contemporary styles, a fusion which keeps cultural heritage alive in everyday life. keep cultural heritage alive in everyday life.' (Irina, Sedakova., etc. 2016. pp:7-14.)

Regarding 'Changes in She Costume in the Process of Globalisation', the author's view is that 'She Costume has undergone multiple changes in the process of Globalisation, including the fusion of design elements, the modernisation of materials, the industrialisation of the production process, the promotion of marketisation, and the enhancement of the protection of intangible cultural heritage. Specifically, She costumes have undergone changes in many aspects during the process of Globalisation, including the integration of design elements, the modernisation of materials, the promotion of marketisation and the strengthening of the

protection of intangible cultural heritage. Costumes are mostly handmade, while modern She Costumes use more machine embroidery and industrialised production, improving production efficiency and product quality; the advancement of marketisation, She Costumes have been more widely disseminated and promoted by means of marketisation and commercialisation, increasing the economic income of She people; the enhancement of the protection of intangible cultural heritage, She Costumes, as an intangible cultural heritage, have received special protection from the national and local government's special protection, promoting its inheritance and development.'

The authors and Yan Jing et al. agree that She Costume has experienced multiple changes in the process of Globalisation, including protection and innovation, design integration, cross-cultural exchange, market economy and intangible cultural heritage protection. These changes reflect the adaptability and inclusiveness of She culture, but also the complexity of cultural change. Fang Zeming focuses mainly on the material carriers and spiritual symbols of She Costume changes. The author further highlights the specific impact of globalisation on She Costume, especially the specific changes in design elements, costume materials and production techniques.

Regarding the impact of these changes on She ethnic identity, the author argues that 'She Costume, as an important carrier for the display of ethnic culture, has an important position in social life, both as an expression of She ethnic identity and as a means of social interaction for the She. By participating in festivals, gatherings and other activities wearing the phoenix costume, She women convey and exchange cultural values in their interactions with other people, which strengthens She women's sense of identity with their own culture.', the authors are positive and optimistic, believing that through marketisation and commercialisation, She Costume has been displayed on a wider scale, increasing the visibility of She ethnic identity; modern She Costume, while retaining traditional She characteristics, has absorbed modern design elements to make it more in line with modern aesthetics and wearing needs, increasing She people's sense of national pride; and through participation in the market economy and cultural exchanges, She Costume has become an important window for displaying She culture, which promotes the inheritance and development of She culture; She Costume has an important position in social interaction; by wearing She Costume to participate in festivals, parties and other activities, She people transmit and exchange cultural values in interaction with other people, which strengthens the sense of unity and identity among She people.

Ermilova, D. Y. argues that the impact of changes in ethnic dress on the life of ethnic groups is multifaceted, reflecting historical, social and cultural dynamics. The authors further point out the specific positive impact of these changes on She ethnic identity, especially in terms of increased cultural visibility, national pride, promotion of cultural heritage and enhanced social interaction. Irina, Sedakova. emphasises that traditional clothing can influence contemporary fashion and everyday clothing, and that elements of ethnic clothing can be incorporated into modern clothing, reflecting a fusion of traditional and contemporary styles. The authors further Panhu (盤瓠/p ā n h ŭ /)s the specific impact of this fusion on She ethnic identity, particularly in terms of enhancing national pride and promoting cultural transmission.

2.3 How have She Costume and bodily practices changed in the process of Globalisation, and how have these changes affected She culture and ethnic identity?

Under the impact of globalisation, She Costume and bodily practices have undergone

significant changes, which have had a profound impact on She culture and its ethnic identity. In China, research on 'bodily practices' is still in its infancy, and in particular, research linking She Costume and bodily practices is still a blank field. Starting from the existing research on 'bodily practices', this study explores the evolution of She Costume and bodily practices in the process of globalisation, and the impact of these changes on She culture and ethnic identity.

In their daily lives, most She people tend to choose to wear popular She Costume, which to some extent reflects the integration of She culture with modern life. However, this bodily practices of daily dress does not mean the disappearance of She cultural characteristics, but rather an adaptation and acceptance of modern lifestyles by She people while holding on to their cultural traditions. During festivals, She people put on their traditional She Costume with ethnic characteristics again, and women in particular wear the 'phoenix costume' and the crown, and through bodily practices such as dancing and singing, the cultural meaning and aesthetic value of the costumes are displayed to the fullest extent. These activities are external decorations, but also important carriers of She cultural identity and inheritance. During rituals, She men usually wear dresses with red tops and black satin official hats, while women wear long skirts and blouses, crowns and silver jewellery. These dress codes are worn to honour the ancestors, but also to follow tradition. During the rituals, She people express the cultural and religious significance of the Costume through bodily practices through a series of ritual actions, such as bowing and offering. Through demonstration and instruction, elders pass on the movements and rituals of wearing costumes to the younger generation. In She Costume families, elders will pass on the skill of making costumes to the younger generation, and in learning to make costumes, young people learn how to make beautiful clothes, but also how to express their ethnic identity and cultural affiliation through costumes. This kind of education is the transmission of skills, but also the shaping of She cultural identity.

In the process of globalisation, She Costume and bodily practices have changed significantly. These changes are reflected in the modernisation of design and production techniques, but also in the enhancement of cultural transmission and social interaction. Specifically, She Costume incorporates modern elements in its design and introduces modern techniques in its production process, such as digital printing technology. These changes have made She Costume more in line with modern aesthetics and lifestyles while maintaining traditional She Costume characteristics. Entwistle (2000) points out that dress is a 'situated bodily practice', where clothing is a covering for the body, but also a part of the body which, through its combination with the body, gives the body a full range of capabilities (Entwistle, J. 2000., PP: 323-347.). In the context of globalisation, the modernisation and diversity of She Costume has led to the involvement of more She people and enhanced cultural identity. For example, modern designers have cleverly incorporated the embroidery patterns of traditional She Costume into the details of cuffs, necklines or hemlines of modern garments, preserving the traditional aesthetics and injecting new fashion vitality into the modern dresses (e.g., Fig. 124). Mauss (1973), through the theory of 'body technology', emphasises the shaping of individual behaviour by culture and how society teaches individuals to use their bodies through rituals and norms (Mauss, M. 1973., PP:70-88.). Changes in She Costume and bodily practices in the process of globalisation involve the shaping of individual behaviour by culture, but also the active transmission and innovation of culture by individuals. She people have taken the initiative to combine traditional elements with modern aesthetics through

modern design and technology to enhance their cultural identity. For example, in the production process of She Costume, the production of the headcrown occupies a very important position, which is a part of the costume, but also an important embodiment of the cultural identity of the She people (e.g., Fig. 120). Firstly, the ways of making and wearing the costumes have become more diversified and flexible. Traditional She Costume production techniques, such as hand-embroidery and weaving, are still preserved and inherited, but modern production techniques and materials have also been incorporated, making the production of costumes more efficient and diverse. For example, some She Costume designers have combined traditional embroidery patterns with modern digital printing techniques to create costumes with both traditional flavour and modern aesthetics. In terms of the way of wearing, She people are no longer limited to traditional She Costume occasions, but integrate She Costume into more modern life scenes. For example, in some cultural events and fashion shows, She Costume is reinterpreted and reinterpreted, becoming an important carrier for showcasing ethnic culture and fashion trends.

These changes have had a positive impact on She culture and ethnic identity. On the one hand, the diversification of bodily practices has enabled She culture to be spread and promoted on a wider scale. By combining traditional She Costume with modern life, the visibility and influence of She culture has been significantly increased. For example, in some international cultural exchange activities, the bodily practices of She Costume demonstrates the unique cultural charm of the She, but also promotes the exchange and integration with other cultures and enhances the international influence of She culture. On the other hand, changes in bodily practices have also strengthened the sense of ethnic identity of She people. During important cultural events, She people reconnect with and experience their own ethnic culture by participating in the making and wearing of She Costume, as well as related body movements and rituals, enhancing their pride and sense of belonging to the She culture. Such bodily practices are the transmission and display of traditional culture, but also the continuous confirmation and reinforcement of ethnic identity. Bourdieu (2020) suggests that behavioural patterns acquired by individuals through socialisation display social structures, but also reproduce inequalities (Bourdieu, P. 2020. ,PP: 80-86.). In the process of globalisation, changes in She Costume and bodily practices have reduced social inequalities and increased ethnic identity and cultural confidence through the introduction of modern design and technology. For example, modern designers use digital printing technology to copy and reproduce traditional She Costume motifs, a technology that saves time and labour and makes the motifs more elaborate and vivid (e.g. Figure 125). Giddens (2004) emphasises the shaping role of social norms and culture, arguing that bodily practices are a product of these norms and cultures (Giddens, A. 2004., PP. 121-142.). Changes in She Costume and bodily practices in the process of globalisation involve the shaping of social norms and culture, but also the active transmission and innovation of culture by individuals. She people have taken the initiative to combine traditional elements with modern aesthetics through modern design and technology to enhance their cultural identity. For example, She Costume has received high praise from experts such as Youn Kyung Kim, President of the International Textile and Clothing Institute (ITCI), on the stage of international exhibitions, for its bold colour combinations and pattern designs, which demonstrate the creativity and beauty of the She culture (e.g., Fig. 126).

According to Entwistle, dressing is a 'contextualised body practice', where clothing is a covering for the body, but also a part of the body, empowering the body in its entirety through its integration with the body (Entwistle, J. 2000., PP: 323-347.). The authors argue that changes in She Costume and bodily practices in the process of globalisation involve the combination of clothing and body, but also cultural transmission and social interaction. The modernisation and diversity of She Costume has led to the involvement of more She people and enhanced cultural identity. Building on Entwistle, the author further emphasises the importance of cultural transmission and social interaction, arguing that the modernisation and diversity of She Costume empowers the body in its full range of abilities, but also enhances cultural identity and social cohesion.

Mauss argues that through the theory of 'body technology', emphasis is placed on the shaping of individual behaviour by culture and how society teaches individuals to use the body through rituals and norms (Mauss, M. 1973., PP:70-88.). The authors argue that changes in She Costume and bodily practices in the process of globalisation involve the shaping of individual behaviour by culture, but also the active transmission and innovation of culture by individuals. She people have taken the initiative to combine traditional elements with modern aesthetics through modern design and technology to enhance their cultural identity. The authors' viewpoint further emphasises the individual's initiative and innovation based on Mauss, arguing that She people are passive recipients of cultural shaping, but also active participants in cultural transmission and innovation.

Bourdieu argues that the behavioural patterns acquired by individuals through socialisation display social structures but also reproduce inequalities (Bourdieu, P. 2020. ,PP: 80-86.). The authors argue that changes in She Costume and bodily practices in the process of globalisation have reduced social inequalities and increased nethic identity and cultural confidence through the introduction of modern design and technology. The authors' view differs from Bourdieu's by emphasising the positive effects of modern changes in reducing social inequality, arguing that the introduction of modern design and technology has enabled more She people to participate in cultural transmission and innovation, reducing social inequality.

Giddens argues for: the shaping role of social norms and culture, arguing that bodily practices are a product of these norms and culture (Giddens, A. 2004. ,PP: 121-142.). The authors argue that: changes in She Costume and bodily practices in the process of globalisation involve the shaping of social norms and culture, but also the active transmission and innovation of culture by individuals. She people have taken the initiative to combine traditional elements with modern aesthetics through modern design and technology to enhance their cultural identity. The authors' viewpoint further emphasises individual initiative and innovation based on Giddens, arguing that She people are passive recipients of social norms and cultural shaping, but also active participants in cultural transmission and innovation.

This chapter analyses in depth the changes in She Costume and their impact on She culture and nethic identity in the context of globalisation from the perspective of 'bodily practices', enriching the understanding of the adaptation and development of minority cultures in the process of globalisation. The study proposes a theoretical framework of 'bodily practices and cultural inheritance', emphasising the importance of bodily practices in cultural

inheritance and the construction of ethnic identity. This theoretical framework provides new perspectives and methods for the preservation and transmission of minority cultures.

2.4 In the process of Globalisation, how do costume designers of all identities of She Costume and fashion industry practitioners design and promote She Costume? What is the evolution of Local Fashion Styles of She Costume?

In the context of globalisation, She Costume designers and fashion industry practitioners have adopted diversified strategies to design and promote She Costumes, while the Local Fashion Styles of She Costumes have evolved. In exploring these strategies and evolutionary processes, and how they contribute to the heritage and development of She culture. Scholars provide valuable references:

'Design strategies: fusing tradition and modernity', David Goldsmith (2014) emphasises that local fashion is characterised by sustainable practices, cultural authenticity, community involvement and a focus on craftsmanship, which contrasts with the detrimental effects of the global fashion industry (David, Goldsmith, 2014:pp47). By combining traditional She Costume patterns, colours and craftsmanship with modern design concepts, She Costume designers have created clothing pieces that are both ethnically distinctive and contemporary in aesthetic. For example, Lan Jinmei combines the traditional patterns of the She with embroidery techniques to design the Weir Flying and Phoenix Dancing series, which demonstrates a positive attitude towards life and the richness of Chinese culture (Figure 129, 130). This design strategy gives new life to traditional elements in modern fashion, but also fits in with David Goldsmith's emphasis on sustainable practices and cultural authenticity. The authors argue that this design approach, which fuses traditional and modern, enhances the market competitiveness of She Costume, but also provides a new path for the inheritance of She culture.

'Marketing strategies: branding and multi-channel promotion', Kate Fletcher (2018) argues that indigenous fashion styles are defined by strong ties to place, community relations, sustainable practices and personal responsibility for the care and use of clothing (Kate, Fletcher, 2018: pp142). She Costume brands such as 'She Feng' are marketed through a combination of online and offline strategies. Online, it expands its market coverage through e-commerce platforms and social media; offline, it showcases its products by establishing brand image shops and participating in handicraft exhibitions (Figure 144, 145). The authors point out that this multi-channel promotion strategy enhances brand awareness, but also promotes the inheritance and development of She culture, which is in line with Kate Fletcher's emphasis on close ties with the place and community relations. Through these strategies, the She Costume brand has gained recognition in the domestic market, but has also made an impact in the international market.

'Cultural heritage and innovation: the combination of traditional craftsmanship and modern technology', Wegig, Murwonugroho (2023) points out that the key elements of Local Fashion Styles include the symbolic value of traditional culture, environmentally friendly materials, the adaptation of traditional technology and philosophical influences (Wegig, Murwonugroho, 2023:pp23). She Costume designers have inherited traditional skills while introducing modern techniques, such as digital printing and laser cutting, to bring traditional crafts to life in modern designs. For example, Xu Liyuan's Golden Phoenix series demonstrates the unique charm of She Costume by extracting the essence of traditional She Costume and combining it with modern design techniques (Figures 146, 147). According to

the authors, this innovative application preserves the unique charm of traditional craftsmanship, but also makes it more compatible with the requirements of modern production and the aesthetic needs of consumers, in line with the transformation of traditional techniques emphasised by Wegig, Murwonugroho. As a result of these efforts, She Costume has become more modern in design, but has also seen significant improvements in production efficiency and product quality.

'The Evolutionary Process of Local Fashion Styles' The evolution of Local Fashion Styles in She Costume is a complex process of cultural evolution involving history, social change, technological development, and many other aspects. Historically, the She is an ethnic group with many migrations, and its costume culture has been influenced by residents of other races in the process of migration, resulting in a number of fluxes. She Costume has produced many variations on the basis of maintaining ethnic consistency, and these variations have arisen gradually with the integration and interaction of ethnic groups around the migrating places. For example, She Costume varies in style and motifs from region to region, but all retain core elements such as the phoenix totem (Figures 156, 157). The authors suggest that this diversity reflects the inclusiveness of She culture and provides rich material for innovation in She Costume. After the reform and opening up in the 1980s, She people were faced with the dual pressures of global modernisation from the Western model and economic influences from the dominant cultures of other developed ethnic groups as well as from the developed regions. Under the dual effects of external pressure and internal motivation, the She people underwent a deep social transformation, including changes in the society's basic values, lifestyles, cultural psychology, moral values and beliefs, and other hidden structures. This transformation has prompted She Costume to pay more attention to modern aesthetics and practicality in its design and production (Figure 158, 159). The authors emphasise that this social transformation changed the appearance of She Costume, but also facilitated its wider use in modern life and provided the impetus for the modernisation of She Costume. With the development of the commodity economy and economic globalisation, the traditional She Costume making process is in danger of being lost. To cope with this challenge, some designers and craftsmen have begun to try to combine traditional handicrafts with modern technology. For example, the She Costume Co., Ltd. has developed a series of cloth shoes with both She style and health care features by excavating and collating and developing the traditional She Costume technique and the culture of She medicine and health care (Figures 160, 161). The authors argue that this combination reduces costs and shortens the production cycle, but also expands the consumer group and provides a new path for the sustainable development of She Costume. The current situation of She Costume is a source of anxiety, but thankfully, people have begun to realise the problem and have begun to protect and pass on the culture of She Costume. The 'China (Zhejiang) She Costume Exhibition', organised by the She Autonomous County of Jingning, Zhejiang Province, from 2012 to 2024, has actively promoted the incorporation of She Costume elements into modern dress design. Clothing designer Lei Xianying has promoted the integration of She features such as 'rat-tooth edges', 'water-drop patterns', and 'phoenix tails' into modern fashion (Figures 162, 163). The authors note that these events raised the profile of She Costume, but also provided a platform for designers to innovate and promote the modernisation of She Costume. The iconic features of She Costume, such as garment matching, patterns, colours and decorative craftsmanship, are the embodiment of She's unique national culture and dress art, and they contain She's

aesthetic sensibilities. Under the perspective of semiotics, there is a close connection between She Costume and cultural identity, with elements such as dress patterns and colours being the most representative. Through the innovative application of these elements, designers have revitalised She Costume in modern fashion. For example, Zeng Fengfei's Shanha series splits and reorganises the phoenix pattern and the razor clam wood fish and shrimp pattern in She Costume, making the pattern more in line with modern fashion trends and fashion aesthetics (Figure 164, 165). According to the authors, this innovation enhances the market competitiveness of She Costume, but also strengthens the sense of identity and belonging to She culture.

Conclusion

The evolution of Local Fashion Styles of She Costume is a complex and multidimensional process involving historical, social, technological and cultural factors. Through the efforts of ethnic migration and cultural integration, social transformation and cultural change, the combination of traditional crafts and modern technology, cultural protection and innovative design, cultural identity and semiotic perspective, She Costume has renewed its vitality in modern fashion, but also promoted the inheritance and development of She culture, formed a Local Fashion Styles with obvious artistic and aesthetic features, and made contemporary fashion fusion and innovation. In the future, She Costume will continue to further enhance its influence in the domestic and international markets through strategies such as brand building and marketing, cultural inheritance and innovation, and international co-operation and exchanges, so as to make greater contributions to the development of global fashion culture. The authors believe that these strategies and endeavours provide a new direction for the future development of She Costume, but also offer valuable lessons for the inheritance and innovation of other ethnic cultures.

Part III. Research suggestions

3.1 Academic Suggestions

3.1.1 This paper takes the She Autonomous County of Jingning as the main fieldwork site, combing and integrating relevant literature on the She in the whole of Southeast China, including the provinces of Zhejiang, Fujian, Jiangxi, and Guangdong, and investigating the current situation of She Costume and its cultural inheritance with the She Costume in Southeast China as the research text, and finds that globalisation's impact on the traditional She Costume has been enormous, especially in China. After the reform and opening up, the acceptance of globalisation directly led to the disappearance of traditional She Costume from the daily life of She people. After that, the government and people related to She Costume started the recovery and revival of She Costume culture, and Jingning She Autonomous County, as the only She Autonomous County in China, became the key area for the revival of She culture, and She Costume, as an important material carrier of She culture, assumed an important role in displaying, exchanging, and spreading. However, the survey found that due to many reasons such as historical migration, there is no consistent statement about the structure, classification, aesthetics and social role of traditional She Costume in the academic and industry, which in turn leads to the lack of a unified standard for defining the improved and innovative She Costume, and relative to the traditional She Costume, there is a lack of a basis for the shape, classification, colour and aesthetics of modern She Costume, which leads to the impossibility of distinguishing the The reason for the problem was analysed. The

reasons for this problem are analysed as follows: First, historical migration and cultural fusion. During the long process of historical migration, the She Costume has been fused with the cultures of various regions, resulting in the formation of unique styles and characteristics of She Costume in different regions. This diversity and regionality complicates the development of uniform standards. Secondly, the influence of globalisation. After the reform and opening up, the introduction of western culture and modern design concepts has had a significant impact on She Costume. In the process of absorbing modern elements, She Costume has gradually lost some of its traditional features, leading to a blurring of the line between traditional and modern. Thirdly, there is a lack of systematic research and records. The lack of systematic written records and detailed archives of She Costume in the history of the She Costume has made it difficult to study and pass on their traditional She Costume. The research results of different scholars and research organisations differ, and there is a lack of uniform reference standards. Fourthly, market demand and commercialisation. With the development of market economy, the trend of commercialisation of She Costume is obvious. In order to meet the market demand, some She Costumes ignore the traditional craftsmanship and cultural connotations during the design and production process, leading to homogenisation and quality decline of the costumes. The above reasons have led to She people's inability to directly identify themselves ethnically based on their costumes. The diversity and complexity of She Costume is an important feature of its cultural inheritance, but it is also the main reason why it is difficult to develop uniform standards. Future research and conservation work needs to go deeper on these bases and develop unified criteria for identifying She Costume, so as to ensure that the inheritance and development of She Costume can maintain its unique cultural connotations and nethic characteristics.

3.1.2 She Costume in the Process of Globalisation and Its Impact on She Ethnic Identity covers four aspects: the change of She Costume, the construction of ethnic identity, costume as a tool for cultural expression, and ethnic identity and fashion elements in international exchanges. The study analyses in detail the transformation of She Costume from traditional to modern from multi-dimensional perspectives of historical documents, physical materials, and pictorial records, and explores the far-reaching impact of globalisation on the economic life, dress habits and lifestyles of the She people, as well as the complex construction of the She nethic identity in this process. The study also focuses on the presentation of She Costume on the international stage and its importance as a fashionable expression of nethic identity. The study found the following shortcomings: first, there is ambiguity and variability in the division of the time period of She Costume change, with different scholars having different criteria for the division, leading to biased understanding of the change. Second, there may be misunderstandings about the form, characteristics and process of change of traditional She Costume. Some scholars believe that the traditional form has disappeared, while others believe that the traditional form has been combined with modern dress, and this difference affects the overall understanding of the change. Third, there are misunderstandings about the formation, characteristics and process of change of She ethnic identity. Some scholars believe that its formation is static and not affected by the external environment, while other scholars believe that it is dynamic and subject to the external environment, and this difference affects the accurate understanding of ethnic identity. Fourth, there is a bias in the understanding of the international dissemination and influence of She Costume. Some scholars believe that it has reached a certain level and plays an important role in the enhancement of nethic identity

and cultural self-confidence, while other scholars believe that its influence is limited, and this discrepancy affects a comprehensive understanding of the elements of nethic identity and fashion in international exchanges. Fifth, the research methodology may rely excessively on literature and static observation, neglecting field investigation and dynamic observation; it may rely excessively on theoretical analysis and logical reasoning, neglecting practical experience and intuitive judgement, resulting in biased understanding of She Costume and She nethic identity. Finally, research subjects may be overly concerned with the material form and visual characteristics of She Costume, neglecting its cultural connotation and spiritual significance; they may be overly concerned with the static state and external manifestation of She ethnic identity, neglecting its dynamic process and internal mechanism, leading to biased understanding of She Costume and She ethnic identity.

To improve the quality of research on She Costume and the impact of its nethic identity, academics and government agencies can take the following measures: first, establish a unified standard for dividing the time period, combine multidisciplinary approaches, and clarify the historical stages of She Costume changes. (Not implemented.) Second, increase the depth and breadth of field surveys, use modern technology to record scenes of She Costume production and use, and collect first-hand information. (Under implementation, but no systematic framework has been formed and theoretical guidance is lacking.) Thirdly, to adopt dynamic research methods, combining case studies and longitudinal tracking, to analyse in-depth the evolution of She Costume. (In execution, scholars' research is scattered and spontaneous, but has not formed a systematic framework and lacks theoretical guidance, which can be unified through the holding of academic forums.) Fourthly, to promote multidisciplinary cross-research, establish an integrated research framework, and comprehensively explore the multidimensional impacts in the context of globalisation. (In the implementation, scholars' research is scattered and spontaneous, but it has not formed a systematic framework and lacks theoretical guidance, which can be unified by organising academic forums.) Fifthly, establish a scientific evaluation system for the effect of international dissemination, evaluate the international influence of She Costume through various methods, and adjust the dissemination strategy according to the feedback. (The Zhejiang Garment Industry Association is carrying out related work, but the assessment of the international influence of She Costume has not yet been put on the agenda.) Sixth, pay attention to the cultural inheritance of She Costume, set up inheritance bases and training centres, cultivate a new generation of inheritors, and encourage innovative design to promote modern transformation. (They have been set up in areas under the jurisdiction of various provinces in Southeast China, and their effectiveness varies greatly from region to region.) Seventh, the government should introduce supportive policies, provide funding and tax incentives, encourage social forces to participate in the protection and innovation of She Costume, raise public awareness through cultural activities, and enhance the cultural self-confidence and sense of nethic identity of the She people. (All provinces under the jurisdiction of Southeastern China have policies in place to support She Costume, with more policies in Zhejiang Province.) .

3.1.3 This study delves into the complex relationship between She Costume and bodily practices, revealing the importance of She Costume in She cultural inheritance, social interaction and cultural exchange. The study analyses the cultural significance of She Costume and bodily practices from a number of perspectives, including the combination of the characteristics of traditional She Costume and the bodily practices of She people, the

bodily practices of She Costume in different occasions, and how bodily practices embody the cultural identity and identity symbols of She people. In addition, the study explores the cultural and aesthetic exchanges of She Costume body practices and the impact of She Costume on ethnic identity and body practices. Finally, the case study demonstrates the impact of She Costume on ethnic identity and bodily practices, revealing the importance of costume in She cultural transmission and ethnic identity formation. This study delves into the complex relationship between She Costume and bodily practices, revealing the important position of She Costume in She cultural inheritance, social interaction and cultural exchange. The design of She Costume takes full account of the labour habits and lifestyle of She people, and is practical and comfortable. The patterns and motifs of the She Costume have distinctive ethnic characteristics, such as the phoenix totem, animal and plant motifs, reflecting the She people's reverence for nature and their ancestors. The craftsmanship of She Costume, such as embroidery, weaving and dyeing, reflects the wisdom and creativity of the She people. In different occasions, She people demonstrate their veneration of ancestors and traditions and strengthen their cultural identity through physical practices, such as daily wear, festive activities and religious ceremonies. By wearing traditional She Costume, She people show their admiration for their ancestors and traditions in festivals and celebrations, weddings and funerals, etc. The totemic patterns, colour combinations and decorative techniques of the costumes are a visual expression of the worship of nature and ancestors, and they are also an important embodiment of the ethnic identity and symbols of identity. In addition, the cultural and aesthetic exchanges of the physical practices of She Costume have also been explored in depth. The modern interpretation of traditional totems, the cultural narratives in the body movements, and the visual expression of ethnic identity together constitute the cultural connotations of She Costume. The colours and patterns of the costumes, the modern interpretation of traditional crafts, and the interaction between the body and the costumes show the aesthetic value of She Costume. Cross-cultural dialogue, the fusion of tradition and modernity, and the interaction between the nation and the globe promote the dissemination and exchange of She Costume culture. Through the making, wearing and displaying of She Costume, She people pass on their traditional culture, but also show their adaptation and creation of modern life.

Although this study has made important findings in several aspects, there are still some shortcomings. Firstly, the specific forms and processes of physical practices are described in a more general way, and the lack of detailed records and analyses of specific movements, gestures and rituals affects the understanding of the details of physical practices. Secondly, the study mainly focuses on group-level body practices, with insufficient consideration of individual differences and diversity. Different individuals may experience and express themselves differently in body practices, and the impact of these differences on cultural transmission and identity deserves further exploration. In addition, the study mainly focuses on within the She and lacks comparative studies with other ethnic groups or cultures. Cross-cultural comparisons allow for a more comprehensive understanding of the uniqueness and universality of She Costume and body practices. The research has not sufficiently explored the application of modern technology in the inheritance and innovation of She Costume, such as how digital preservation, virtual reality, and other technologies can promote the dissemination and inheritance of She Costume culture, which is worthy of further study. Finally, the research is mostly cross-sectional and lacks tracking research on long-term

dynamic changes in She Costume and body practices. Long-term dynamic studies can help reveal the evolutionary process of cultural transmission and identity.

In order to further deepen the understanding of the relationship between She Costume and body practices, the following research recommendations are made. First, through fieldwork, video recordings and interviews, the specific movements, gestures and ritual processes of She Costume body practices are recorded in detail, and their cultural connotations and symbolic meanings are analysed. Second, through case studies and in-depth interviews, we explore the experiences and expressions of different individuals in body practices, and analyse the impact of individual differences on cultural transmission and identity. In addition, other ethnic groups or cultures with similar cultural backgrounds are selected for cross-cultural comparative studies to explore the similarities and differences of costumes and body practices in different cultures and to enrich the understanding of She Costume culture. To study the application of modern technologies such as digital preservation, virtual reality, augmented reality, etc., in the inheritance and innovation of She Costume culture, and to present specific technological application programmes and cases. Finally, to set up a long-term tracking research project to regularly record and analyse changes in She Costume and body practices, to explore the evolutionary process of cultural inheritance and identity, and to provide a scientific basis for cultural preservation and inheritance. Through these research recommendations, stronger support can be provided for the inheritance and development of She culture.

3.1.4 With regard to the formation and development of Local Fashion Styles for She Costumes, a number of aspects were analysed, such as the in-depth integration of cultural elements, the localisation of design concepts, the increase in market acceptance, the rise of She Costume companies, the attention of the government and the media, as well as the emergence of She Costume research. The study points out that She culture has had a significant impact on designers, who have combined traditional elements with modern design through innovative practices to create works with unique charms. At the same time, the study also focuses on the performance of the innovative works in the market and society, as well as the role of the China (Zhejiang) Jingning Ethnic Costume Exhibition in the formation of Local Fashion Styles of the She. In addition, the study explores the balance between traditional She Costume and innovation, and proposes strategies for brand building and marketing.

Although this study covers many aspects of Local Fashion Styles of She Costume, there are still some shortcomings. First, the theoretical depth needs to be strengthened, and the study lacks a systematic theoretical construction of the formation mechanism of Local Fashion Styles of She Costume. Second, the application of empirical research methods is insufficient, and the lack of systematic questionnaire surveys and in-depth interviews leads to the limited persuasive power of the research results. In addition, the breadth and depth of interdisciplinary research is insufficient, failing to fully integrate the perspectives of sociology, economics, psychology and other disciplines. Finally, the study pays insufficient attention to the dynamic evolution of the Local Fashion Styles of She Costume and lacks a prediction of its future development trend.

In order to enhance the depth and breadth of the study, it is recommended that future research deepen the theoretical framework and construct a systematic theoretical model to explain the formation mechanism of Local Fashion Styles of She Costume. It is recommended

that interdisciplinary research be conducted to comprehensively analyse the influencing factors of She Costume by combining multidisciplinary perspectives such as sociology and communication. Finally, it focuses on the dynamic evolution of She Costume, predicts its future development trend, and proposes corresponding brand building and marketing strategies to enhance the international influence of She Costume.

3.2 Key Findings and Conclusions

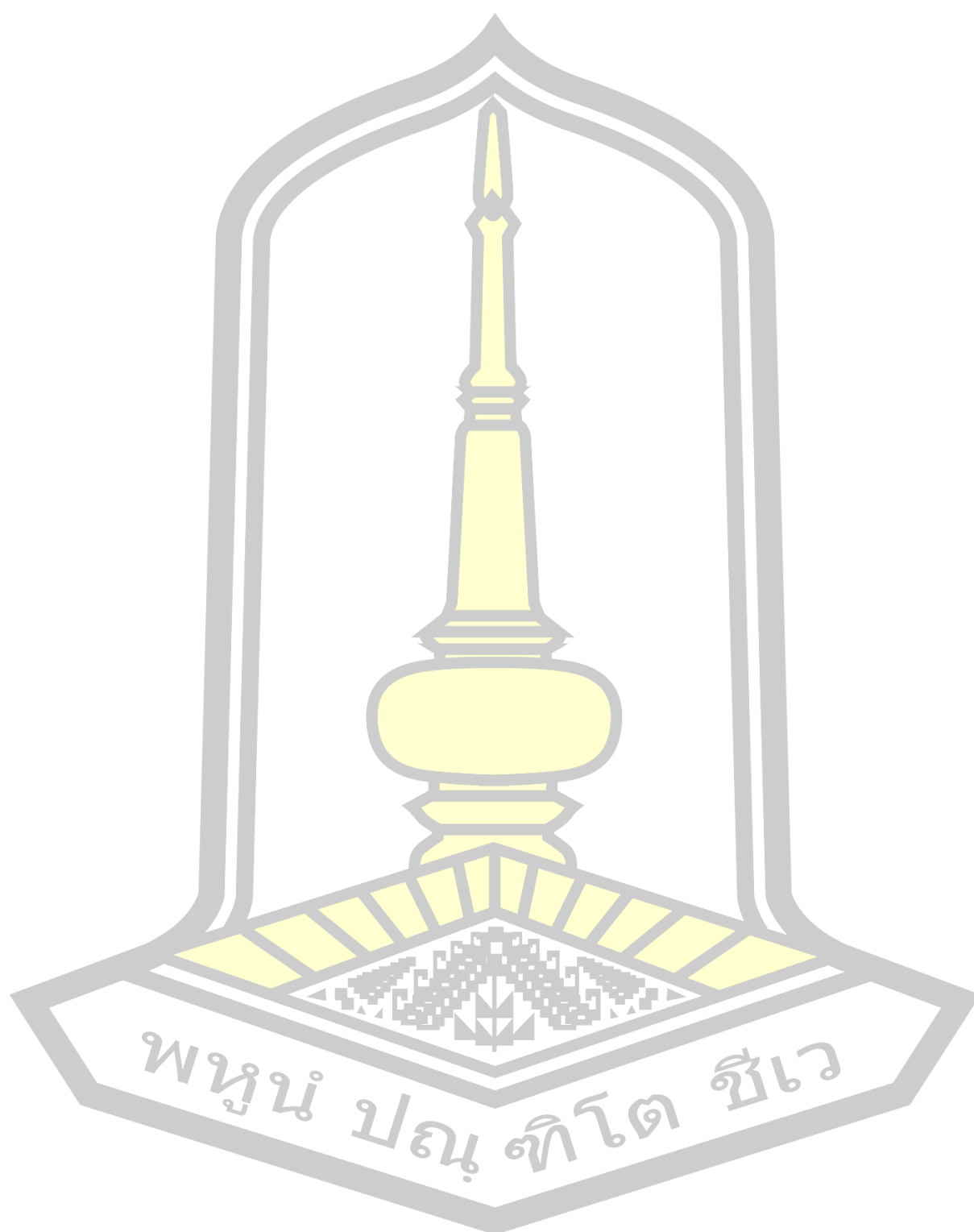
This study explores the evolution of She Costume in Southeast China in the process of globalisation and its impact on nethic identity, highlighting the lack of 'body practice' in Chinese academic theory and the innovative application of this study and the refinement of the theoretical model of 'Local Fashion Styles'. The study uses the She Costume Design Competition as a bridge between the traditional She Costume and the innovative design of contemporary fashion. The study found that She Costume, while maintaining traditional She Costume characteristics, actively absorbed modern fashion elements and formed a unique localised fashion style. Through daily and festive physical practices, She people continue to build and strengthen their nethic identity, and She Costume, as a cultural carrier, plays a key role in social interaction and cultural transmission.

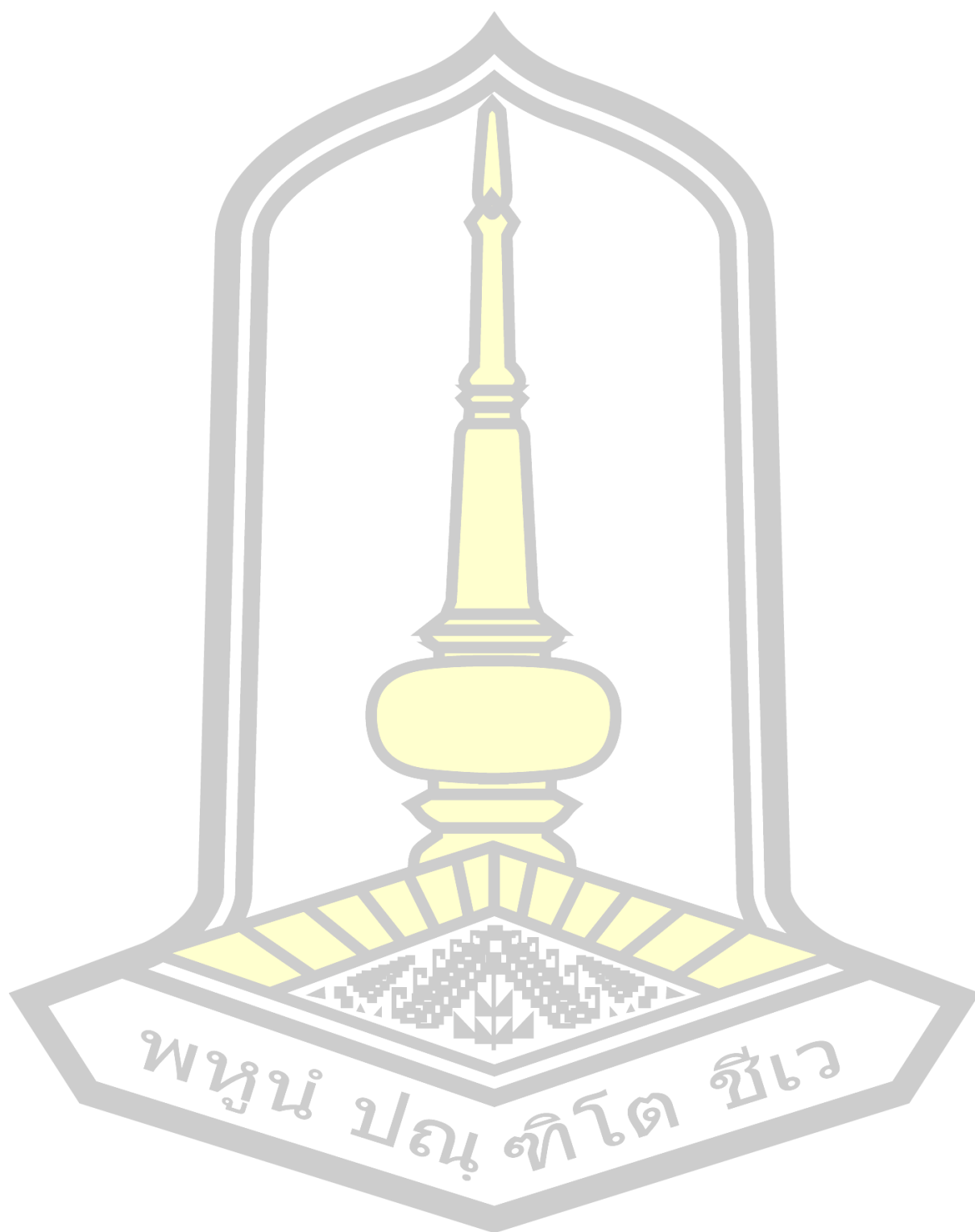
In the context of globalisation, changes in She Costume have affected the lifestyles and economic incomes of She people, but also strengthened ethnic identity. Despite the risks of cultural homogenisation and commercialisation, the She people have actively constructed and strengthened their ethnic identity through cultural activities such as the bidding for the heritage of the March 3 Cultural Festival, root-hunting activities and the reconstruction of cultural traditions. The She Costume Design Competition has played an important role in this process, bringing many excellent design works, but also driving designers to engage in the inheritance and innovation of She costumes. For example, in the Fifth China (Zhejiang) She Costume Design Exhibition in 2020, designers interpreted, reconstructed and innovated the She Costume from different perspectives, so that the She Costume, while maintaining its traditional She Costume characteristics, became more contemporary and international in outlook.

The application of the concept of 'bodily practice' emphasises the connection between the physical experience and the psychological state of a person in the process of practice, where the structure of the body, the way it moves, the movement and the sensory experience all contribute to the constant changes in cognition and psychological state of a person. In She Costume culture, physical practice expresses the respect and inheritance of traditional She Costume through wearing, making and passing it on, which enhances the sense of nethic identity and cultural self-confidence. The refinement of the theoretical model of 'Local Fashion Styles' reveals the evolution of She Costume in the context of modern fashion, and designers have created fashionable works with unique charms by combining traditional She Costume elements with modern design concepts through innovative practices. These works inherited the cultural essence, but also met the modern aesthetic demands, and enhanced the fashion symbols and international influence of She Costume.

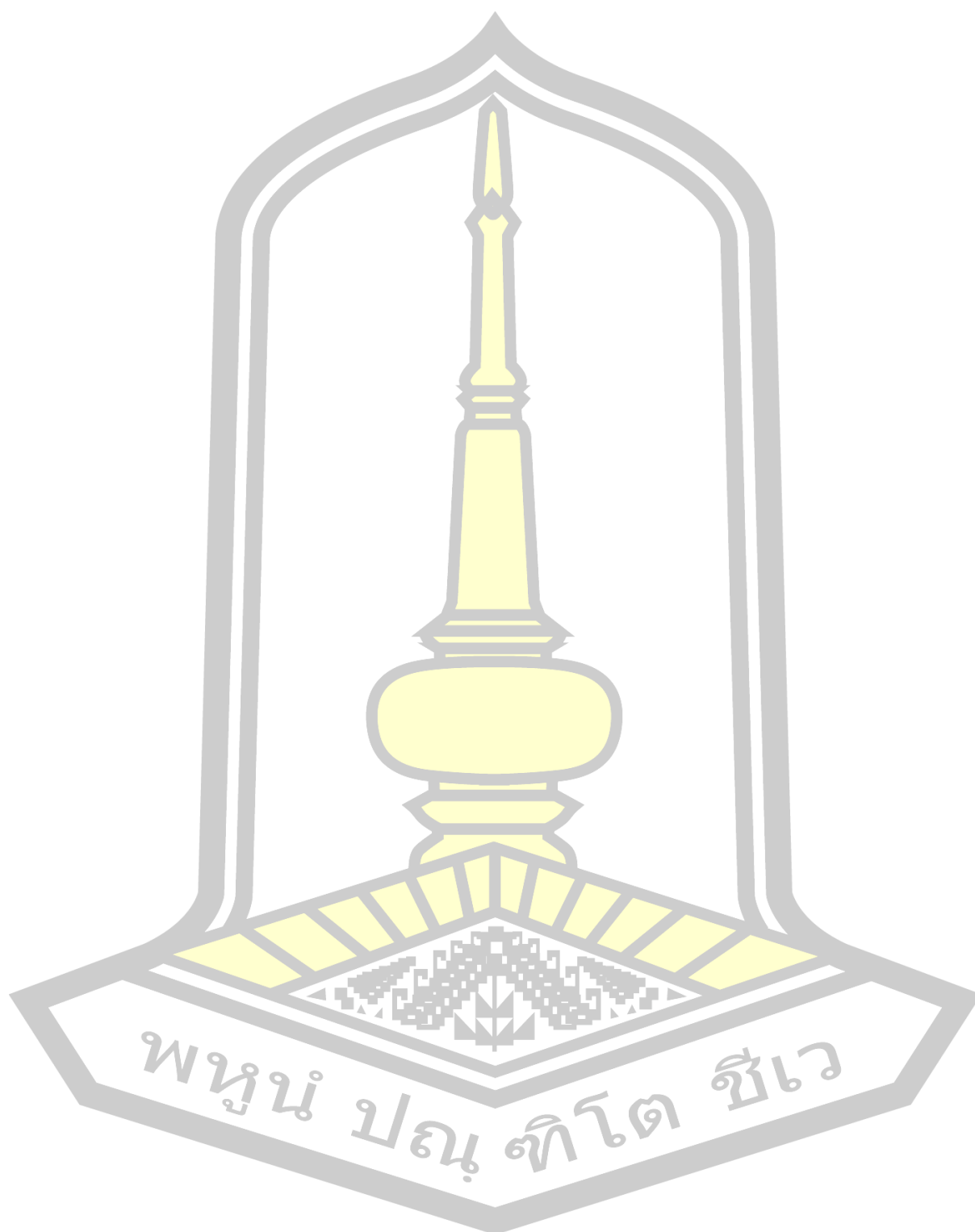
Overall, this study provides a comprehensive theoretical explanation and practical cases for the Local Fashion Styles of She Costumes, but also provides valuable references and inspiration for the inheritance and development of national culture. Through in-depth research on the design innovation and marketing of She Costume, it demonstrates the vitality and potential of She culture in modern fashion, and provides a rich theoretical foundation and

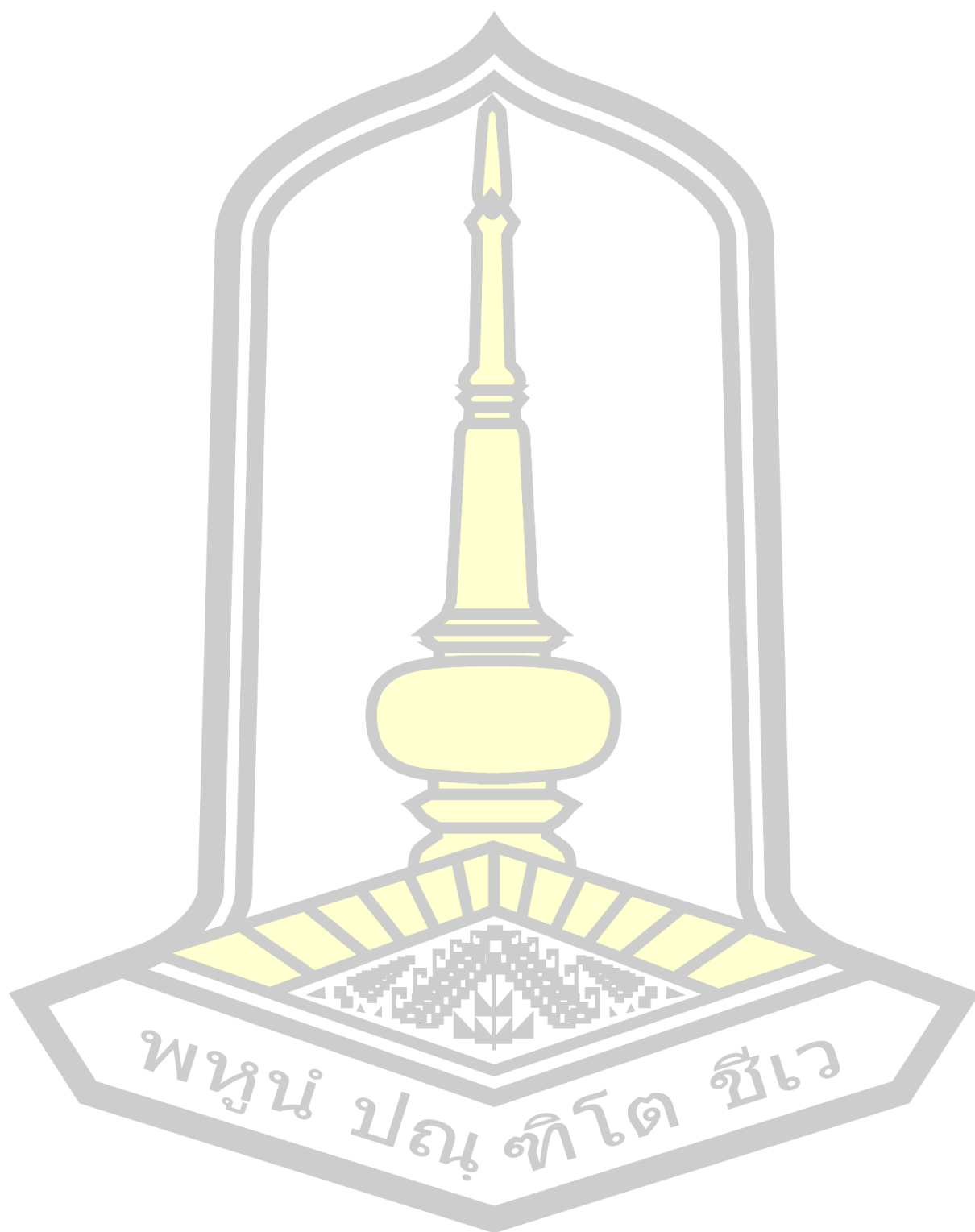
practical guidance for future research and practice.



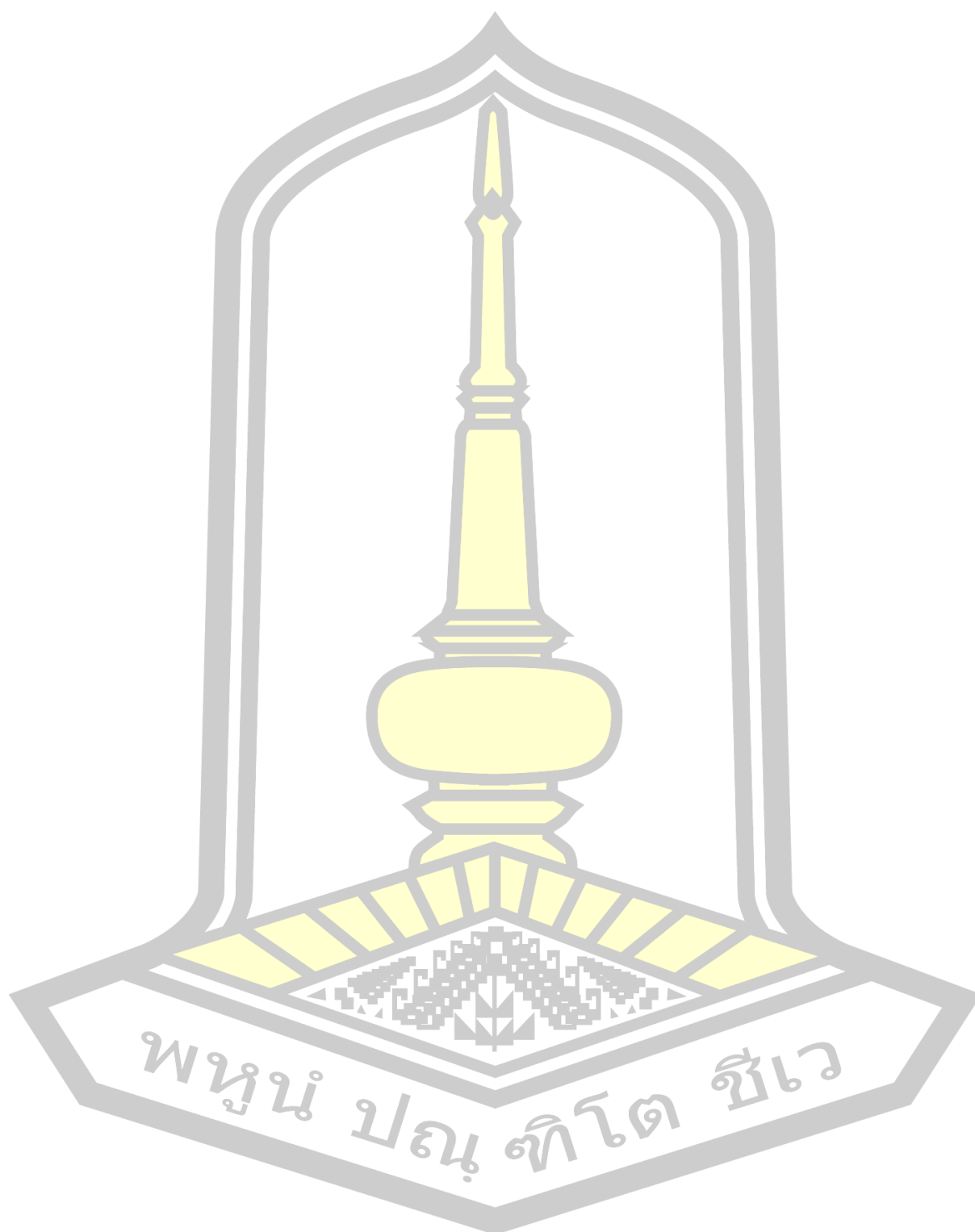


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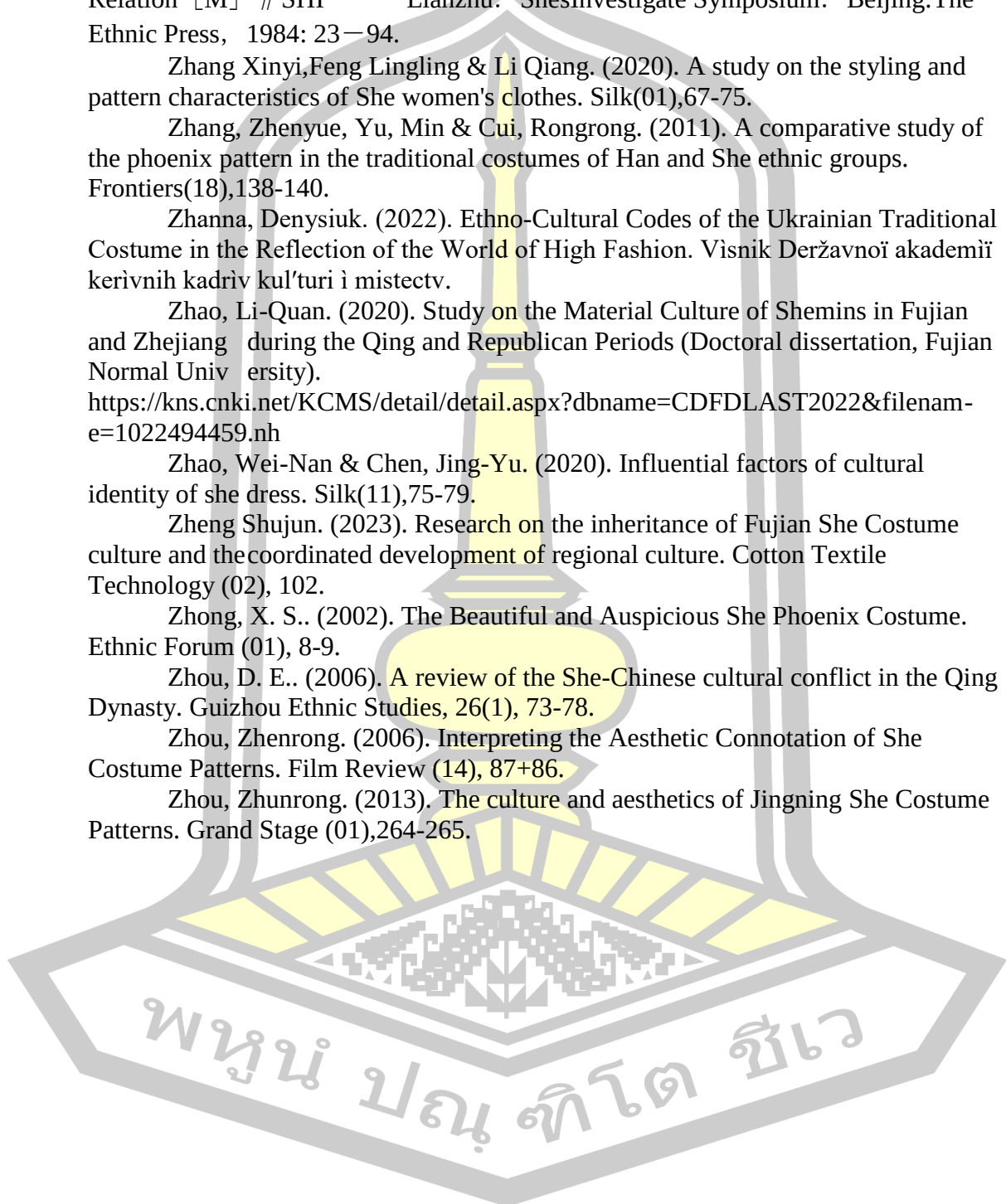
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BIOGRAPHY

NAME	Tu Shaorong
DATE OF BIRTH	1 July 1979
PLACE OF BIRTH	Yugan County, Shangrao City, Jiangxi Province
ADDRESS	Baihejiayuan, Lian'an North Road, Liantang Town, Nanchang County, Nanchang City, Jiangxi Province, China
EDUCATION	2010-2014: Graduated from Sanjiang Univerty with a Bachelor of Arts degree 2015-2018: Graduated from SouthEast University with a Master of Arts degree 2022-2025: PhD in Fine and Applied Arts Research and Creation Program, Faculty of Fine and Applied Arts Culture and Science, Mahasarakham University, Thailand

