



CHANGES OF MIAO COSTUMES IN HUANGPING FROM THE PERIODS OF
THE FOUNDING OF THE PEOPLE'S REPUBLIC OF CHINA TO THE CONTEMPORARY
(1949-2024)



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(1949-2024)



A Dissertation Submitted in Partial Fulfillment of the Requirements
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Faculty of Fine Arts, Srinakharinwirot University

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BY

QIN DONG MEI

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OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS
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This research focuses on the evolution of the costumes of the Miao people in Huangping County, Guizhou Province, spanning from 1949 to 2024, examining the social, cultural, economic, and political factors that have influenced these changes. By analyzing historical backgrounds, geographical distributions, social structures, and cultural connotations, it uncovers the transformation of Miao costumes across different historical periods. Employing methods such as literature analysis, field investigations, and case studies, the research finds that costume changes are influenced by multiple factors, including shifts in political systems, improvements in economic conditions, and cultural exchanges, reflecting a transition from self-sufficient production to modernized production, and incorporating new cultural elements and technological advancements in the context of globalization. Additionally, the research highlights the challenges posed by costume changes to cultural identity and the transmission of traditional skills, aiming to provide insights and experiences for the preservation and development of ethnic minority cultures. This research enriches studies on Miao costume diversity and offers a reference for understanding the cultural evolution of other ethnic minorities in contemporary society.

Keyword : Huangping Miao people, Miao Costumes, Changes of Miao Cultural

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CHAPTER 1

INTRODUCTION

The Miao people have a long history, among which the Huangping Miao is a unique branch within the many sub-groups of the Costumesity. In different historical periods, the Miao people have experienced various changes and developments. The Huangping Miao, located in the southeast, also underwent unique transformations, especially in their traditional costumes. From the establishment of the People's Republic of China to the present day, significant changes have occurred in the characteristics of traditional Huangping Miao attire, their craftsmanship, and the adoption of new costume styles. Moreover, compared to other branches of the Miao ethnic group in the vicinity, this change is more pronounced. Change does not happen overnight. To study the transformation of the Huangping Miao people from the establishment of the People's Republic of China to the present (1949-2024), it is necessary to first understand the environment and historical background of the Huangping Miao and their costumes. This chapter begins with an introduction to the Huangping region's location, population distribution, and modes of occupational production. It outlines the characteristics and cultural connotations of Huangping Miao costumes and briefly discusses the development history of Huangping Miao attire, divided into the early Qing Dynasty, late Qing Dynasty, the Republic of China period, and after the establishment of New China. The significance of this study is explained from cultural and social perspectives, protection and inheritance, and a global viewpoint. Research questions are posed mainly around the specific manifestations and reasons for costume changes, and research objectives are clarified. Research hypotheses are proposed from social historical, cultural, and economic perspectives. The study's potential contributions to the academic community and society are discussed, along with clear definitions of relevant academic terms. The scope of the research is defined in terms of geography, chronological translation, and the cultural range that the research might encompass.

1.1 Background

The Guizhou region is situated in the hinterland of Southwest China and has been an important transportation hub in ancient Southwest China since the Qin and Han dynasties, drawing significant national attention. However, due to Guizhou's challenging topography, "where not three feet of land is flat," and the complexity of its non-Han ethnic groups (minority ethnic groups), the state's active promotion of the "official road" network in this area was unsuccessful. Politically, since the Han dynasty, most dynasties have adopted the Tusi system (Duanbo, 2014). This system established special administrative units in minority areas, maintaining or largely preserving the original social organization and management institutions of minority ethnic groups. It recognized the political status of chieftains and leaders within their ethnic groups and regions, appointing local minority leaders as officials. Apart from political allegiance to the central dynasty and the obligation to pay tribute, all other affairs were managed by the minority leaders themselves. Thus, the internal political, economic, and cultural development of the Guizhou region was largely independent of the central dynasty. In ancient times, the Southwest region was home to numerous minority ethnic groups, collectively referred to by the central Han dynasty as "Miao Yi." Guizhou, with the highest concentration of these groups, was known as "Miao Jiang." Due to its hilly terrain and inconvenient transportation, there was little communication both with the outside world and among the various ethnic groups settled in different areas within Guizhou. This led to the formation of their own unique and collectively rich and diverse cultures.

Not until the Ming dynasty, which aimed to build a national defense system from the northwest to the southwest, was a corridor from Huguang (now Hubei and Hunan) through Guizhou to Yunnan constructed. This development continued during the Qing dynasty, linking Yunnan with Central South and Jiangnan, and through historical evolution, formed a corridor from Southwest to the inland, the "Miao Jiang Corridor" (Duanbo, 2014). This official road became the main trade route in the southwest and a vital passageway from the Central Plains to Guizhou, Yunnan, and Southeast Asia. The route was further developed into a highway during the Republic of China era.

Moreover, the Qing dynasty, building on the Ming's foundation, implemented policies such as "Gaitu Guiliu" and "Expanding Miao Jiang," officially bringing Guizhou under the direct administration of the central dynasty. The political and military control, coupled with the convenience of transportation and trade, further facilitated cultural exchange and communication within and outside the Miao regions, marking the beginning of a new era of transformation for Miao costumes.

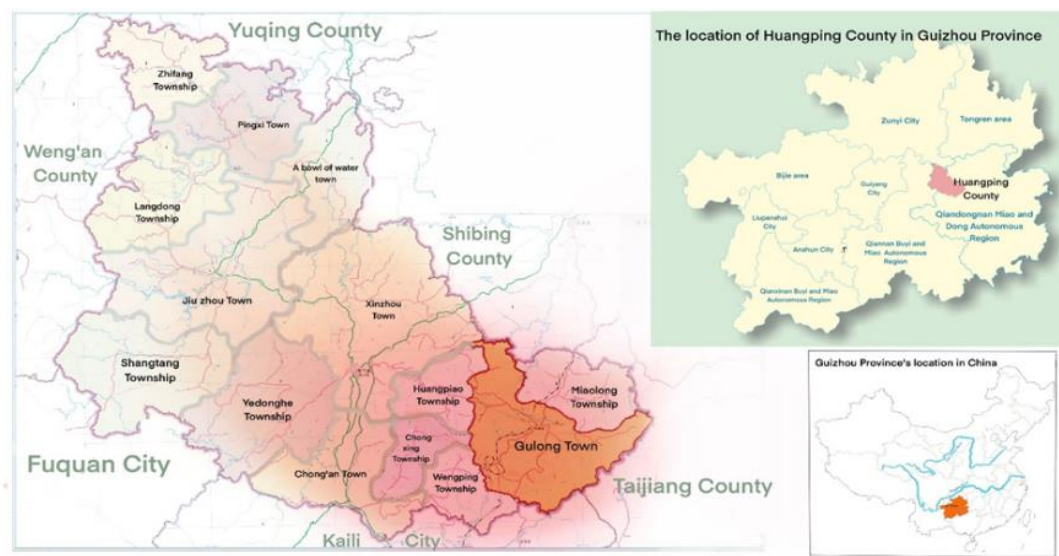


Figure 1 Geographic Location of Huangping County and Distribution of Miao Population within the Region

Source: Prepared by the Third Institute of Surveying and Mapping of Guizhou Province. (2004). Huangping County Map. (adapted by the Author).

During the Qing Dynasty, Huangping County was located in the southeast of Guizhou Province, under the administration of the Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province. The county covers an area of 1,668 square kilometers and enjoys a temperate climate without severe cold or extreme heat. Huangping was situated on the official road network, making it a key location. The Qingshui and Wuyang rivers within the county facilitated water transport and trade with regions like Hunan and the Central Plains, thus making Huangping a county with

developed transportation and commodity economy from the Qing Dynasty to the Republican era. Relying on transportation and economic communication, the cultural exchange between the Miao and Han ethnicities deepened. Local Miao society experienced cultural integration and transition in various aspects, including their costumes.

The Miao people in Huangping mainly settled in the southeast and south of Huangping County along the Qingshui River, expanding towards the central and northwest parts of the county, and were scattered throughout the area. The county is home to 13 ethnic groups, including Han, Miao, Ge, Dong, Yi, Zhuang, Shui, Buyi, Tujia, Mulao, Hani, Jingpo, and Chuanking. Among them, the Miao population is the largest. According to the county's statistical bureau's 2002 data, the total Miao population in the county was 189,991, accounting for 54.7% of the total population. Taking the 1993 population of Huangping County as an example from "The Annals of Huangping County," the total population at that time was about 280,000 (278,165 people), with the Miao population about 155,000 (154,931 people), making up 55.69% of the total. At that time, Huangping County was divided into Xinzhou Town, Xinzhou District, Zhongan District, Jiuzhou District, Gulong District, and Pingxi District. Gulong Town had the largest and highest proportion of the Miao population. The total population of Gulong District was 51,904, with 49,864 Miao people, accounting for 96% of the district's population (Hongshen, 1993).

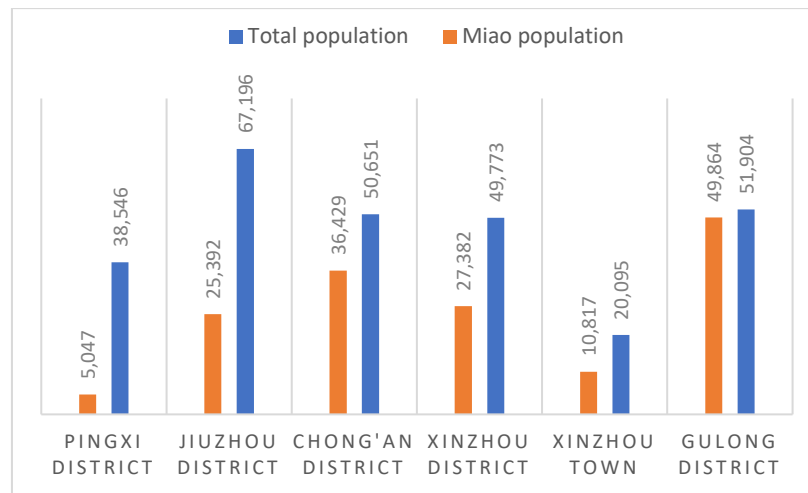


Figure 2 Map of Miao population proportion in each district and town of Huangping County in 1993

Source: designed by the Author.

In addition to their presence in Huangping County, the Miao people are also settled in various counties and towns within the Qiandongnan Miao and Dong Autonomous Prefecture, such as Kaili, Shibing, and Zhenyuan, as well as scattered across the Qianxinan Buyi and Miao Autonomous Prefecture in places like Fuquan, Weng'an, Zhenfeng, Zhenning, Guanling, Anlong, and Xingren. Despite geographical dispersion, their language and customs remain entirely consistent (Ping, 2004).

The most primitive religious worship of the Huangping Miao people originates from the animistic belief that "everything has a spirit." This fundamental religious concept of animism and the immortality of the soul evolved into the worship of totems and ancestors, forming the sacred canon of the Miao people. In the creation myths of the Miao's sacred scripture, "Miao Ancient Songs," butterflies and birds are revered as the ancestral gods of humanity, with all other beings considered as siblings. These beliefs and historical cultures are represented in patterns on their costumes, such as butterflies, birds, spiders, and other motifs that reflect the worship of ancestral gods and the belief in animism. Horse and rider motifs record the history of ancestors' wars and migrations, while the silkworm motif commemorates ancient achievements in textile making. The

colors and designs of the costumes reflect the Miao people's practical and aesthetic pursuits.(Pan Hong, 2022) The Huangping Miao community celebrates a wealth of festivals and ceremonies, including the New Year, weddings, and funerals, among others. Each of these customs necessitates wearing specific types of attire that conform to particular standards in design, color, and accessories. The choice of these garments is guided by traditional practices, serving as an integral component of social ceremonies and underscoring the significance of cultural heritage.

Huangping Miao also celebrates a variety of festivals and ceremonies, such as New Year, weddings, and funerals, each requiring specific types of costumes with defined styles, colors, and accessories. For example, Miao brides typically wear special attire during weddings, which differs in style and color from costumes worn at other ceremonies. These costume choices, influenced by customs, are part of the social rituals and reflect the importance of cultural traditions.

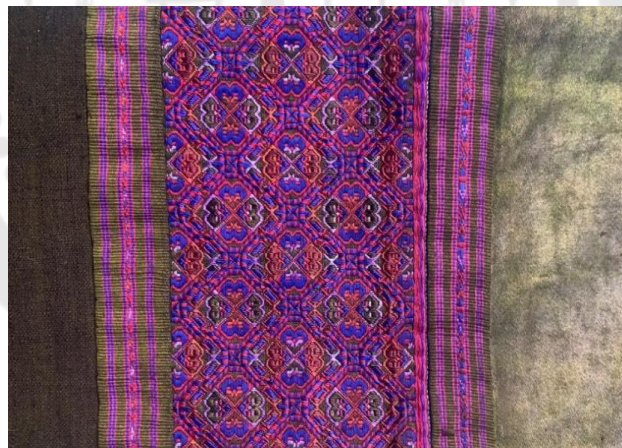


Figure 3 Embroidery on the Sleeves of Huangping Miao Attire

Source: photographed by the Author

For specific religious and ceremonial occasions, the Huangping Miao wear special costumes for sacrificial activities. These costumes often emphasize piety and reverence, representing respect for deities through special ceremonial attire. The intergenerational transmission of customs and costumes among the Huangping Miao

involves the passing down of costume-making skills, pattern designs, and wearing conventions from elders to the younger generation. This tradition is a continuation of cultural heritage, allowing the younger generation to learn and respect the experiences and wisdom of their elders.



Figure 4 The back of the Huangping Miao wedding dress

Source: photographed by the Author

The beliefs and customs of the Huangping Miao have played a crucial role in their costume culture. These beliefs and customs directly influence their choices in costumes, the craftsmanship of production, and the manner of dressing, demonstrating a profound link with cultural traditions and social values. Costumes are more than just external adornment; they embody the intrinsic meanings of culture, religion, and social values. Beliefs and customs are key in setting costume norms, passing down skills, and participating in social ceremonies, making costumes a strong representation of cultural traditions.

Pre-Liberation: Before liberation, the Huangping Miao people led a life of extreme poverty, primarily engaged in agriculture and selling their labor, along with forestry, animal husbandry, fishing, and side businesses. The family structure was patriarchal, with male elders as heads of households. Adult men were involved in agricultural production, cutting grass and firewood, tending cattle for plowing, and

managing household necessities like firewood, rice, oil, and salt. Women assisted in agricultural production, planting vegetables and cotton, and were involved in spinning, weaving, embroidery, sewing, pig raising, sericulture, and household chores (Hongshen, 1993). Miao women were the mainstay in costume making, with exceptional embroidery skills being an important standard to evaluate a woman's capabilities and status.

Post-Liberation: After liberation, social production activities diversified. Miao men and women started working in various factories and businesses, or engaged in commerce. Young women stepped out of their traditional roles in embroidery and cooking to pursue education and jobs. Following the economic reforms of the 1980s and the construction of a socialist economy, many Miao people migrated to cities for work, becoming active in various industries in urban and rural areas. With government support for developing ethnic economic industries, many Miao women established businesses in ethnic embroidery and costume manufacturing.

Huangping Miao costumes, the traditional attire of the Miao people in Huangping County, Guizhou Province, China, are notable for their unique primitive thought and artistic language, especially in Miao embroidery, closely linked to the social structure of the Miao community. Up to the early years of the People's Republic of China, Miao society still retained many remnants and customs of the primitive commune system, with the maternal uncle system still influential. The ethnic culture was relatively closed off. The political policies of the Ming and Qing dynasties had a significant impact on the economy, lifestyle, and culture of the Miao regions.

In the early Qing Dynasty, the production of Miao costumes was self-sufficient, with entirely handmade craftsmanship, mainly using homespun fabrics and plant-based dyes. The costume style was predominantly black, with women's ceremonial attire featuring embroidery primarily in blue and purple tones, creating a sense of dignified elegance. By the end of this period, textile technology had matured significantly, with mixed fibers, high-quality materials, and a variety of types. Chemical dyes almost completely replaced plant-based dyes. There were slight changes in women's costume

styles, with richer embroidery colors and patterns, and the use of satin. The use of silver ornaments increased.



Figure 5 Qing Dynasty Huangping Miao Women's Costume Styles

Source: Provided by scholar Yang Peide, 2022.04.24

During this period, the main reasons for changes in costumes were economic and cultural influences. To achieve governance objectives, policies were implemented, such as encouraging Han migration, opening roads and waterways, constructing marketplaces, and facilitating trade to develop the economy. Advanced Han technologies enhanced the Miao's textile handcrafts. Economic improvements influenced the production and trends in costumes (Hongshen, 1993). The circulation of goods, especially the introduction of Western products in the later periods, enriched materials like silk threads, dyes, and satins, and fostered the development of silver ornament culture. Long-term interaction with the Han people led to some integration of cultural customs and influenced costume styles. However, due to prolonged military and political oppression, the Miao people developed a strong sense of ethnic identity and self-awareness. Therefore, while there was certain development in production

techniques, styles, materials, and patterns during this period, the unique characteristics of ethnic costumes were largely preserved

During the Republic of China era (1912-1949), Chinese society, including Miao areas, underwent significant transformations, leading to new changes in costumes. The influence of Western culture began to emerge, introducing new elements into the attire. Economically, the reform of textile machines spurred the rise of commercial textile factories. While self-sufficiency remained the primary mode of local costume production, the use of foreign yarns and satins and the emergence of specialized dyeing and sewing shops indicated a shift towards semi-commercial production. The adoption of new materials prompted changes in craftsmanship and design, including the use of innovative chemical dyes to create "shiny cloth," adding a dazzling and luxurious style to women's ceremonial attire. However, due to the high cost of satin and chemical dyes, most costumes still used black homespun fabric. Innovations were also seen in women's headwear, with "flower hats" for unmarried women and simpler styles for married women.



Figure 6 The scene of Miao women changing their attire in the 36th year of the Republic of China (1947).

Source: Compiled by the Qiandongnan Committee of the Chinese People's Political Consultative Conference. (2015).

A Hundred Years of Precious Images in Qiandongnan. p.54.

Politically, to achieve the goal of "a single Chinese nation," assimilation policies were implemented in education and society, but these largely failed as they contradicted the spiritual will of the Miao people. Men's attire changed to resemble Han costumes, retaining only the headwrap as a distinct feature. During this period, changes in Huangping Miao costumes were driven both by spontaneous innovation, following aesthetic preferences and market developments, and by political enforcement. The strong ethnic consciousness and spirit of the Miao played a crucial role in preserving distinct ethnic characteristics, ensuring that Miao costumes largely maintained their traditional features and were widely accepted by the Miao community.

After the establishment of the People's Republic of China in 1949, the state legally guaranteed equal rights for all minority groups and respected their customs and habits, as stipulated in Article 4 of the 1954 Constitution.

From 1949 to 2024, the social and cultural life of the Huangping Miao people developed with state support. Miao costumes entered a new era of change, transitioning from semi-self-production to purchasing ready-made garments. Costume production experienced various modes, including home production, state supply and marketing, private enterprise, and factory production. Pure handcrafting evolved into a combination of machine and handcrafting. Self-weaving and dyeing nearly vanished. Women's ceremonial and casual wear underwent two significant changes, reflected in the colors, materials, and design. Casual wear evolved from plain black homespun fabric to popular blue chemical fabric with floral patterns in the 1980s, later embracing a variety of colored fabrics with embroidered ribbons for decoration. Sleeveless and short-sleeved styles emerged, maintaining the basic traditional form. Ceremonial attire shifted from "shiny cloth" to "red" styles, with extensive use of silver ornaments overshadowing traditional embroidered decorations. Dressing habits also changed, with traditional costumes becoming more ceremonial, a mix of Miao and Han styles, and a shift towards modern Han-style fashion. The pace of change in Miao costumes, especially since the 1980s, has indeed been unprecedented.



Figure 7 Huangping Miao at the Marketplaces in the 1980s

Source: Li Ping. (1992). *Descendants of Chiyou: Huangping Miao*. P.5.

The Huangping Miao who relocated to Southwest Guizhou maintained their Qing Dynasty traditional costume style from their migration in 1736 until the early 1980s – a period of over 200 years without significant change. However, post-1980s, during the era of economic reform and opening-up, they were influenced by other ethnicities and Han culture, leading to an adaptation of features from surrounding ethnic costumes (Yutong, 2014). In the 21st century, increased communication with the Miao in their original Huangping location has also shown rapid changes.

Several issues arise from these changes. The shift in production methods has led to the decline or even disappearance of some traditional handicrafts. The abandonment of traditional costumes reflects a distancing of the Miao people from their own spiritual and cultural roots. Changes in aesthetic styles that downgrade traditional values are not conducive to the development and transmission of ethnic culture. Moreover, in different eras and social contexts, the transformation of costumes has

shown varied expressions. These changes pose significant challenges to the protection and inheritance of Miao costume culture.

The evolution of Miao costumes is a multidimensional issue, involving politics, economy, education, and culture. Changes in political systems, social structures, economic conditions, and the development of the education system have all profoundly impacted costume culture. Additionally, interaction with external cultures and global trends is also shaping the trajectory of Miao costume evolution.

Behind the transformation of Miao costumes lies a series of important factors: cultural impacts, social changes, the influence of political systems, and the intervention of new technologies. Understanding the fundamental reasons for the changes in Huangping Miao costumes, as well as the transformation processes in each historical period, is crucial for comprehending the evolution of Miao culture and supporting future cultural preservation and inheritance.

This study aims to delve into the factors causing changes in Huangping Miao costumes, analyze the transformations in each era, and clarify the evolution process. Through this research, we hope to provide scholars and policymakers with deep insights into Miao costume culture to formulate wiser policies and measures for the orderly development and cultural inheritance of Miao costumes. Moreover, the findings of this study can also offer valuable experiences and lessons for the development and inheritance of other ancient cultures in today's globalized society, holding long-term significance for maintaining the diversity of ethnic cultures and the world's cultural diversity.

1.2 Question of Research

- (1) What are the changes in each period?
- (2) What factors have caused the transformation of Miao costumes?

1.3 Objectives of research

- (1) To analyze the specific transformations of Huangping Miao costumes in each time period from 1949 to the present.

(2) To analyze the factors that have caused changes in the costumes of the Costumes group in Huangping.

1.4 Hypothesis of the research

Assumption: Between 1949 and 2024, significant changes occurred in the costumes of the Huangping Miao. Key factors in these changes include politics, economy, education, and culture. The deepest factor influencing the evolution of Huangping Miao costumes is cultural impact, while economic and educational influences are direct factors. Politics is considered a secondary factor.

Economic Factors Assumption: Different levels of economic development and social structures in various periods have influenced the production and trends in costumes. Technological progress in costume production has promoted innovation in materials and design.

The evolution and innovation in design concepts have impacted the development of costumes. Costume design and production have been influenced by trends of different periods.

Cultural and economic factors have shaped consumer behavior, with changing demands for costumes over time.

Educational Factors Assumption: Education outside the context of minority cultures has altered individuals' aesthetic and social perceptions, affecting the design and choice of costumes. This expansion of aesthetic perspectives has led to indigenous costume elements being influenced by other cultures.

Cultural Factors Assumption: Culture, religion, and other belief systems have molded the development of costumes, demonstrating the role of these elements in costume evolution.

Political Factors Assumption: The political system, legal regulations, and other political factors have impacted the costume industry.

1.5 Expected Contributions

My research is expected to contribute to the field of Costumes attire studies in several ways:

1.A comprehensive analysis of the specific changes in the Miao ethnic clothing in Huangping from 1949 to 2024 fills the research gap during this period, addressing the lack of detailed and systematic studies.

2.To provide a multidimensional explanatory framework for the study of clothing transformation and enhance the understanding of the complexity of ethnic clothing changes.

3.To provide valuable consumer behavior insights for the clothing industry.

4.Research how education and foreign culture change individuals' aesthetic perceptions and social perspectives, as well as their impact on the design and selection of Miao ethnic clothing in Huangping.

5.Analyze how cultural and religious belief systems shape the development of clothing, enhancing our understanding of the role of clothing in preserving cultural identity and expressing religious beliefs.

1.6 Definition of Terms

1.6.1 Huangping Miao people

The Huangping Miao people refer to themselves as "hmeh" (translated phonetically as "Meng" in Mandarin, generally believed to mean "flower" in the context of embroidery). The Huangping Miao migrated historically to Huangping County in the southeast of Guizhou Province, China. There are no specific historical records of the Huangping Miao migration. "It is generally believed that Miao people have been residing in areas such as Jianhe and Sansui in southeastern Guizhou since the Song-Yuan dynasties."(Ping, 2004). According to the ancient songs passed down through generations, some ancestors of the Miao migrated along the Yuanjiang River from Dongting Lake (in Hunan Province) gradually into Huangping, while another group moved northward from Rongshui in Guangxi to Rongjiang in Guizhou, then passed through Jianhe. At a mountain pass in Jianhe, they held a meeting at Songduan

("Conference") mountain pass: "One group settled in Fangxian (Rongjiang), ... another group settled in Xilong (Huangping)...." (Hongshen, 1993). The ancestors of the Huangping Miao initially settled along the Qingshui River in the southeast and gradually migrated toward the central and northwestern areas of the county

Guizhou is a mountainous region with limited transportation and inconvenient information exchange. The Miao people living in the same area gradually formed a fixed community, using the same language, wearing the same clothes, and sharing the same customs and culture. This is how the Huangping Miao people came into being. Due to the difficulties in communication, the Miao people living in different areas speak different dialects and wear distinctive clothing. The attire of the Huangping Miao is different from that of other Miao branches, resulting in a unique aesthetic.

1.6.2 Miao Costumes

Miao costumes refer to the traditional costumes, decorations, and accessories of the Costumes group in China. Primarily handcrafted, these costumes are rich in cultural significance and exhibit unique ethnic characteristics. Miao costumes include garments, headwear, jewelry, and fabric patterns, often reflecting Miao's regional culture, religious beliefs, social status, and age. Made from materials such as cloth, hand embroidery, and silver ornaments, these costumes vary in style and pattern, representing the distinctive styles of different regions and subgroups. Miao costumes play an essential role in Miao culture, serving as a means of cultural transmission and identity, symbolizing social status and wealth, playing a crucial role in celebrations and ceremonies, and holding aesthetic value and historical significance.

Everyday and Ceremonial Attire: Miao costumes can be categorized into everyday wear and ceremonial attire, each suitable for different occasions. Ceremonial attire, known for its opulence and complexity, is typically worn during festivals, rituals, and weddings. Everyday wear is more subdued and simple, designed for daily activities.

Women's Attire: Miao women's attire includes headwear, tops, bottoms, and related accessories. Headwear, consisting of hairstyles and decorations, varies greatly among different branches and regions. Tops and bottoms feature a variety of styles, often adorned with rich embroidery and colorful patterns, reflecting the uniqueness of Miao culture.

Men's Attire: Miao men's attire mainly consists of head wraps, shirts, trousers, and occasionally overcoats. Generally, men's costumes feature less color and decoration, being more simplistic compared to women's attire. However, some subgroups may have elaborate embroidery and formal wear, along with hats reflecting hunting traditions.

Age-Specific Attire: Another way to categorize Miao attire is by age group, including attire for newborns, children, youths, and the elderly. Each age group has distinctive characteristics, colors, and appropriate decorations in their attire.

Costume Accessories: Accessories in Miao costumes include batik, embroidery, drawn-thread work, and woven ribbons. These patterns are often created separately from the main garment, tailored to specific parts of the attire, enhancing its uniqueness and aesthetic value.

1.6.3 Drivers of Miao Cultural Changes

Cultural transformation is the result of a complex interplay of internal and external factors. Internal factors such as changes in social structure and lifestyle, improvements in education levels, and changes in religious beliefs directly impact the community's traditional notions and values, thereby driving the intrinsic evolution of culture. External factors, including the formulation and implementation of political policies, technological advancements, cultural exchanges, and economic globalization, not only change traditional production methods and materials but also facilitate the integration of foreign cultural elements and cultural diversity. These factors, through their interaction and influence at different historical stages, collectively shape the trajectory of cultural development. Understanding the interwoven effects of these multidimensional

factors is crucial for a thorough investigation of the transformation process of Huangping Miao costumes.

1.6.4 Changes of Miao Cultural

The concept of "change" encompasses a long-term period and is used to describe the gradual or sudden transition of things from one state to another. In the context of studying the changes in the clothing of the Miao ethnicity in Huangping, it refers to the evolution of Huangping Miao clothing culture and related cultural changes over a long period, specifically from 1949 to 2024, under the influence of various factors.

1.7 Scope of Analysis Concept

1.7.1 Geographic Scope

My research will primarily focus on the transformation of Huangping Costumes costumes, with a specific emphasis on the Huangping Miao people residing within Huangping County, Guizhou Province, China. The main geographical area of study will be Gulong Town, as it has the highest population density of Miao people, and we will examine the changes in Huangping Costumes costumes in this region.

1.7.2 Timeframe

The study will concentrate on the period from 1949 to 2024 to capture political, economic, educational, and cultural events in modern Chinese history and their impact on Costumes costumes. In September 1949, the Chinese People's Political Consultative Conference adopted the "Common Program," which served as a provisional constitution. The first principle of this program was to "truly realize and guarantee the equal rights and freedoms of ethnic minorities"(Bingxiao, 2009). In September 1954, the first official Constitution of the People's Republic of China was promulgated. Article 4 stipulated that "All nationalities in the People's Republic of China are equal. The state guarantees the lawful rights and interests of the minority nationalities and upholds and develops a relationship of equality, mutual assistance, and harmony among all of China's nationalities. Discrimination against and oppression of any nationality are prohibited; any act which undermines the unity of the nationalities or instigates division is prohibited." This fundamentally changed the oppressed fate of the Miao people,

granting them equal social status for the first time. During the period of building socialism in an all-around way (1958-1966), multiple principles were formulated to accelerate the construction of social, economic, and cultural enterprises in minority nationalities and regions, including the implementation of regional national autonomy, respecting the autonomous rights of minority nationalities; vigorously developing the economy of minority nationalities, improving and raising the living standards of their peoples; and accelerating the development of education and cultural undertakings for minority nationalities. Moreover, as society developed, the focus of ethnic policy work continued to adjust. It can be said that government policies play an indispensable role in the socio-cultural development of the Miao people.



Figure 8 Group photo of representatives from various ethnic groups at the first session of the First People's Congress of Qiandongnan Miao and Dong Autonomous Prefecture

Source: Guizhou Provincial Ethnic Affairs Commission. (1957). Collection of Paintings on the Establishment of Qiandongnan Miao and Dong Autonomous Prefecture. p.22.

1.7.3 Cultural Scope

This research will delve into the culture of the Huangping Miao people within Huangping County, Guizhou Province, China. The Huangping Miao community will serve as the primary cultural backdrop for the study. This includes Miao cultural traditions, values, language, religious beliefs, as well as customs and heritage related to costumes.

By studying this specific Miao culture, we will gain a deeper understanding of the evolution and transformation of Huangping Costumes costumes and its significant role within the culture.

CHAPTER 2

LITERATURE REVIEW

Costume, as an external manifestation of ethnic culture, symbolizes the culture itself. It acts both as a carrier and a subject of ethnic culture, continuously evolving throughout history. The factors driving changes in costume are diverse and complex. To conduct research on the changes in Huangping Miao costume since the establishment of the People's Republic of China, it is essential to start from the foundation of existing research. This chapter is dedicated to excavating and summarizing relevant literature, beginning with an exploration of the social development of Huangping, to gain a comprehensive understanding of the environment in which the costume exists. Subsequently, we will provide a detailed and comprehensive interpretation of Miao costume culture and analyze the costume cultures of different regions. This will aid in deepening our understanding of the regional differences in Miao costume culture, facilitating an appreciation of its diversity and uniqueness. Furthermore, this chapter includes discussions from sociology and anthropology. Folklore theories offer robust analytical tools for interpreting changes in costume culture. Meanwhile, cultural integration theory assists in addressing how Huangping Miao costumes maintain and transform under the influence of global culture. The chapter concludes with a focused review of research related to cultural change and Miao costume culture, aiming to lay a complete and systematic theoretical foundation for subsequent discussions.

2.1 Social of Development Huangping

The Miao culture has a long and storied history, marked by five major migrations. Initially originating from the middle and lower reaches of the Yangtze River,

they moved towards the Yellow River, eventually reaching the North China Plain. This led to the formation of the Jiuli tribal confederation, led by the mythical ancestor Chiyou. The powerful Jiuli tribes, in their expansion, clashed with the tribes of the Central Plains, led by the Yan Emperor and Yellow Emperor, who are considered the progenitors of the Chinese nation. After prolonged warfare and eventual defeat, they migrated to the river and lake plains between Dongting Lake and Poyang Lake, establishing the Sanmiao Kingdom. This was their first migration. During this time, the Central Plains tribes developed into the Xia dynasty, which waged wars against the Sanmiao Kingdom. After continuous large-scale military campaigns by the Yao, Shun, and Yu dynasties, the Sanmiao Kingdom was forced to splinter and disintegrate. They migrated southward and westward to the mountains of the Wuling and Wuxi regions and the Yuan River basin (present-day Jiangxi and Hunan). From the Qin and Han dynasties to the Song dynasty, the feudal dynasties conducted a series of large-scale military campaigns against the "Wuling barbarians," forcing the Miao to migrate westward again. The Miao people split into three groups, moving into Guizhou, Sichuan, and Yunnan. This was their third migration. The rulers of the Yuan, Ming, and Qing dynasties continued to "suppress" the Miao in areas such as Western Hunan and Southeastern Guizhou, but they never left Western Hunan, Southeastern Guizhou, and the Sichuan-Guizhou-Yunnan region. This was their fourth migration. (Bin, 2012) The frequent recruitment of Miao soldiers during the early Yuan, Ming, and Qing dynasties also led to migrations of the Miao from Hunan, Guizhou, and Guangxi to various places. They ventured into Southeast Asia, staying in countries such as Vietnam, Laos, Thailand, and Myanmar. The "History of the Yuan Dynasty" and the "Annals of Emperor Shizu" record that in the nineteenth year of the Yuan Dynasty (1282 AD), an edict was issued to recruit soldiers from Xibuxue and the states of Bo, Si, and Xu to conquer Myanmar. In the twenty-first year of the Yuan Dynasty (1284 AD), a decree was issued to send 2,000 soldiers from Si, Botian, and the Yang family armies to campaign against Myanmar. In the thirtieth year of the Yuan Dynasty (1293 AD), envoys were sent to supervise Si, Bozhou, Zhenyuan, Huangping, etc., with 8,000 soldiers to conquer Annan. The "Selected Works

of Emperor Shizu of the Yuan Dynasty" eventually led to migrations to Europe and America. This was the Miao's fifth migration. The Miao are a people who have endured great hardships. It was not until the establishment of the People's Republic of China that the Miao, along with other ethnic groups, were able to live stable lives free from oppression.

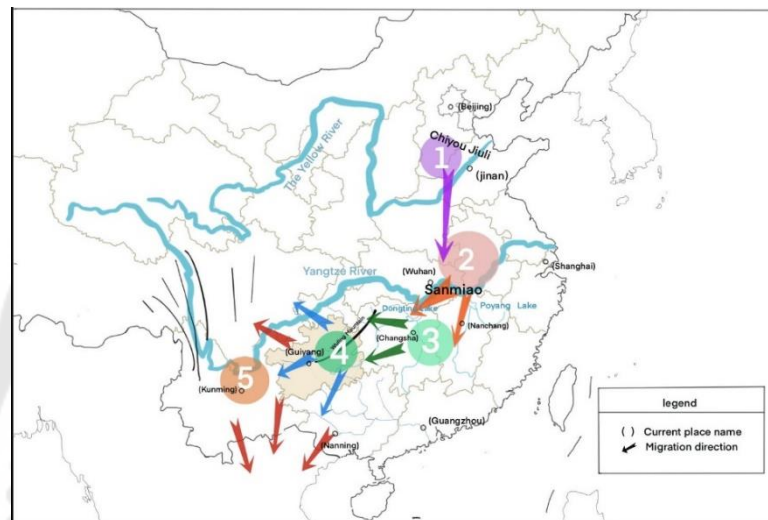


Figure 9 Costumes migration route map

Source: designed by the Author.

Huangping has a long history with a profound accumulation of human resources. Historically, it has been the site of a state, a commandery, and a prefecture. Its history can be traced back to the Spring and Autumn and Warring States periods, about 2300 years ago, when it was the capital of the ancient Qielan kingdom. Along with the contemporaneous Yelang, it was known as one of the two great mysterious ancient kingdoms. Huangping County is home to many ethnic minorities, with the total population of minorities accounting for 64% of the county's population. Predominantly consisting of the Miao (54%) and Gejia ethnic groups, it is a major settlement area for the Miao. The ethnic culture is rich and diverse, with the Miao's Guolong September

Lusheng Festival and Feiyun Cliff's April 8th gathering being the most famous ethnic festival.

After the liberation in 1949, Huangping was under the jurisdiction of Zhenyuan Special District. In 1956, with the establishment of the Qiandongnan Miao and Dong Autonomous Prefecture, Huangping became a county governed by the prefecture. In the past, it was a county in southeastern Guizhou where water and air transportation were highly developed and strategically important. After liberation, land transportation, particularly roadways, replaced water and air transport. The Xiang-Qian Highway is directly connected to Zunyi, reaching Chongqing and Sichuan. Roads in the surrounding five counties facilitated easy access to Huangping. The construction of the Gulong Railway Station in the county (1974) inaugurated tourist trains, and the reconstruction of the old state airport transformed it into a tourist branch airport for the eastern Guizhou line, serving the socio-economic development of Qiandongnan Prefecture.

The economy of Huangping County is primarily based on agriculture, with the industrial sector also encompassing metallurgy, cement, electricity, and silk industries. Entering the 21st century, especially around 2004, Huangping County began to focus on the development of the tourism industry. The rapid rise of the tertiary sector brought new vitality to the local economy. The social development of Huangping County is characterized by its profound history, multi-ethnic integration, economic transformation, and regional strategic importance. These factors together have shaped the unique socio-cultural landscape of Huangping County, exerting a profound influence on the cultural characteristics and development trajectories of local ethnic minorities such as the Miao.

This article discusses the development of ethnic policies in New China, categorizing them into different periods: the initial period of New China's establishment, the comprehensive construction of the socialist period, the Cultural Revolution period, the new period of socialist construction, and the new stage of the new century. It details the ethnic policies and their characteristics in each period (Bingxiao, 2009).

The article provides a comprehensive overview of the socio-economic development in Qiandongnan Miao and Dong Autonomous Prefecture since its establishment in 1956, under the guidance of the Party's ethnic policies. It highlights the progress made in various sectors including economy, transportation, environment, industrial development, healthcare, education, and urban construction over the past 60 years(China, 2016).

The article acknowledges the delayed economic and social development in Qiandongnan Prefecture. It analyzes various sectors such as transportation, industry, agriculture, tourism, education, new rural development, and urbanization. The article emphasizes the critical role of reforms in these areas for the economic and social advancement of Qiandongnan . (Jianbang, 2010)

In the early years of New China, in the Qiandongnan area, the Communist Party of China initiated a mass mobilization to reorganize grassroots political power. This effort led to the abolition of the feudal Baojia system, breaking down the traditional cultural grid and rural order based on privileges. Such actions achieved political integration at all social levels. The establishment of a grassroots administrative management system, which connected urban and rural areas and aligned different layers of governance, laid a solid foundation for the ruling party and facilitated the development of rural areas(Liansheng, 2009).

The article demonstrates the efforts made in developing rural cultural construction in Qiandongnan Prefecture since the rural revitalization strategy was first proposed in the report of the 19th National Congress of the Communist Party of China (2017). It highlights the significant emphasis placed on the protection and inheritance of ethnic cultures and the construction of public culture. Relevant policies and measures have been formulated, achieving commendable results in these areas(Hai, 2021).

The article investigates the development of rural characteristic industries in the ethnic areas of Qiandongnan from the perspective of rural revitalization. It elaborates on the achievements and existing problems in the development of these industries in

Qiandongnan's ethnic areas and analyzes the reasons behind these problems(Cheng, 2020).

The article outlines the development of China's policies for the protection of intangible cultural heritage, listing the policies and regulations related to "Intangible Cultural Heritage Protection" issued by national central departments since 2000. It also discusses the policies and implementation status of intangible cultural heritage protection in the Qiandongnan area. By showcasing the cultural preservation efforts in Qiandongnan Prefecture, the article highlights the significant role of the government in these cultural protection initiatives(Guangyi, 2018).

The article notes that Huangping is a poverty-stricken county with a large population of ethnic minorities. Following the Eleventh Plenary Session of the 11th Central Committee of the Communist Party of China, particularly during the Seventh Five-Year Plan period (1986-1990), Huangping County embarked on a series of educational reforms. These reforms included changes in the education system, comprehensive rural education reform, ethnic education, teacher training, teaching methods, moral education, and fundraising for education. As a result, rural and ethnic education in Huangping County saw significant development. The article also addresses issues such as the management of basic education, funding difficulties, low enrollment rates in ethnic areas, and the weakness of vocational and technical education. (Shunqing & Xianlun, 1993)

Following the Sixteenth National Congress of the Communist Party of China in 2002, the Party's immediate goal was set to build a comprehensively well-off society by 2020, with a focus on rural development. In Huangping, the construction of a new socialist countryside has been advancing with the strategy of stabilizing the county through agriculture. This strategy centers on modernizing agricultural production and stabilizing the county's economy through agriculture. The projects include beautification and lighting of villages, emphasizing the cultivation of new farmers. Democratic management and the promotion of civilized rural customs are being improved simultaneously. The development strategy involves scientific planning and systematic

design, addressing financial constraints. The development of rural education and the enhancement of farmers' qualities are also key aspects of this initiative(Wen, 2013).

The article highlights that around 2014, although the regional economy of Huangping County developed, it still lagged due to factors such as small economic scale, insufficient development momentum, and an irrational economic structure. It proposes a basic approach and direction for the development of the county's economy, focusing on key areas like new industrialization, green urbanization, cultural tourism industrialization, and modernization of agriculture. In terms of cultural tourism industrialization, the article emphasizes three main points: firstly, the importance of protecting and utilizing cultural resources, including enhancing the protection and inheritance of ethnic and local culture. Secondly, under the guidance of policy and planning, there is a need to vigorously plan and develop ethnic cultural tourism products. Lastly, the article suggests actively promoting the capitalization of tourism resources(Qingchun, 2015).

Through the investigation, collection, and organization of folk artifacts in Yongwang Village, Wengping Township, Huangping County, Guizhou Province, the current state of preservation of local folk artifacts has been revealed, indirectly showcasing the social life changes in the village over the past 20 years(Mei, 2022).

Integrating these studies, we can see that the factors behind the changes in Huangping Costumes costumes are diverse and interrelated, encompassing social, economic, and cultural elements. Since the establishment of New China, the Huangping area has undergone profound socio-economic transformations and cultural shifts under the guidance of the Party's ethnic policies. From the reorganization of rural politics and improvement of lagging economic development to the transformation of Miao community culture, along with the protection of intangible cultural heritage, educational reforms, and development of rural characteristic industries, these multi-dimensional changes provide a critical background for understanding the evolution of Huangping Costumes costumes.

2.2 Miao costumes culture

Miao, as an ancient ethnic group, have developed numerous branches over their long history. Their costumes is exceptionally diverse and complex, a rarity among China's 56 ethnic groups. Differences in totemic beliefs, epic legends, and environmental conditions of residence among various Miao branches result in distinct costumes features.

To analyze the regional classification, Miao costumes can be categorized into five types and twenty-three styles. The five types are Southeastern Guizhou style, Central Southern Guizhou style, Sichuan-Guizhou-Yunnan style, Western Hunan style, and Hainan Province style. Of these, the Southeastern Guizhou, Central Southern Guizhou, and Sichuan-Guizhou-Yunnan styles are particularly important(Yifan, 2003).

Southeastern Guizhou style is primarily found in 16 counties and cities within the Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province, as well as in Rongshui and Sanjiang of Guangxi. This region's costumes are characterized by relatively uniform male attire, while female attire shows greater variation, including various jacket styles and pleated skirts of differing lengths, as well as significant differences in hairstyles.

Central Southern Guizhou style is divided into Type A and Type B. Type A, prevalent in Guiyang, Longli, Pingba, Anshun, Ziyun, and areas in Yunnan like Qiubei, Wenshan, and Malipo, as well as Longlin in Guangxi, features black, white, and blue embroidered costumes and wax dyeing. The women wear jackets with large collars and open chest designs, often decorated with square patterns or additional backplates, and commonly use tassels or seashells as embellishments.

Type B of Central Southern Guizhou style is still found in the central and southern areas of Guizhou Province, including Huishui, Luodian, Changshun, Anshun, Zhenning, and Ziyun, but its style and structure differ significantly from Type A, showing some characteristics of the neighboring Bouyei ethnic costumes. This style features jackets with large collars and slim waists, along with long pleated skirts and minimal silver or other adornments.

The Sichuan-Guizhou-Yunnan style is prevalent in southern Sichuan, western and northwestern Guizhou, western Guizhou, and northeastern Yunnan, including areas like Zhaotong, Chuxiong, Yiliang, and Weixin. Its costumes typically use hemp as the primary fabric and lighter colors, with wax dyeing being more commonly used.(Propaganda, 2022)

The Miao group living in Danzhai County of Southeastern Guizhou, known as "Ga Nao" meaning the bird tribe, are descendants of the "Feathered Tribe," one of the ancient Chiyu groups who revered birds as totems. During the "Drum Storage Festival," a key ancestral worship activity in this region, the main ceremonial attire is the Hundred Birds Costumes, made of long wax-dyed fabric and brocade filled with bird patterns, and the ceremonial tree adorned with white bird feathers.(Tourism, 2023)

In the Beipan River basin of southwestern Guizhou, including Qinglong County and Liuzhi Special District, resides a group known as the "Four Seal Miao," named for the unique 'four seals' patterns on their costumes. According to Miao history, an ancient queen, "Zhan Si Mang Zhan Si Mei," embroidered the imperial seal patterns on her costumes to avoid being hunted down and killed after a military defeat. To honor the queen, her subjects embroidered the patterns from her gown onto women's costumes.

In terms of craftsmanship, Miao are renowned for their exquisite embroidery and diverse techniques. Some Miao communities living near water have further developed their wax dyeing and tie-dyeing crafts due to the convenience of water sources.

2.3 Theory of Cultural Change

William A. Haviland, in his book "Cultural Anthropology,"(Haviland, 2006) explores various aspects of cultural change. Haviland's theory emphasizes that culture is dynamic, changing over time and under external influences. Here are some of his key points in the study of cultural change:

Dynamics of Cultural Change: Haviland believes that cultural change can be driven by internal factors (such as innovation and social conflict) and external factors (such as environmental changes and contact with other cultures).

Cultural Diffusion: He emphasizes the importance of the spread of cultural elements from one society to another. This includes direct contact, indirect contact, and even forced dissemination of culture.

Environmental Impact: Environmental changes like natural disasters and climate change have a significant impact on culture, especially in communities dependent on specific natural resources.

Role of Innovation and Technology: Technological development and innovation have profound impacts on culture, including the invention of new technologies and the improvement of old ones.

In the context of my research topic "The Transformation of Huangping Miao Costumes - From the Establishment of New China (1949) to the Modern Era (2024)," Haviland's theory can help address the following aspects:

Understanding the Impact of Cultural Exchange: Exploring the influence of external cultures (such as mainstream Han culture and Western culture) on Huangping Miao costumes since 1949 and how these influences have led to changes in costume styles.

Analyzing Environmental and Socio-Economic Factors: Examining how social, economic changes, political policies, and environmental changes during this period have affected the lifestyle and costume styles of the Huangping Miao.

Considering the Role of Technological Advancements: Analyzing how new materials and technologies (such as sewing machines and chemical dyes) have impacted the production and design of costumes.

Understanding the Role of Internal Factors: Investigating the cultural dynamics within the Huangping Miao community itself, such as aesthetic changes among the younger generation and their varying attitudes towards tradition and modernity. These factors contribute to the evolution of costume styles.

Combining all these aspects, Haviland's theory offers a comprehensive framework for analyzing cultural change, allowing for a deep understanding of the multiple factors driving the transformation of Huangping Miao costumes. This approach

not only considers external influences but also gives significant weight to the internal cultural shifts and technological advancements that shape the community's evolving identity and expression through costumes.

2.4 Theory of Folklore

Folklore studies, an interdisciplinary field, focuses on customs, oral literature, traditional skills, and the thought patterns of life culture, elucidating the transformative meanings of these folk phenomena over time and space. Costume culture, a vital component of social life, encompasses everyday customs, festival celebrations, and social etiquette.

Victor Turner, in his seminal 1967 work "The Forest of Symbols: Aspects of Ndembu Ritual," significantly contributed to folklore and anthropology through his theories on social rituals and liminality. He emphasized the importance of social and transitional rituals, or 'rituals of passage,' marking the transition of individuals or groups from one social or cultural state to another. A critical aspect of his theory is the role of symbolic elements, such as costumes, in societal structures and identity transitions during these rituals (Victor Turner, 1967).

Turner's theory facilitates an understanding of how costumes function in crucial rituals that signify social and cultural shifts. By analyzing the usage and evolution of costumes in different societal ceremonies, like weddings or coming-of-age rituals, we can explore their reflection of the Miao people's cultural identity and social changes in Huangping. Additionally, Turner's concept of liminality can elucidate the role of costumes in mirroring societal transformation processes. For example, during significant political and economic changes post the establishment of new China, Miao costumes in Huangping might have experienced a kind of 'liminal state,' reflecting shifts in societal structures and values.

In summary, Turner's theory offers valuable perspectives for understanding the symbolic importance and functionality of costumes in the cultural evolution of the Miao people in Huangping. It is particularly useful in examining how costumes express cultural identity and adapt to social changes in various societal rituals.

2.5 Cultural Fusion Theory

Ulf Hannerz, in his 1996 work "Transnational Connections: Culture, People, Places," provides an incisive analysis of the dynamic transformations of local cultures in the era of globalization. Hannerz posits that, in the globalization process, culture is no longer constrained by geographical boundaries; instead, it flows and interacts globally, forming a complex global cultural landscape. During this process, local cultures are not passive recipients of globalization's impacts but actively respond and adapt by selectively absorbing, transforming, and integrating foreign cultural elements. Hannerz further notes that globalization leads to both cultural homogenization and diversity, offering opportunities for local cultures to showcase their uniqueness and innovation. Despite the growing impact of globalization, he emphasizes the continuing importance of local cultures, which are not just recipients but also contributors to the global flow of culture, serving as vital sources of global cultural diversity. (Hannerz, 1996)

Hannerz's theory is immensely beneficial for understanding how Huangping Miao costumes maintain and transform their local characteristics under the influence of global culture. It explores how Huangping Miao costumes have responded, adapted, and innovated in response to external globalization influences from the establishment of new China to the present day. His theory aids in investigating how Huangping Miao costumes maintain their unique cultural identity and traditional elements throughout the process of globalization, while also incorporating new elements from it. These theoretical perspectives allow for a deep exploration of the transitional processes of Huangping Miao costumes during specific historical periods (such as the Cultural Revolution and the modern era post-reform and opening up in China) and how these transitions reflect the cultural adaptation and identity construction of the Huangping Miao people in the context of globalization.

2.6 Research on Cultural Change

2.6.1 Definition of Cultural Transformation

Gu Mingyuan (1998) delves into the definition of cultural transformation. He posits that cultural transformation is a gradual process of quantitative change in the

content and structure of culture, which can be divided into natural transformation and planned transformation. Natural transformation is the unconscious development or accumulation of culture, often difficult to control; while planned transformation is the conscious and planned development or reform of culture. Additionally, he discusses the relationship between cultural transformation and social transformation, emphasizing that they are distinct yet interrelated. Cultural transformation is localized, slow, and has a latent profound impact on individuals. (Mingyuan, 1998). Anthropologists from the functional school, such as Bronislaw Malinowski, have conceptualized cultural change as a process in which the existing social order—including its institutions, beliefs, and knowledge, as well as tools and the objectives of its consumers—undergoes a more or less rapid transformation. (Malinowski & M.Kaberry, 1958)

2.6.2 Causes of Cultural Change

In Lewis Henry Morgan's "Ancient Society," the author, as an evolutionist, views technological advancement as a crucial component of cultural evolution. Morgan posits that inventions and discoveries are the fundamental causes of cultural change. (Morgan, 1977)

C. Ember and M. Ember in their research propose that resistance and rebellion represent the most intense and rapid pathways to cultural change, particularly through the upheaval initiated by violently overthrowing societal rulers. They emphasize that drastic political transformations are a common scenario leading to cultural change. This perspective highlights the critical role of political turmoil and social conflicts in accelerating the process of cultural evolution. (Ember, 1988)

Xia Jianzhong summarized the research of American anthropologist Leslie White in his article. White, as a representative figure of the Neo-Evolutionary School formed in the 1940s and 1950s, proposed the relationship between ideological change and social change. He believed that social change is mainly driven by technological advancement, and such technological changes lead to a series of continuous social and cultural changes. He also noted that changes in ecological conditions could also lead to

cultural change. This perspective provides an understanding of cultural and social changes from a technological and ecological viewpoint(Jianzhong, 1997).

Tang Tingting analyzed the views of Western scholars on the theory of cultural change in her research. She found that cultural diffusion is one of the widely recognized causes of cultural change. Not only in evolutionary theory but also in diffusionism, functionalism, and historical schools of thought, the diffusion of cultural traits and cultural complexes is considered a key factor in cultural change. Additionally, cultural contact as a necessary prerequisite for cultural diffusion, its forms and pathways include population migration, mobility, wars, missionary work, colonization, and economic and social interactions(Tingting, 2014).

In "Cultural Anthropology Theory and Method Research," Huang Shuixin and Gong Peihua, based on Marxist viewpoints, deeply analyzed social and cultural change. They believed that the contradictory movement of productive forces and production relations, economic base and superstructure, is key to understanding this change. The article emphasizes that the combined force of social development is the main driver of cultural change, providing a theoretical framework for the study of social and cultural change(Huang Shupin, 2004).

Sahlins, in his book "Islands of History," analyzed the logic and process of cultural historical change from the perspective of historical anthropology. He considered cultural change as a parallel process of cultural structure reproduction and structural transformation. In this process, traditional cultural structures integrate new elements, undergoing structural transformation. This transformation reflects the dual change of subjective and objective structures, indicating that the combination of new and old cultural elements facilitates cultural change. (Sullins, 2003)

The author discussed the multidimensional causes of cultural change and the impact of modernity on culture. The author believes that cultural change not only occurs within culture, such as changes in people's views of culture but is also influenced by the social power system. Modernity's impact on cultural change involves aspects such as individual and cultural relationships, social organization, economy,

political and legal rights, and religious symbols. Cultural diffusion has become more complex in the context of globalization, and the development of modern communication media promotes communication and integration between different cultures. The social boundaries of culture are gradually blurred, manifested as cultural diversification and deepened cultural exchanges(Mingming, 1998).

Summarizing the academic achievements in the study of cultural change, the causes of cultural change that are widely recognized in the academic community mainly include invention and discovery, cultural diffusion caused by external contact, and political revolutions. The research results of scholars such as Huang Shuixin, Gong Peihua; Sahlins; Wang Mingming have pointed out the roles of social development, the combination of old and new cultural elements, and modernity in cultural change. These studies provide valuable references for the subsequent research in this paper.

2.6.3 Research on the Cultural Transformation of the Miao

Shi Qigui's "A Field Survey Report on the Miao in Western Hunan," published by Hunan People's Publishing House, conducted a comprehensive survey and documentation of various aspects of Miao society, cultural customs, and historical traditions in five locations under Hunan Province before liberation: Jishou, Fenghuang, Yongshun, Guzhang, and Baojing. He attributed the socio-cultural transformation of the Miao in Western Hunan to political oppression and ethnic antagonism(Qigui, 1986).

Ling Chunsheng and Rui Yifu, following the tradition of Western ethnographic narratives and employing Malinowski's functionalist theory, also focused on the Miao in Western Hunan. They observed that the Miao in Western Hunan, unlike those in other areas, had undergone Sinicization, and considered this Sinicization a natural outcome(Chunsheng, 1950).

From the perspective of cultural influence on costumes, the differentiation and integration of the "Ba Dai" religion of the Miao in the La'ershan and Shanjian regions are reflected in their costumes. These changes not only demonstrate the interaction between traditional beliefs and modern culture but also reflect the adaptability of Miao costumes to social changes. The integration of traditional shamanic worship and

modern cultural impacts in costume design, pattern selection, and production techniques reveals the process of the Miao maintaining tradition while accepting new cultural influences(Qun, 2011).

C. Ember and M. Ember in their research propose that resistance and rebellion represent the most intense and rapid pathways to cultural change, particularly through the upheaval initiated by violently overthrowing societal rulers. They emphasize that drastic political transformations are a common scenario leading to cultural change. This perspective highlights the critical role of political turmoil and social conflicts in accelerating the process of cultural evolution(Lianxiang, 2016).

This book traces the evolution of education in the Guizhou region since the Ming Dynasty and introduces the main aspects of traditional Miao culture in Guizhou. It presents the changes and reasons for changes in the traditional culture of the Miao in Guizhou and proposes methods for the education, inheritance, and development of traditional Miao culture in the region.

The book provides an overview of the changes in traditional Miao culture in Guizhou following the establishment of the People's Republic of China. It outlines:

(1) Changes in traditional material culture, pointing out that the traditional material culture of the Miao in Guizhou has gradually been replaced by new forms of material culture. This includes changes in labor tools, architecture, costumes, diet, and transportation.

(2) Changes in traditional institutional culture, including changes in social organization, economic systems, marriage and family systems, kinship terminology, funeral customs, and worship systems.

(3) Changes in traditional spiritual culture, including changes in literature, music and dance, drama, and festivals.

In analyzing the causes of changes in traditional Miao culture in Guizhou, the development of school education in the Miao areas of Guizhou from the establishment of the People's Republic of China to the present stage has, to some extent, weakened the status of traditional Miao culture in the minds of the local Miao

population, leading to drastic changes in traditional Miao culture. This includes changes in Miao traditional culture caused by the mainstream ideology of school education and the urban cultural orientation of school education.

Gao Bingzhong and other scholars emphasize the complexity of cultural reconstruction among the Miao in Shaping, Guizhou. This process is not a simple replacement of old and new elements but involves the mutual integration and adaptation of traditional culture and modern elements. The key is to combine technology with traditional culture, especially in achieving synchronization in cognitive models. This indicates that ethnic minorities need to transition from passive acceptance to active adaptation in the process of modernization, integrating technological advancements with traditional values to promote the sustainable development of culture (Bingzhong, 1997).

In the early Qing Dynasty, with the continuous development of Southwest Guizhou and its incorporation under direct imperial rule, migrants from the Central Plains of China increasingly settled in the region. Consequently, in the Miao region of Southwest Guizhou, a cultural transition occurred between the local indigenous Miao people and the incoming Han settlers, evolving from conflict to integration. The Han people gradually migrated to the Southwest Guizhou area, leading to conflicts in livelihood models, customs, social structures, and social systems between the Miao and Han people. From these conflicts, the interaction and exchange between the local Miao and the incoming Han led to the integration of Miao and Han cultures and the indigenization of the Han people. This integration manifested in two ways: one where the incoming Han adopted the local culture, adapted to the local environment, and integrated into the indigenous Miao society, and another where, from the indigenous Miao perspective, the Miao accepted the Han settlers, identified with Han culture, and became indistinguishable from the Han. These changes illustrate that close interactions between different ethnic groups can lead to cultural integration, potentially in a bidirectional manner. The side that first adapts, accepts, and adjusts is more likely to integrate into the other's culture. (Zhiyang, 2022)

The migration investigation report also demonstrates the history of Miao integration in the Western Guizhou region during the Ming and Qing dynasties. Due to political governance, policies of military conquest, infrastructure construction, and resettlement farming were implemented. "A large number of Han people began moving into the Western Guizhou region. Numerous Miao, Zhong, Luo, Gelao ethnic groups, and Han people started to significantly mix and mingle." Due to the prolonged wars at that time and the subsequent peace, Miao groups experienced fragmentation, reintegration, and widespread migration. This led to a chaotic blend and division among the Miao and other ethnic groups and Miao subgroups, making it extremely difficult to clearly discern the cultural lineage and group cultures interwoven in various forms in this region. The Miao subgroups in this area were numerous, with a rich diversity of customs. This integration, largely politically driven, emphasized a passive cultural merging(Wanxuan, 2009).

The research findings of these scholars show that the transformation of Miao culture involves several aspects, including the blending of traditional and modern elements, adaptive changes in religious beliefs, and the impact of education on cultural transmission. Shi Qigui noted the influence of political oppression and ethnic conflicts on culture; Ling Chunsheng and Rui Yifu focused on the Sinicization process; Lu Qun discussed changes in religious beliefs; Luo Lianxiang emphasized the role of education; and Gao Bingzhong highlighted the complexity of cultural reconstruction.

The research conducted by Wang Weiyang (2022) and Yang Wanxuan (2009) has revealed the cultural conflicts and assimilation between the Han and Costumes groups in the southwestern Miao borderlands of Guizhou during the early Qing Dynasty, highlighting the crucial role of political factors in the blending of ethnic cultures. These scholarly findings provide a multidimensional perspective on the cultural transitions of the Miao, facilitating a more profound understanding and analysis of the dynamic processes of cultural change and the underlying factors within an academic framework suitable for a doctoral dissertation.

2.6.4 Cultural Influence on Costumes

Chen Shu's research demonstrates the impact of regional culture on ethnic costumes, which is mainly reflected in three aspects: Firstly, as a symbol of culture, costumes reflect the deep cultural connotations of an ethnic group, such as the rich colors and patterns of Miao costumes showcasing their cultural characteristics. Secondly, costumes display the aesthetic psychology of ethnic groups, with different ethnic costume styles embodying unique aesthetic preferences. Lastly, elements like totems in costumes reflect the cultural beliefs and psychological demands of an ethnic group. These influences make ethnic costumes an important means of transmitting and preserving ethnic culture, promoting cultural inheritance and development, and providing rich materials for cultural diversity and exchange(Shu, 2015).

Huang Weibin and Wu Xiaoling's article also discusses the close relationship between ethnic minority costumes and regional culture, emphasizing that ethnic minority costumes are an important manifestation of regional culture. The article reveals the direct impact of regional culture on the design of ethnic minority costumes, highlighting the significant role of culture in costume design. (Weibin & Xiaoling, 2018)

In Yang Xiangmin's "Analysis of the Aesthetic Thoughts of Traditional Costume Design Based on the Spirit of Etiquette," the influence of culture on clothing is discussed, emphasizing that the culture of ancient Chinese clothing was deeply affected by pursuits of practicality, etiquette, and aesthetics. Particularly, the idea of etiquette, under the guidance of Confucian culture, had clear regulations on the dress codes for different social statuses and occasions, showing the profound impact of cultural values on clothing design. This reflects the uniqueness of Chinese clothing culture, where the aspect of etiquette plays a significant role in clothing design.(Xiangmin, 2019)

This paper focuses on the study of costume patterns and cultural aesthetics of the Song Dynasty, selecting this specific historical period as the research subject. By organizing and analyzing the costume patterns of the Song Dynasty, the paper provides valuable discourse for pattern theory research. The political system, economic

development, and literary arts of the Song Dynasty, especially painting and poetry, were clearly reflected in the costume patterns of that society, revealing the impact of the era's aesthetic differences on costume design(Fengyue, 2016).

There is a profound mutual influence and reflection between costume culture and religious culture. Emotions such as prayers, hopes, and blessings in religion are often embodied through the colors, patterns, and styles of costumes. Religious culture not only guides costume culture but also imposes restrictions on it, making religious costumes distinct due to their special status(Caifeng, 2014).

The influence of mountain culture on the costumes of the Miao in southern Sichuan is manifested in their structure, materials, craftsmanship, patterns, and cultural inheritance. The multi-layered costume design reflects adaptation to mountainous climates. Handicraft techniques such as hemp weaving, wax dyeing, and embroidery highlight traditional crafts. Pattern designs mainly feature natural elements, displaying the deep connection between the Miao and nature. The oral and manual transmission of culture maintains the continuity of ethnic traditions. Overall, the costumes of the Miao in southern Sichuan showcase a close integration of mountain cultural characteristics and ethnic cultural traditions(Liya, 2010).

These research findings demonstrate the diversity and depth of cultural influence on costumes. Chen Shu's study highlights the manifestation of ethnic cultural characteristics in costume design; Huang Weibin and Wu Xiaoling emphasize the importance of regional culture in costume design; Yang Xiangmin shows the influence of ritualistic spirit on the aesthetics of traditional costumes; Liu Fengyue explores the reflection of Song Dynasty cultural aesthetics in costume patterns; An Caifeng analyzes the connotations of religious culture in Tang Dynasty costumes; and Huang Liya investigates the impact of mountain culture on the costumes of the Miao in southern Sichuan. These research results provide a multidimensional perspective on the relationship between culture and costumes for my dissertation, aiding in a deeper understanding of how various cultural factors influence the design, creation, and

significance of costumes, thereby enriching the field of study on "the impact of culture on costumes."

2.7 Research on Miao Costume Culture

Yang Zhengwen's book "Miao Costume Culture" comprehensively showcases the apparel styles of the Miao people, covering the evolution of Miao costumes, the branches, and distribution of the Miao people, types and patterns of Miao costumes, craftsmanship in costume making, and anthropological and aesthetic aspects of Miao attire. It provides a theoretical reference for studying the evolution and development of Miao costume artistry (Zhengwen, 1998).

In her research, Zhang Min states that the transformation of anything has both internal and external reasons. The intrinsic reasons for the evolution of Miao costumes mainly reflect the consciousness of the Miao ancestors. This conscious change was primarily due to improvements in weaving techniques, the introduction of new materials, and the advocacy for reform within the ethnic group, accelerating the conscious evolution of national costumes. This transformation manifested in a progressive manner. Additionally, the Miao ancestors went through four major changes. During their migrations, living alongside other ethnic groups in the same area inevitably led to the influence of other ethnicities on their attire. (Min, 2013)

The costume culture of the Basha Miao has undergone significant changes, mainly in the production of homespun fabric, wax-dyeing techniques, and embroidery crafts, as well as the evolution of men's and women's costume components. These changes were driven by several factors: a shift in production methods with the rise of tourism transforming traditional agriculture-based production, driving the development of a service-oriented tourism industry; commercialization, accelerating the enhancement of aesthetic requirements for costumes, emphasizing convenience, beauty, and commercial value; and a shift in aesthetic concepts, where the original nature-worship-dominated costume culture now integrates modern elements, showing a transformation in industrial and cultural functions, valuing practicality, and enhancing ethnic representativeness and cultural value. In this transition, the Basha Miao, while

embracing modern culture, also actively integrated traditional elements, maintaining a strong ethnic cohesion(Piao, 2020).

In Yang Fei's thesis titled "A Study on the Gender Role Changes of Miao Embroiderers in Leishan County," ethnology, anthropology, and sociology theories are applied. Through field research on the group of embroiderers in Leishan County, Guizhou Province, the study analyzes the changes in gender roles of Miao embroiderers in the development of Miao society. It reveals the transition and social impact of Miao embroiderers from "female weavers" to "female farmers," and then to "female entrepreneurs."(Fei, 2016)

In the chapter discussing the background of the changes and development of the traditional costume artistry and culture of Miao women in Guizhou since the establishment of the People's Republic of China, it is mentioned that over a long historical period, not only have the Miao people experienced numerous migrations and changes, but also many alterations have occurred in the traditional costume artistry and culture of Miao women. These changes are generally composed of both objective and subjective factors. Objectively, the economic development and technological advancement of China, political reforms, and social structure transformation, as well as the integration and development of cultures, have all had an impact on the transformation of the traditional costume artistry and culture of Miao women in Guizhou. Subjectively, changes in aesthetic thinking, cultural concepts, and modes of production and inheritance among the Miao people have also played a significant role in this transformation. (Rui, 2021)

The article points out that one of the reasons for the rapid transformation of Miao embroidery craftsmanship is the collision between traditional culture and modern technology, representing a coexistence and evolution of technology and culture. The application of computer technology and the introduction of embroidery machines, market demands, and modern aesthetic concepts, as well as the balance between preserving traditional culture and adapting to modern life, are the main factors affecting

the inheritance and transformation of Miao embroidery craftsmanship in Huangping.(Yutong & Feng, 2011)

In the journal article "Tradition and Modernity, The Inheritance and Transformation of Costume Culture in the Tourism Market" by Jiang Zhengshan, it is indicated that Miao costumes in the tourism market are becoming alienated. The rise of tourism has led locals to prefer everyday casual costumes, while traditional Miao costumes are often used by tourists for photography, with little attention to the traditional styles of local costumes. Additionally, commercial behaviors have influenced costumes, emphasizing a mix of modern and traditional, new and old, and external and internal elements. Ethnic costumes have become symbolic tourist attractions. The consumption demands of tourists for ethnic costumes have accelerated the modernization and globalization of these costumes. The practice of costume lies in the struggle between tradition and modernity; commercial development of costumes is based on market demand rather than local cultural values. Tourism has driven the adaptive development of costume culture, with external commercial intervention having a significant impact on costume transformation. Additionally, external intervention agents, such as commercial cultural development and local authority roles, play an important role in costume transformation.(Zhengshan & Jing, 2022)

Tang Qinghui, in his master's thesis "Study on the Cultural Changes of the Miao in Western Hunan," proposed that Miao culture experienced two important social transformation nodes: the "Tusi System Reform" during the Qing dynasty and the establishment of the People's Republic of China, subsequently undergoing three main periods. Before the "Tusi System Reform," Miao culture, due to isolation and oppression, maintained a relatively primitive state without significant changes. The implementation of this policy led Miao society to transition from shifting cultivation to settled agriculture, causing significant changes in living habits, dietary patterns, and costume styles. After the establishment of New China, the Miao gained legal and political equality, and ethnic autonomy deepened cultural awareness and affirmation of their identity. The reform and opening-up accelerated the modernization of society, economy, and culture. Although

traditional religious forms decreased, beliefs continued. Social transformations led to the development of Miao's character and psychological qualities, showing a transition from traditional to modern. Migrant workers brought new cultural concepts to their hometowns, promoting changes in traditional lifestyles and views, reflecting the gradual modernization of Miao culture and shifts in values. (Qinghui, 2007)

Overall, the evolution of Miao culture is the result of multiple factors interacting, including migration history, advancements in production techniques, cultural transmission, and socio-political changes, manifesting as a profound and holistic transformation.

In the Miao community of Shidong in Southeastern Guizhou, modern media have played an important intermediary role in the penetration from the grand tradition represented by the state, mainstream culture, and dominant ideology to the small tradition represented by ethnic minority communities, ethnic traditional culture, and multiple local concepts. By changing rural power structures, strengthening the dominant position of the Han language, implanting media culture, and spreading mainstream values, the modern media act as both a modernizer and a deconstructor in the transformation of Miao traditional culture. (Ge & Yan, 2016)

Wang Liangfan, in his journal article "Cultural Revival and Cultural Identity: The Change and Modern Transformation of Miao Culture in Southeastern Guizhou," wrote that the impact of modernity and globalization on grassroots indigenous societies is realized through intermediaries like the state and the market. In their encounters with and acceptance of modernity, the Miao people of Southeastern Guizhou show different aspects of cultural change, revival, and self-identification in various contexts. Today's Miao people in Southeastern Guizhou are integrating local indigenous knowledge with modern resources in an open-minded way, constructing their own cultural transformation and forging new cultural identities. (Liangfan, 2005)

Analyzing the development and changes in traditional Miao culture from the perspective of the cultural subject's value of rationality, it's evident that its evolution in modern society is closely related to both external social environmental factors and the

subjective elements of the Miao cultural subject. External factors are the conditions for the movement and change of things, but internal factors are the fundamental cause of this movement and change. Traditional Miao culture's modern transformation can only occur when the Miao people hold a supportive and affirmative attitude toward foreign cultures. In the modern context, as the value rationality of the Miao people continually evolves, the transformation of traditional Miao culture is bound to intensify. This represents an unstoppable law of cultural change, independent of human will. (Lianxiang, 2016)

In the journal article "The Impact of Television Advertising on Indian Attire" by Mitra and Barbara, the research found that television advertising has facilitated a cultural fusion between Indian attire and Western styles. Within the dynamic interaction between tradition and modernity, and the local and global, television advertising plays a promotional role in shaping social cultural identity and cultural transformation. Television advertising influences not only the appearance of costumes but also profoundly affects people's lifestyles and cultural values. (Mitra, 2005)

study formative characteristics of Costumes costume in comparison to Fall/Winter 2000 fashion trends, and illustrate and schematize fashion designs. The results of formative characteristics of Costumes costume are summarized as follows 1. X or H silhouette through skirt & jacket and pants & jacket. 2. Layered look that has been twisted around several items. 3. Fine pleat skirts. 4. Refined and splendid color. Black was used main color, dark blue & red purple were used as coordinate colors, and vivid colors were used as accent colors 5. Geometrical pattern, cross stitch embroidery. 6. Various ornaments being used in silver. 7. Various hair styles and hairdressers. (Kyeong-Seob, 2000)

In an article titled "The Pleated Skirts of Central Guizhou Province" presented at the 9th Biennial Symposium of the American Textile Society, it is noted that a common characteristic exists among almost all female costumes of the Miao people in Guizhou Province: the indigo dyed pleated skirt. Among the skirts that are dyed solid or resist patterned in indigo blue or embroidered, the most popular are those made of dark blue

fabric with a remarkable glossy surface. We discuss how each Miao group accomplishes this differently based on their acclimatization to new surroundings – appropriating new materials and adopting new methods yet keeping traditional customs, however, minutely varied. (America, 2004)

The text discusses the impact of marketization and globalization on traditional ethnic costumes. It predicts that while ethnic costumes will not disappear, it will likely assume a more specialized role as an ethnic marker and special occasion attire. The evolution of traditions is expected to continue, with the emergence of specialists producing beautiful, albeit not entirely traditional, ethnic costumes for sale to both natives and outsiders. (Hrzrell, 2009)

The main focus of the paper is on the establishment of a sympathetic relationship between Miao mothers and daughters through the use of traditional ethnic costumes in Guizhou Province, China. It explores the changes in Miao women and their ethnic costumes, with particular emphasis on the shifts in the transition of brides from their natal homes to their marital homes since the 1990s. The paper highlights the sustained and strengthened relationship between mothers and daughters through mutual consideration and attention, which is created and reinforced through the practical use of tangible items such as costumes handmade by mothers. The significance of ethnic costumes in Miao society, both symbolically and practically within the mother-daughter relationship, is underscored. (Sato, 2016)

Synthesizing existing literature, this study identifies the following characteristics in the current exploration of the cultural transformation of the Miao people:

(1) there is a lack of regional studies. Although numerous studies have focused on the overall cultural transformation of the Miao people, in-depth analysis of changes in specific areas, such as the costume changes in the Huangping region, is still insufficient.

(2) there are limitations in period-specific studies. Current research covers the cultural shift from traditional to modern times. However, a detailed analysis of the critical period from the establishment of New China to the present day is not

comprehensive, especially in understanding the influence of political and social dynamics on the transformation of Miao costumes during this period.

(3) there is a research gap in the political influence. While studies have explored the impact of social structural changes on Miao costumes, systematic analysis of the influence of political policies, particularly during specific historical periods such as the Cultural Revolution and the Reform and Opening Up period, is still lacking.

In light of these findings, this study, in discussing the transformation of Huangping Miao costumes, will endeavor to systematically record and analyze, delving deeply from multiple dimensions into the political, social, and economic factors affecting the transformation of Huangping Miao costumes from the establishment of New China to the modern era. This effort aims to fill the gaps in existing literature and provide new perspectives for understanding the cultural transformation of the Miao people.



CHAPTER 3

METHODOLOGY

This study is qualitative research aimed at investigating the transformations of the Miao people's costumes in Huangping over different periods and the factors influencing these changes in costume.

3.1 Research Methods

This research will employ the following methods to study the evolution of Miao costumes in Huangping from the establishment of the People's Republic of China (1949) to the Contemporary (2024).

3.1.1 Literature Analysis

The literature review method is a commonly used fundamental research approach. In this research, literature analysis will be employed to gain an in-depth understanding of the transformation of Miao culture, the formation and characteristics of Huangping Miao Costume culture, the societal changes in the Huangping Miao region since 1949, and the current state of research related to the transformation of Miao Costume culture. Furthermore, the literature analysis method can also be used for the selection of research theories, aiding in constructing the theoretical framework of the study. This will facilitate the analysis and summarization of subsequent survey results. Therefore, a systematic collection, organization, and analysis of literature relevant to this study will be conducted, including academic papers, research reports, historical documents, ethnographies, and museum collection literature.

3.1.2 Field Investigation

Fieldwork is a research method that involves direct observation and data collection, requiring researchers to personally visit the natural or social environment of their subjects to observe, record, interview, and collect relevant materials. This method is particularly suited for fields such as social sciences, anthropology, ecology, and geography, as it helps researchers obtain firsthand, unprocessed original data, increasing the authenticity and accuracy of the research. In this study, fieldwork was conducted in the Huangping Miao settlement areas in Southeast Guizhou, delving into the Huangping Miao community to observe, interview, and gather data. Observations during this period primarily focused on the Huangping Miao public to obtain information about the current social life and clothing situation of the Huangping Miao, including clothing choices and habits.

Three Miao communities with distinct characteristics were selected within the Miao ethnic group. According to the economic development situation, the

communities with better economic development chose Huangping and Gulong Towns, and the relatively backward communities chose Wuxing Village as the survey point. Among them, the ancestors of the Miao people in Wuxing Village were developed from the Han nationality and have completely become Miao after hundreds of years of development, which will help us to make a comparative analysis of the changes in Miao costumes in different regions and make the research more abundant.

Additionally, as part of the fieldwork method, I plan to conduct interviews with relevant individuals. The interviewees are divided into three groups: one group consists of staff members who have worked in government departments related to Miao culture management and development for over 5 years, totaling 2 people; another group includes costume makers and expert scholars, totaling 7 people, of which 4 are costume makers with over 20 years of experience in making Huangping Miao costumes. There are also 3 expert scholars who have been engaged in fields related to this research for over 10 years and have made significant achievements; the last group consists of 15 members of the Huangping Miao community living in Miao villages, selected based on age, social status, and education level.

For government officials, the interviews will primarily focus on policy planning, cultural preservation, and social impacts. Specifically, policy and planning: to understand government policies, plans, and measures in protecting and promoting Miao costume culture. Cultural preservation: to discuss how the government balances the protection of cultural heritage with the demands of economic development and modernization. Social impact: to inquire about the government's assessment of and response to the impact of globalization and urbanization on Miao costume culture.

For experts, scholars, and costume makers, the focus is on those who have a profound understanding of Miao costume culture through long-term research or those directly involved in costume making, possessing knowledge of costume-making techniques and rules, and being at the forefront of costume development in their era. For these individuals, the main focus will be on historical changes, cultural analysis, and future trends. Specifically, history and changes: focusing on the historical evolution and

cultural significance of Miao costumes from an academic perspective; cultural analysis: analyzing the status and role of Miao costumes in societal changes and cultural exchanges; future trends: predicting the development trends and challenges that Miao costume culture may face.

For costume makers, the focus will be on craftsmanship and heritage, cultural identity, and market and demand. Specifically, craftsmanship and heritage: to understand traditional costume-making skills, innovative methods, and the difficulties encountered in the process of heritage; cultural identity: to explore how they express and maintain Miao cultural identity through costume making; market and demand: to inquire about the impact of market changes on traditional costume making and how to adapt to the needs of modern consumers.

Ordinary Miao people are the main wearers of their costumes, acting as daily practitioners and disseminators of their culture. Their life experiences and choices directly influence the direction of costume development. Interviews with this group primarily focus on their daily practices, cultural values, and adaptability to change, detailed as follows: Daily Practices: The focus is on understanding the use of Miao costumes in daily life, their changes, and personal preferences. Cultural Values: The discussion explores the impact of Miao costumes on their cultural values and identity. Adaptability to Change: The interviews inquire about their perspectives on the changes in Miao costumes and their attitudes towards modernization and globalization.

Observations and records will be made on the different groups' positions, views, and experiences regarding the changes in Miao costumes, offering an in-depth understanding of the costume transformations among the Miao people of Huangping from various perspectives.

The planned interviewees are detailed as follows:

Table 1 Government Department Staff Roster Information Table

Code	Name	Ethnicity	Unit/Position
01	Li Lan	Han	Director of the Guizhou Provincial Intangible Cultural Heritage Protection Center.
02	LI Wenwen	Miao	Director of the Huangping County Intangible Cultural Heritage Protection Center.

Table 1 (Continued)

Code	Name	Ethnicity	Unit/Position
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03	Long Zhinian	Han	Member of the Party Committee and Deputy Director of the Huangping County Culture, Sports, Radio, Television, and Tourism Bureau of Guizhou Province.
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Table 2 List of Experts and Scholars Information Table

Code	Name	Ethnicity	Units/Positions	Units/Positions
01	Pan Mei	Miao	Director of the Product Design Department, Ethnic Folk Art Major, School of Fine Arts, Guizhou Minzu University;	Engaged in long-term research on the cultures of ethnic minorities in Guizhou Province.

Table 2 (Continued)

Code	Name	Ethnicity	Units/Positions	Units/Positions
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Code	Name	Ethnicity	Units/Positions	Units/Positions
02	Yang Zhenwen	Miao	Deputy Dean and Professor at the Institute for Ethnic Studies, Southwest University for Nationalities;	Monograph titled <i>Costume Culture of the Miao People</i> (1998), <i>Investigation and Reflections on the Phenomenon of "Miao Language TV Dramas" in Leishan County, Guizhou Province</i> (2007), and numerous essays and works have won national and provincial academic awards.
03	Yang Peidei	Miao	Consultant to the Museum of Minzu University of China, Expert Member of the Guizhou Provincial Expert Committee for Intangible Cultural Heritage Protection, and Anthropologist specializing in Miao Studies with a focus on Costume diversity.	Engaged in long-term research on Miao culture and anthropology.

Table 3 Costume Creators Information Table

Code	Name	Ethnicity	Residence	Years of Experience in the Profession
01	Pan Li	Miao	Kaili	Forty years
02	Shen Liuqing	Miao	Huangping	Twenty years.
03	Long Mougui	Miao	Gulong Town	More than fifty years.
04	Sheng tang	Miao	Gulong Town	Twenty years.

I plan to conduct interviews with 15 ordinary Miao people, randomly sampling Miao residents living in the planned Miao communities for field investigation. The interviewees will be allocated according to age groups, as detailed below:

Table 4 Huangping Miao Population Interview Numbers and Age Allocation

Age	number of people	percentage
15-30	4	26.6%
30-45	4	26.6%
45-60	4	26.6%
>60	3	20%

3.1.3 Case Study Analysis

This approach involves an in-depth investigation into the historical evolution of Huangping Miao costumes and the underlying social, cultural, economic, and political drivers. By selecting the Miao villages of Wuxing Village, Daxi Village, and Gulong Town in Huangping as research cases, and employing a variety of data collection methods including historical document analysis, in-depth interviews, and field observations, this study aims to reveal how Miao costumes reflect social transformation and the evolution of cultural identity. A qualitative analysis is employed, utilizing coding and thematic analysis to provide profound insights into the changes in Huangping Miao costumes, while ensuring the ethicality, effectiveness, and reliability of the research process.

3.1.4 Sample Selection Analysis

Based on fieldwork and case studies, appropriate sampling methods will be used to select 50 representative and typical costume samples for in-depth analysis. These selected samples aim to represent a broad period from 1949 to 2024, encompassing, but not limited to, traditional festival costumes, everyday wear, and special occasion attire. The selection of samples will consider the type of garments (men's, women's, children's clothing), manufacturing techniques (hand embroidery, weaving, dyeing techniques), and material usage (natural and synthetic), to reflect the impacts of technological advancements, social changes, and cultural exchanges on the styling and functionality of the costumes. Through a comprehensive analysis of these costume samples, the study aims to capture the complete evolution of Huangping Miao costumes, from their material forms to cultural significances, from production techniques to socio-economic contexts, providing a solid foundation for a deeper understanding of the historical development and contemporary reshaping of Miao costumes.

3.2 Research Scope

3.2.1 Location

The focus will be primarily on the Miao people residing within Huangping County. The main geographical scope of the study will be Gulong Town, as this area has the highest density of the Miao population. Fieldwork will be conducted here. Sampling

and analysis will be carried out separately for the more developed towns and the poorer, less developed rural areas, to facilitate a comparison of the changes in Miao costumes against different developmental backgrounds.

3.2.2 Time Frame

The research encompasses the specific manifestations of changes in Huangping Miao costumes since 1949, with a focus on the following aspects: Firstly, the evolution of costume features, including specific changes in materials, styles, manufacturing techniques, color usage, and decorative items. Secondly, the socio-cultural background, analyzing the impact of political policies, economic and technological development, cultural and educational progress, as well as modern factors such as globalization and social media on the evolution of costumes. Thirdly, personal narratives, collecting and analyzing costume-related narratives from Miao individuals of different ages, genders, and socio-economic backgrounds, to understand the significance of costume changes at both personal and societal levels.

3.2.3 Content

The research will cover the specific manifestations of changes in Huangping Miao costumes since 1949, with a focus on the following aspects: first, Changes in Costume Features, This includes specific changes in materials, styles, manufacturing techniques, color usage, and decorative items. The second is, Socio-Cultural Context, The study will analyze the impact of political policies, economic and technological development, advancements in cultural education, and modern factors such as globalization and social media on the evolution of costumes. The third, Personal Narratives, The research will collect and analyze narratives related to costumes from Miao individuals of various ages, genders, and socio-economic backgrounds, to understand the significance of costume changes on both personal and societal levels.

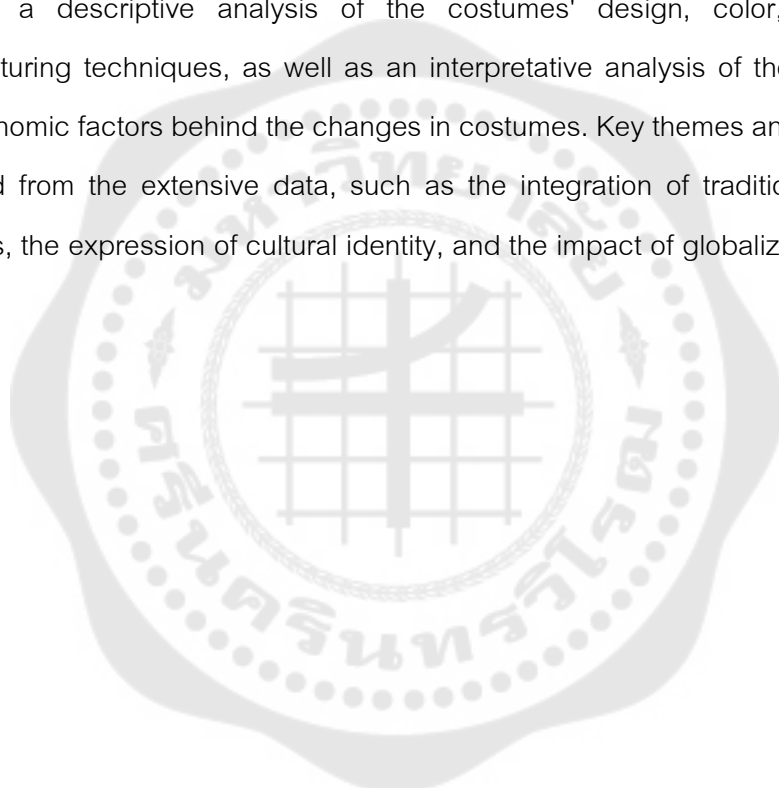
3.2.4 Tools and Methods for Information Collection

Employing field observations as well as document and media analysis, this study delves into the historical and cultural background of the changes in Huangping Miao costumes. By manually analyzing interview records and observational notes, and utilizing traditional documentary research methods, this research aims to understand the

evolution of Miao costumes from multiple perspectives and levels, showcasing their status and significance amidst social transformations. Although this methodological strategy is more labor-intensive and time-consuming, it allows for closer engagement with the original data, thereby enhancing the depth and meticulousness of the research.

3.2.5 Information Analysis Method

Content analysis and thematic analysis methods will be employed to process in-depth interviews, observational records, and documentary materials. This includes a descriptive analysis of the costumes' design, color, materials, and manufacturing techniques, as well as an interpretative analysis of the cultural, social, and economic factors behind the changes in costumes. Key themes and patterns will be identified from the extensive data, such as the integration of traditional and modern elements, the expression of cultural identity, and the impact of globalization on costume styles.



CHAPTER 4

FINDINGS

In this chapter, I will conduct an in-depth analysis of the interview content related to Huangping Miao Costumes. This research interviewed a total of nine key individuals associated with the field of traditional Huangping Miao Costumes, including three experts and scholars focused on Huangping Miao traditional Costumes, two government officials, and four craftsmen who make Huangping Miao traditional Costumes. Additionally, interviews were conducted with local Miao communities during field visits, combining in-depth exchanges and random interviews. By systematically categorizing and summarizing these interview contents, along with collected literature and fieldwork data, this chapter aims to identify the reasons for changes in Huangping Miao Costumes and present their evolutionary process across different periods, along with specific transformations during these periods. Next, I will discuss my findings one by one.

4.1. Factors Influencing Costume Changes

The research examines the multifaceted factors that influence costume changes over different periods, discussing both external and internal factors. External factors include policy factors, economic factors, and social factors such as education and inheritance, cultural exchange and integration. Internal factors mainly originate from the costume subjects themselves.

4.1.1 The golden style is in the formative period (1949 to 1978)

The changes in Miao nationality costumes in Huangping during the period from 1949 to 1978 were mainly attributed to policy and economic factors.

4.1.1.1 Policy Factors

1) Ethnic equality policy (1949-1978)

Since the founding of the People's Republic of China, the state has explicitly granted equal status to ethnic minorities at the political level and formulated a series of policy measures to safeguard their rights and interests. Experts universally

agree that the national policies implemented at the national political level firstly adhere to the principles of respect, support, and protection. After the founding of the People's Republic, various laws and regulations were issued, explicitly emphasizing guidelines such as "ethnic equality, elimination of discrimination, and respect for ethnic cultures."

Since the founding of the People's Republic of China, the state has explicitly granted equal status to ethnic minorities at the political level and formulated a series of policy measures to safeguard their rights and interests. In September 1949, the first constitutionally acting document of the new China, the "Common Programme," clearly proposed the implementation of regional autonomy in areas inhabited by ethnic minorities, "requiring the true realization and safeguarding of ethnic minorities' equal rights and autonomous rights," and "clearing up all tangible traces of discrimination and humiliation against ethnic minorities." In September 1954, the "Constitution" provided more specific provisions on ethnic regional autonomy. The formulated policies and guidelines for ethnic minorities include safeguarding the equal rights of ethnic minorities, cultivating and utilizing ethnic minority cadres, steadily carrying out social system reforms for ethnic minorities, helping ethnic minorities develop economically, and uniting ethnic and religious leaders. These policies ensured the equal rights of ethnic minorities, cultivated and appointed ethnic minority cadres, promoted social system reforms for ethnic minorities, and helped ethnic minorities develop economically. These policies provided the impetus for changes in the social environment of ethnic minorities.

In September 1954, the "Constitution" stipulated the implementation of ethnic regional autonomy in ethnic minority areas to safeguard their equal rights and cultivate and utilize ethnic minority cadres. A large number of ethnic minority cadres were appointed at that time. It was stipulated then that Zhongshan suits and military uniforms were to be worn as workwear by government staff. For this reason, Miao cadres began to wear Zhongshan suits and military uniforms. This behavior became the initial impetus for changes in Miao male attire after the founding of the People's Republic.

2) Assimilation Policy

Between 1966 and 1976, China experienced the Cultural Revolution, a special period that had a particularly profound impact on Miao attire culture.

During that period, the central government's crackdown on so-called "feudal superstitions," "old cultures," and "bourgeois lifestyles" extended to the negation of ethnic minority customs and traditions. The government's attitude towards ethnic minority cultures underwent extreme changes, and a policy of cultural assimilation was forcibly implemented. Traditional Miao attire was forced to give way to a unified Han-style attire. After the founding of the People's Republic, there was a surge of political enthusiasm nationwide. During the Cultural Revolution from 1966 to 1976, the crackdown on "revisionism," "bourgeoisie," and "feudal remnants" led to any beautiful clothing being criticized as "strange attire." For a time, the only attire nationwide was liberation suits, youth suits, and Zhongshan suits, with blue, gray, and green becoming the dominant colors of attire. According to scholar interviews and field investigations, during the Cultural Revolution, there was indeed a phenomenon of "forcing ethnic minorities to wear Han attire." This interference in Miao customs and traditions directly and indirectly led to changes in the attire customs of deceased Miao people.

4.1.1.2 Economic Factors

1) The development of the economic system, the establishment of state-owned enterprises and the supply and marketing system.

In the early 1950s, the economic system in Huangping County gradually developed, with the establishment of state-owned commerce and supply and marketing cooperatives. The Huangping County Ethnic Trade Company was founded and began supplying goods specifically needed by ethnic minorities. "In July 1953, the Huangping Trade Store was renamed the Guizhou Provincial Trade Company, Huangping County Branch." (Huangping County Chronicles) In terms of industrial and agricultural production, mulberry planting and silkworm rearing were promoted, and collectively-owned textile factories were established. Emphasis was placed on the

supply of goods specifically needed by ethnic minorities. Under the overall guideline of "developing the economy and ensuring supply," the operating principle of focusing on wholesale and supply and marketing cooperative retail was implemented, with various purchase and sale forms adopted. This provided material resources for clothing production and satisfied the needs of the Miao people in terms of clothing production. It had an impact on subsequent clothing development in terms of both production and overall clothing styles.

2) "Integration of government and enterprises" and collective economy

In the post-mid-1950s, China implemented a planned economy system, adopting the "integration of government and enterprise" and "collective economy" approaches. The state comprehensively controlled social productivity, means of production, and production outcomes, implementing a strict "uniform purchase and sale" policy. From September 1954, a quantitative supply system for cotton cloth was introduced under the uniform purchase and sale policy. All agricultural products were uniformly purchased by state-designated supply and marketing cooperatives, while industrial products were uniformly allocated and sold by state supply and marketing cooperatives to the private sector. "Cotton cloth, cotton, and grain were strictly managed, and private trade and transportation were not allowed" [Huangping County Chronicles, page 370]. After 1958, the "integration of government and enterprise" was implemented, and the Ethnic Trade Company was merged into the County Commerce Bureau, resulting in the interruption of specialized ethnic commodity business. From 1960 to 1962, China experienced severe natural disasters coupled with political mistakes, leading to a decline in industrial and agricultural production and a shortage of material supplies. These phenomena inhibited the development of clothing but also catalyzed its evolution.

Summary

The reasons for the changes in the costumes of the Miao people in Huangping between 1949 and 1978 primarily encompass policy and economic factors. Policy-wise, the implementation of the national equality policy by the state safeguarded

the rights and interests of ethnic minorities, fostering the autonomous development of Miao costume culture. However, during the Cultural Revolution, due to the enforcement of cultural assimilation policies, traditional Miao costumes were compelled to give way to a unified Han-style, exerting a profound impact on Miao costume culture. Economically, with the gradual development of the economic system in Huangping County, the establishment of state-owned commerce and supply and marketing cooperatives, as well as the founding of ethnic trade companies, provided material resources for the production of Miao costumes, fulfilling the needs of the Miao people in costume creation and promoting the diversified development of costumes. Yet, the implementation of the planned economy system, coupled with subsequent material shortages caused by natural disasters and political mistakes, exerted a certain inhibitory effect on the development of costumes. At the same time, it also catalyzed the evolution of costumes. These factors, acting in concert, drove the changes in the costumes of the Miao people in Huangping during this period.

4.1.2 Motivations During the Reform and Opening-Up Period (1979-1999)

During this period, the most significant turning point in national development was the implementation of the policy of "reform at home and opening up to the outside world," establishing an economic development-centered approach. Huangping County experienced comprehensive social development, with industrial development and a booming market economy and cultural undertakings.

4.1.2.1 Economic Factors

1) Tourism development

The development of tourism marked a renewed appreciation of the value of ethnic minority cultures, leading to a policy shift towards the preservation and revitalization of these cultures. During this phase, ethnic minority cultures, including costumes, gradually came to be regarded by the government as a crucial component of national soft power. Ethnic minority costumes began to be utilized as tools for tourism and cultural exhibition, becoming national symbols in the country's external propaganda. This phenomenon is particularly evident in the changes of Miao costumes.

The government organized various ethnic festivals, cultural events, and tourism promotion activities, leveraging them as means to attract tourists and promote local economic development.

2) Government Intervention in Folk Festivals

In interviews, scholars unanimously pointed out that during tourism development, the government has intervened in Miao festival activities, promoting the festivals as a local specialty. Government departments began to require various organizations and units to organize teams to wear national costumes and called on women who owned ethnic attire to participate. Originally, these festivals were self-displayed and spontaneously participated in by the locals, but they have since become highly organized and planned collective exhibition activities led by the government for external promotion. They have become performances aimed at people outside the Miao community. As a result, the original meanings and functions of the costumes and festivals have been weakened. The traditional festivals have lost their role as venues for displaying costumes and the social function for young people.

3) The Wave of Migrant Workers and Cultural Shock

The rise of the migrant worker trend in the 1990s significantly altered the economic structure and sociocultural landscape of Miao regions.

3.1) Migrating for work enabled Miao individuals to obtain higher economic returns than those from agricultural production. This shift led to changes in people's values and attitudes towards money, which also influenced the production and consumption of costumes. Migrant workers tended to use their earnings to directly purchase the clothes they needed, rather than spending time making traditional costumes themselves. People increasingly abandoned the practice of making their own costumes. When people needed to wear them, the demand in the market surged. Consequently, workshops and garment factories specializing in Miao costumes increased. Towns and villages at various levels, such as Gulong, Huangping, and Kaili,

had dedicated streets or markets for ethnic costumes, contributing to the prosperity of rural markets. This accelerated the process of marketization of Miao costumes.

3.2) The migrant worker trend led many young people to leave their villages for extended periods, resulting in a decrease in the practical use of traditional Miao costumes in daily life. Although traditional costumes still played an important role in special occasions such as festivals, their function in daily life was gradually replaced by modern clothing.

3.3) As young people migrated and came into cultural contact with the outside world, they brought back external cultural concepts and costume cultures to Miao regions, leading to collisions and integrations with the original Miao costume culture.

4) Government-Enterprise Cooperation Promotes Innovation

The cooperation between the government and enterprises has promoted the industrialization of handicrafts such as Miao embroidery and costumes, innovated costume cultural products, and achieved industrialized production. This transformed Miao costumes from a cultural symbol for personal use into a commodity for external display, especially through tourism and cultural exhibitions. Miao costumes gradually entered domestic and international markets. Not only did they become tools for tourism and cultural promotion, but they also brought practical economic benefits to the local economy (Pan Li). However, the industrialization of costumes also brought issues of excessive commercialization, gradually losing the connotation of costumes as cultural heritage.

4.1.2.2 Cultural Factors: Cultural Exchange with the Outside World

The increase in cultural exchanges promoted the diversification of costumes. After the reform and opening-up, with the increase in cultural exchanges between Miao regions and the outside world, accompanied by film and television propagation and celebrity effects, the popularity of Han Chinese costume cultures, as well as Hong Kong, Macao, European, American, and Japanese styles, gradually influenced and were adopted by the Miao people. This led to a trend towards fashion,

modernization, and sinicization in Miao costumes. Clothing colors became brighter. Female attire gradually shifted from traditional skirts to pants, with a common phenomenon of mixing and matching ethnic costumes with modern Han Chinese clothing. Males began wearing modern attire such as suits and leather jackets. The production methods of traditional costumes gradually became market-oriented.

4.1.2.3 Educational Factors: Popularization of Modern Education

From a macro perspective, the impact of education on Miao costume culture is mainly reflected in the disruption of cultural inheritance and the transformation of old and new educational systems. Although the direct correlation between traditional schooling and costumes is not significant, with the modernization of the educational system, especially the popularization of Han Chinese education among Miao girls, the inheritance of traditional costume culture faced unprecedented challenges.

1) The Popularization of Modern Schooling and the Disruption of Cultural Inheritance

After the founding of the People's Republic of China, ethnic minority education in Guizhou received strong government support, gradually establishing a complete ethnic education system, including ethnic primary schools, ethnic middle schools, ethnic normal schools, and ethnic colleges. Through the promotion of these educational institutions, the enrollment rate of Miao girls significantly increased. By 1998, the enrollment rate of girls in the province reached 97.11%. Traditionally, Miao girls were the main creators and inheritors of costume culture. They learned embroidery, spinning, and other manual skills from their mothers and grandmothers since childhood. This aesthetic education at the core of the culture was transmitted intergenerationally through families. However, as Miao girls shifted from traditional family-based manual inheritance education to modern schooling, the inheritance of traditional costumes began to show a disruption. Girls' time and energy turned towards academics, reducing the learning and inheritance of traditional costume skills. Fieldwork results indicate that in the 1980s, Miao girls could still be seen

embroidering during school breaks, but this scene gradually disappeared after the 1990s, reflecting the gradual diminution of traditional costume-making skills among the younger generation. Traditional aesthetic education and manual inheritance education within families gradually disappeared, leading to a disruption in the inheritance of traditional Miao costumes.

2). The Popularization of Modern Schooling and the Disruption of Cultural Reproduction

From the perspective of cultural reproduction, the disruption of cultural inheritance caused by the popularization of education can be understood as an inevitable phenomenon in the process of modernization. According to Yang Zhengwen's viewpoint, the inheritance of traditional culture resembles a production line, with each age group and social role having its unique cultural function. However, with the migration of the working-age population for work and teenagers receiving modern education in schools, the connection of this production line was broken, leading to a disruption in the reproduction of traditional culture.

Traditionally, Miao girls were the main undertakers of embroidery and costume production. They learned manual embroidery skills from their mothers and grandmothers since childhood, with costume-making skills passed down from generation to generation. Under the modern educational system, the traditional family education model of the Miao people gradually lost its importance, and the chain of cultural inheritance became increasingly fragile. Especially for the complex cultural symbol system of Miao costumes, their intricate production skills and profound cultural connotations rely on long-term manual practice and family inheritance. When these traditional educational contents gave way to the modern knowledge system in schools, the inheritance of costume culture showed a significant weakening. This means that with the advancement of the modern educational system, the manual skill inheritance originally centered around families began to disintegrate, especially in economically underdeveloped areas. Once girls entered school, they could no longer focus on learning traditional skills. This educational transformation led to a certain degree of

disruption in the production skills of traditional Miao costumes. According to Yang Zhengwen's viewpoint, once this production line is broken, it is difficult to restore its reproduction.

Summary

Between 1979 and 1999, the changes in Huangping Miao costumes were deeply influenced by multiple factors such as the economy, culture, and education during the reform and opening-up period. Economically, the development of tourism and the migrant worker trend promoted the marketization and commercialization of Miao costumes. Culturally, increased exchanges with the outside world drove the diversification and modernization of costumes. Educationally, the popularization of the modern educational system led to the disruption of the inheritance of traditional costume culture. These factors jointly contributed to significant changes in Huangping Miao costumes during this period.

4.1.3 Motivations for the Period of Diversified Outbreak (2000-2024)

4.1.3.1 Policy Factor - Promotion of the Protection, Revival, and Innovation of Costume Culture by Intangible Cultural Heritage Protection Policies

Entering the 21st century, with the implementation of intangible cultural heritage protection policies, traditional costume culture has ushered in new opportunities for protection and development. China's accession to the Convention for the Safeguarding of the Intangible Cultural Heritage and the adoption of related legislation have promoted the revival and innovation of Miao costume culture. National and local governments have gradually established a systematic cultural protection system through measures such as establishing a system for intangible cultural heritage inheritors, supporting ethnic craft enterprises, and promoting inheritance training within the education system. The impact on costumes during this period is mainly manifested in the following points: initiating new inheritance models; supporting ethnic costume enterprises and expanding the market for ethnic costume culture; and promoting modern innovations in costume culture.

Supported by such policies, traditional Miao costumes have not only regained attention but have also become carriers of innovation and development. Many inheritors of Miao costumes have developed costume products through modern designs and craftsmanship, combined with market demands. This fusion not only preserves the traditional characteristics of Miao costumes but also injects modern fashion elements into them, promoting the redevelopment of Miao costumes in the context of globalization. However, this innovation also poses challenges, namely, how to carry out commercial transformation and innovation while maintaining the cultural core and avoiding overconsumption and symbolization of culture.

Through comprehensive analysis of interview data and field survey results, the following key impact points have been extracted:

The Initiation of a New Inheritance Model In the specific implementation of intangible cultural heritage (ICH) protection work in Guizhou Province, the ICH protection center and various levels of ICH protection units have followed national regulations to implement a four-level application system (national, provincial, prefectural, and county levels), effectively promoting the inheritance and development of Miao people's Costume culture. Taking Huangping County's Miao Costume as an example, the county boasts two provincial-level inheritors, who specialize in Miao embroidery and Miao Costume respectively, and the number of county-level inheritors is even more impressive. In terms of Costume craftsmanship and cultural inheritance, the following measures have been taken:

1.1) Establishment of Public Welfare ICH Workshops: By supporting well-developed ethnic Costume and embroidery workshops, which have been designated as ICH workshops and training centers, professional training has been organized for Costume culture enthusiasts and potential practitioners, enhancing the breadth and depth of craftsmanship inheritance. As an excellent representative, Long Mogui Miao Costume Factory has not only received government funding to expand its production scale but has also won numerous awards at domestic and international exhibitions and competitions, becoming a model for Costume culture inheritance.

1.2) Inheritance within the Education System: In institutions of higher learning such as Kaili University and at the primary and secondary school levels, Miao Costume culture has been incorporated into the education system through the establishment of ICH courses, educational demonstration bases, and interest classes, addressing the breakdown of intergenerational family inheritance models and cultivating a new generation's interest and identity with ethnic Costume culture.

2) The expansion of the national costume culture market

Expansion of the Ethnic Costume Culture Market, Through a series of policies and financial support, the government has supported ethnic Costume enterprises and workshops, not only assisting them in product design and development planning but also actively promoting externally and establishing exhibition and sales platforms. For example, the ICH craft exhibition and experience areas and cultural product stores established in places such as the Colorful Guizhou Scenic Eye Cultural and Creative Park and Huangping Tourism Reception Center have effectively promoted the market dissemination and consumption of Miao Costume culture.

3) The modern innovation guidance of clothing culture

Modern Innovation in Costume Culture, In terms of innovative development in Costume culture, dual strategies of training and exchange have been adopted:

3.1) Training for ICH Inheritors: Through visits and study tours, inviting scholars to lecture, and other forms, inheritors' understanding and innovation capabilities regarding their own culture have been enhanced. The ICH center regularly holds small exhibitions to review and accept the results of training, promoting the improvement of inheritors' creative abilities.

3.2) Innovative Development of Workshop Products: By introducing external experts and encouraging workshops to go out, the survival and development space for Miao Costume culture in modern society has been broadened. For example, the implementation of the "Miao Embroidery Art Innovative Design Talent

Training" project has not only enhanced the innovative design thinking of young artists but also promoted the innovative development of the Miao embroidery industry.

However, despite significant achievements, the modern innovation of Miao Costume culture still faces numerous challenges. For instance, the integration of traditional and modern Costumes involves a complex transformation process, encompassing various factors such as designers and materials; meanwhile, aesthetic guidance for Miao people regarding the traditional Costumes they wear daily is inadequate, and the development model for cultural and creative products still requires further exploration and optimization.

summary, China's ICH protection policies have had a profound and complex impact on Miao Costume culture, not only promoting the innovation of inheritance models and market expansion but also facilitating the modern development of Costume culture. This process of change not only reflects the direct role of political decision-making but is also an inevitable result of the Miao people's cultural adaptation and development. In the future, research and practice on ICH protection policies should be further deepened to promote the continued prosperity and development of Miao Costume culture.

Policy-Driven Dual Transformation: Cultural Preservation and Modernization Adaptation

In general, the evolution of Miao costumes in Huangping has undergone a dual transformation under the influence of political policies. On the one hand, they have shifted from traditional daily wear to modern symbols driven by national policy. On the other hand, in the context of globalization, they have gradually adapted to the demands of the market economy and become a part of the cultural industry. This transformation reflects how the cultures of ethnic minorities in China, such as the Miao, continuously adapt to new socio-economic conditions under the impetus of national political forces across different historical periods.

Through the above analysis, it is evident that changes in political policies have not only had a direct impact on Miao costumes but have also shaped the broader socio-cultural environment behind their transformation. This process

of transformation is not only the modernization of Miao costumes but also the result of the interaction between national policy and local culture. The fate of Miao costumes in this process is both the continuation of national cultural identity and the continuous adaptation and innovation in the country's modernization process.

4.1.3.2 Economic Factors: The pursuit of economic interests in the development of commodity economy.

The costume innovations led by Pan Li and others have brought economic benefits, prompting merchants to follow suit and make bold attempts. Small workshops producing Miao costumes in Huangping, driven by profit, continuously innovate for the sake of innovation, creating new fashion trends to stimulate consumer spending. This has greatly enriched the styles of Miao costumes while preserving tradition. (Yang Peide, 2024) These innovative activities have greatly enriched the styles of Miao nationality costumes while preserving tradition. To a certain extent, they have brought vitality to the development of Miao nationality costumes. However, at the same time, the cultural connotations of Miao nationality costumes face the risk of being lost. Some costume makers have overlooked the original cultural significance of Miao nationality costumes. The market's pursuit of new styles has gradually marginalized the intricate handmade craftsmanship and cultural value of traditional costumes.

4.1.3.3 Cultural Factors

Between 2000 and 2024, Miao costumes underwent significant changes deeply driven by cultural factors. The design of costumes exhibited shifts in aesthetic styles and the integration of foreign cultures.

1) The collision of diverse cultures

As Miao villagers increasingly migrate for work and economic exchanges continue to grow, the penetration of modern Han Chinese clothing into Miao society and culture has deepened further. In this process, the traditional methods of producing costumes have gradually been replaced by market-oriented products, and the design of these market-oriented products is increasingly influenced by Han Chinese and international fashion cultures. Additionally, Miao casual wear has incorporated many

patterns and elements from Han Chinese clothing, enriching the diversity of Miao costumes through multicultural integration.

2) Changes in Aesthetic Concepts

The aesthetic concepts of the Miao people have also undergone changes. After 2010, due to the development of tourism and government attention, Miao youth began to wear Miao costumes again. However, this return was not a simple revival of the past but rather an integration of new aesthetic concepts while retaining traditional elements. Clothing designers began to actively increase the use of red hues in embroidery, reducing the proportion of other colors, and choosing red fabrics for the main body of the clothing. This aesthetic change has transformed the overall appearance of the costumes.

And according to Pan Mei's viewpoint, change has the characteristic of being contingent. Moreover, this change is a natural selection in the aesthetic concepts of the Miao people, rather than being solely driven by external forces.

3) The Rise of Tourism and the Recreation of Miao Costume Culture

The rise of tourism has had a profound impact on Miao costume culture. To create an ethnic atmosphere, people are required to wear Miao costumes uniformly during large events. This way of dressing in stage costumes and makeup has gradually been accepted and continued by the people. However, this change is not entirely driven by external forces; rather, it is a recreation of costume culture by the Miao people during tourism activities. Based on their own aesthetics and needs, they have improved and innovated their costumes to better fit modern social aesthetics and lifestyles. This recreation not only enriches the diversity of Miao costumes but also promotes the inheritance and development of Miao costume culture.

Yang Zhengwen believes that although the rise of tourism has brought new development opportunities for Miao costume culture, it has also intensified the disruption and change in cultural reproduction.

In summary, cultural factors have had a profound impact on the changes in Miao costumes between 2000 and 2024. The integration of multiculturalism, changes in aesthetic concepts, the rise of tourism, and reforms in the education system have jointly driven the transformation and development of Miao costumes.

4.1.3.4 Educational Factors: Modern Educational Inheritance under the Protection of Intangible Cultural Heritage

Facing the disruption in the transmission of traditional handicrafts, the country began to strengthen the protection of intangible cultural heritage at the beginning of the 21st century. Through policy support, the inheritance and development of traditional handicrafts have been incorporated into the modern education system. Intangible cultural heritage courses have been established in schools at various educational stages, including primary and secondary schools and vocational schools. For example, universities such as Kaili University have offered courses related to Miao costumes and embroidery to cultivate professionals. Interest classes and intangible cultural heritage activities have been organized in primary and secondary schools. These efforts promote the protection of traditional skills and ensure the inheritance of Miao costume skills among the new generation through modern educational means.

Transmission workshops and public welfare studios have been established to organize training for local women in traditional skills and modern design concepts, producing ethnic costumes that meet market demand while also possessing cultural connotations. This has given new strength to the inheritance of traditional Miao costumes in modern society. School education and social workshop training together constitute a new modern inheritance model for traditional costumes.

4.1.3.5 Technological and Production Factors

The craftsmanship of costume production is the core technology in the process of costume manufacturing, encompassing all technical aspects from design to finished product. This includes fabric selection, cutting, sewing, ironing, and final finishing.

1) Technological Innovations in Miao Costume Production

The changes in Miao costumes have been profoundly influenced by technological innovations. Pioneers such as Ms. Pan Li have keenly observed the challenges faced by handmade costume production and introduced computer embroidery technology. This modern method not only enhances embroidery efficiency but also successfully preserves the traditional patterns of Miao costumes, achieving a perfect combination of large-scale replication and personalized customization. Meanwhile, the exploration of new fabrics and dyeing techniques has also brought innovations to Miao costumes. The introduction of fabrics such as rayon and satin has improved the durability and color stability of costumes, while special fabrics with a sealing layer and industrial production techniques mimicking bright cloth have solved the problems of easy fading and difficult cleaning of traditional costumes. In addition, the introduction of mechanized and automated equipment, such as electric cloth hammers and pleating machines, has further increased production efficiency, reduced labor intensity, and laid the foundation for the industrial production of Miao costumes.

2) Transformation and Upgrade of Production Modes

Apart from technological innovations, the transformation of production modes has also had a significant impact on the changes in Miao costumes. With the formation of modern industrial chains, Miao costume production has gradually shifted from handmade family production to a modern production mode integrating design, production, and sales. For example, under the dual drive of government support and market demand, the Miao Costume Factory of Long Mogui has rapidly expanded its production scale, achieving an organic combination of family economy and industrial development. At the same time, the flexibility and personalization of production modes have also been enhanced. Field research on costume maker Sheng Tang reveals the technological iteration process from a treadle sewing machine to an automatic sewing machine and the transformation from employing workers to acquiring embroidered products for reprocessing. This has made Miao costume production more flexible and diverse, capable of meeting the personalized needs of different consumers. In this process, producers have actively integrated modern market elements while retaining

traditional skills, achieving an organic combination of traditional skills and the modern market, and injecting new vitality into the sustainable development of Miao costumes.

Summary

Since 2000, the changes in Huangping Miao costumes have benefited from the implementation of intangible cultural heritage protection policies, the development of the commodity economy, the collision and integration of multiculturalism, the inclusion of modern educational systems in inheritance, and innovations in technology and production modes. These factors have jointly promoted the protection, revitalization, and innovation of Miao costume culture, enabling it to integrate modern elements while retaining traditional characteristics, achieving diversification and modernization, and injecting new vitality into the sustainable development of Miao costume culture.

In summary, the changes in Huangping Miao costumes have undergone multi-stage influences: from 1949 to 1978, they were constrained by national equality and cultural assimilation policies as well as economic system development; from 1979 to 1999, reform and opening-up drove economic, cultural, and educational changes, leading to the marketization and diversification of costumes; after 2000, intangible cultural heritage protection, the commodity economy, cultural integration, educational inheritance, and technological innovation jointly promoted the revitalization and innovation of costume culture. The interplay of factors in various periods has shaped the rich diversity of Miao costumes.

3) Balancing Tradition and Innovation

In Miao costume production, balancing tradition and innovation has become a core issue. Pan Li insists on incorporating traditional cultural elements into technological innovation. She emphasizes that machine embroidery technology should restore traditional embroidery stitches and patterns as much as possible while maintaining the styles and designs of costumes in line with ethnic characteristics. She believes that cultural identifiers in traditional costumes are an important part of Miao identity and must be preserved. Shen Liuqing, starting from market demand, believes

that the coexistence of tradition and modernity is an inevitable trend in the development of Miao costumes. She produces both traditional-style costumes and innovative designs catering to the aesthetics of young people to meet the diversified needs of the market. At the same time, she recognizes the unique value of hand embroidery and actively explores ways to revitalize this skill in the context of the new era. Long Mogui has found a balance between tradition and modernity in practice. He uses modern fabrics and techniques to produce grand costumes while also producing traditional fabric costumes according to customer needs, achieving an organic combination of traditional skills and the modern market.

In summary, driven by technological innovation and transformation in production models, Miao costume production has achieved a leap from tradition to modernity. While preserving the essence of traditional culture, it actively integrates modern technology and market elements, forming a unique cultural expression and industrial form. This process not only enriches the cultural connotation of Miao costumes but also injects new vitality into their sustainable development. In the future, Miao costume production should continue to explore the fusion of tradition and innovation, embracing modernization with a more open attitude while safeguarding this precious cultural heritage.

4.1.4 Internal Factors

4.1.4.1 The Main Body of Clothing in Social Structure

The evolution of Huangping Miao nationality's clothing is closely linked to the main body of clothing within the social structure. The ancestors of the Miao nationality migrated to the areas north of Qingshui River and south of the ancient Huangping post station to escape war and gradually formed a common dialect and cultural circle. Miao society is a rural society based on clans, where the hierarchical relationships of families, clans, and lineages determine the production and dissemination of clothing. As the makers and wearers of clothing, especially Miao women, learn clothing skills through teaching and interaction with mothers, sisters, and family members within this family and clan network. Innovations and changes in clothing

usually begin within individuals or small groups and gradually spread to larger families, clans, and ultimately influence entire villages and even broader areas through kinship ties.

However, with the acceleration of young Miao people migrating for work and urbanization after the 1980s, the innovation and dissemination speed of clothing significantly increased. This change is reflected not only in the gradual expansion of internal groups but also in the integration of foreign clothing elements and the continuous updating of Miao nationality's own clothing, demonstrating the layered characteristics of Miao clothing evolution.

4.1.4.2 Personal Identity and Clothing Changes

Miao nationality's clothing plays a crucial ceremonial role in the transition of personal identities, spanning the entire life of a Miao person from prenatal clothing preparation to shrouds upon death. Clothing at different stages not only marks changes in personal identity but also carries clan symbols and blessings. For example, before a child is born, the maternal grandmother prepares clothing imbued with blessings for it; upon marriage, a woman dons her finest attire, symbolizing her new identity in marriage; as she ages, a woman prepares her shrouds. The ceremonial nature of these identity transitions imbues clothing with unique cultural significance and purpose. During these significant life stages, clothing is not merely an accessory but a symbol of social roles, reflecting the deep cultural functions of clothing in Miao society.

4.1.4.3 Subjective Choices of Clothing Makers and Wearers

As makers and wearers of clothing, the subjective choices of Miao people play a significant role in clothing changes. Field research indicates that the main motivations for Miao people to adopt Han nationality's clothing are twofold: passive choice under external pressure and active pursuit of fashion. External pressure mainly stems from political factors and the social environment, such as regulations on official clothing during the founding of the People's Republic of China and discrimination against individual Miao people in Han society, forcing them to adopt Han clothing. Simultaneously, as Miao people venture outside their hometowns and encounter external

fashion trends, they actively choose more modern clothing to express their individuality and social status. Additionally, the pursuit of fashion among Miao women plays a driving role in clothing innovation. Clothing makers continuously introduce new styles to cater to market demand and stimulate consumption. However, this rapid innovation, to some extent, diminishes the aesthetic appeal and cultural connotation of traditional clothing, presenting a phenomenon of excessive fashion pursuit.

4.1.4.4 Identity and Psychological Changes of Clothing Makers

The identity transformation and psychological changes of clothing makers are crucial factors in the evolution of Miao nationality's clothing. In the past, making clothing was a family and personal responsibility carrying significant cultural and emotional significance. Miao women meticulously embroidered to express blessings for their families and life. However, with the advent of a consumer society, the values of clothing makers have shifted, with profit-seeking becoming the primary motivation. Clothing production has transitioned from cultural heritage to meeting market demand, leading to rapid updates and a decline in aesthetic quality. In field research, older embroidery masters criticize modern embroidery as "lazy" and "lacking beauty."

Against this backdrop, some Miao designers with modern education, such as Gu Axin, attempt to combine traditional Miao patterns with modern fashion, promoting innovation and internationalization of Miao clothing. However, this innovation still faces challenges in combining traditional culture with modern fashion.

Summary

The internal factors influencing the evolution of Miao nationality costumes are intricate and intertwined. The costume entities within the social structure, which operate on a clan basis and disseminate costume-making through family and clan networks, serve as the cornerstone of costume changes. The close association between personal identity and costumes imbues them with unique cultural significance and ritual functions at different life stages. The subjective choices of costume makers and wearers, whether passively driven by external pressures or actively motivated by fashion pursuits, profoundly shape the evolution of costumes. Additionally, the identity and

psychological shifts of costume makers, particularly the transformation of values in a consumer society, have led to a shift from cultural heritage to market demand in costume production, resulting in fluctuations in aesthetic quality. Meanwhile, Miao designers who have received modern education strive for innovation between tradition and modernity, driving the internationalization of Miao nationality costumes, albeit with numerous challenges along the way. These factors collectively constitute the internal driving force behind the evolution and development of Miao nationality costumes.

4.2 Evolution Process and Era Images of Huangping Miao Costume in Different Periods

Firstly, I will provide a detailed introduction to the development of Huangping Miao costume prior to 1949. Subsequently, based on the social environment after 1949 and significant turning points in costume development, this period will be divided into three stages: 1949-1978, 1979-1999, and 2000-2024. Given that the primary objective of this study is to analyze the specific changes in Huangping Miao costume from 1949 to 2024, this section will visually present the characteristics and evolutionary trends of each stage through detailed descriptions by phase, combined with photographic materials.

4.2.1 Traditional Huangping Miao Costume

4.2.1.1 Casual Wear of Miao Costume

The style of Huangping Miao costume belongs to the Miao branch in Huangping. Historically, due to the predominant use of black in their attire, they were known as the "Black Miao." This characteristic persisted even until the founding of the People's Republic of China. I refer to the period when black-dominated attire was prevalent as the "Black Style" period. The male attire consists of short black jackets dyed with indigo, featuring a placket with cloth buttons, wrapped with a blue headscarf, and knee-length loose

fitting trousers. The sleeves and legs of the trousers are quite wide. Elderly men prefer to wear long gowns, tied with a blue cloth belt, and use cloth bindings around their legs in winter.



Figure 10 Miao Men in the Qing Dynasty



Source: Torii Ryūzō (June 2009) A Survey of the Miao Ethnic Group. p. 273.

Figure 11 Elderly Man Wearing a Long Robe

Source: Provided by scholar Yang Peide, 2022.4.12



Figure 12 Old Photographs of the Miao People from the Late Qing Dynasty and
Republican Period

Source: Chu Xi-Nan (2020.9) Republican Period Investigation Report:
Distribution of Miao People in 10 Counties along the Qingshui River.
<https://mp.weixin.qq.com/s/QayzbqFYIRn38-LiRh8djQ> 2023.11.12

In casual wear for women among the Miao people, the basic styles for females include a cross-collared, right-overlapping coat with large front plackets and pleated skirts. The collars are relatively low, and the sleeves are large and short, turning up to the elbows. Such clothes do not have buttons and are mostly fastened with cloth belts at the waist. The lower garment is a plain pleated skirt (or a non-pleated skirt) paired with a dark apron. The colors of casual wear coats are mostly green, blue, purple, and occasionally another hue like green. Skirts come in both pleated and non-pleated varieties, primarily made from self-woven and self-dyed indigo cotton cloth. Casual wear is simple to put on, made of soft material, and easy to clean, which is why local residents often wear it in daily life for convenience in agricultural activities and housework.

Regarding headwear, young girls and women mostly wear flat-topped, round embroidered hats with bright and cheerful colors, mainly white, green, blue, yellow, and red, exhibiting a unique artistic style. These round hats are quite distinctive, featuring a cylindrical shape about ten centimeters high, sewn from self-starched and dyed dark purple cotton cloth. A circle of delicate flowers is embroidered around the vertical surface, with a total of five embroidered patterns arranged in three groups from top to bottom. The patterns at the upper and lower edges, known as "baohao," are fixed designs. The two groups of embroidery immediately adjacent to the "baohao" use the same pattern, followed by two groups of layered decorative strips made of silk cloth. The largest and widest main pattern is located in the center. The colors in the patterns are constantly interspersed and changed, seeking variety in the symmetry of the same graphics, maximizing the use of color, and demonstrating the unique artistic characteristics of Huangping Miao embroidery, which has extremely high aesthetic value. A circle of pleats gathers towards the center at the top, with a small hole one to two centimeters in diameter. Overall, the hat exudes an elegant and refined aura.(Note: The term "baohao" here is a transliteration of a possible Miao term or a specific decorative pattern name, which may not have a direct English equivalent. Therefore, it is retained in pinyin with an explanatory note.)



Figure 13 Headdresses for Young Women, Their Floral are a Highlight

Source: photographed by the Author

The headwear worn by married women is called a "baopa." When wearing it, they first insert a wooden comb into their hair and then twist it into a bun. A cloth strip with a white border is tied around the bun from its base to the forehead, followed by a wider, about four-finger-wide white cloth strip. Over this, a blue cloth strip is tied again. Then, a two-foot-three-to-four-inch-long bright cloth headscarf is wrapped from the top of the head to the right, tying a knot at the back. A silver hairpin is inserted horizontally to make the bun more secure. The wrapped headscarf has a shape where the upper left and right sides are slightly wider than the lower part when viewed from the front. A gap is left at the top of the head to expose a neat strand of hair. The lower part of the hair is exposed, giving a neat and dignified look. When at home or in summer, people also prefer to only wrap the inner layer, which is thicker, using white or blue cloth for the second layer for a lightweight and comfortable feel.



Figure 14 Headwear for Middle-aged and Elderly Women

Source: photographed by the Author

4.2.1.2. The Grand Costume of the Miao People

1) The grand costume for men is relatively simple, often consisting of a long gown with a left-overlapping collar worn over a Mandarin jacket. It does not differ much from casual wear, but the grand costume is mostly made of silk and comes in various colors, with green and blue being the most common. The designs often feature motifs inspired by animals, insects, fish, plants, flowers, and fruits of the Miao people.

2) The upper garment of the grand costume for women is basically the same as casual wear, but the fabric used for the grand costume is usually of better quality than that of casual wear. Before the founding of the People's Republic of China, the main body of the costume was mostly made of black cotton cloth or homemade brocade, while a few wealthy individuals used silk. In addition to the main body, the shoulders, sleeves, collar, edges of the placket, front, and back are adorned with embroidered patterns and lace. Against the black background, the colorful embroidery appears particularly beautiful and exquisite. Among them, the most gorgeous and precious upper garment for Miao women is called "Ougagenxing" (in Chinese, "Ou")

means "clothing," and "Gagenxing" refers to the four "corners" of a rice-measuring cup), also known as "Ouyao" (meaning "red clothing"). It is named after the square pattern located in the upper middle part of the back piece and serves as the formal wear for unmarried girls and newlywed brides. Wearing "Ougagenxing" signifies wealth and nobility, but more importantly, it demonstrates the girls' dexterity and skill, showcasing their high level of needlework craftsmanship and inner beauty.

"Ougagenxing" is designed with great care, featuring exquisite craftsmanship that is both luxurious and tasteful, simple yet not plain. The back piece is embedded with numerous embroidered patterns, and the layout of these patterns emphasizes symmetry and neatness, making the entire garment appear busy yet orderly. The garment is in deep purple-red, with square flowers embroidered in silk threads of green, red, yellow, purple, and green, embedded in the upper middle part of the back piece. Some have a purple-red background with square patterns. Above the square, three groups of embroidered cloth extend to the back collar, forming a symmetrical pattern with the embroidered cloth below the square to the hem. On the left and right sides of the square, there are three groups of symmetrical striped embroidered cloth extending to the waist. The sleeves are embedded with whole pieces of embroidered cloth, with small strips of light red and light blue silk, embroidered borders, and woven belts as trim. From below the back collar to the two plackets is a group of striped patterns, with a group of "Silkworm Mother Patterns" embedded in the left placket, usually seven, nine, or eleven in number, symbolizing the ancestors' achievements in silkworm breeding. The two plackets are paired with brocade flower belts for fastening the garment.



Figure 15 The ornate attire "Ougagenxing," featuring its back and partial details.

Source: Photographed by the Author

Ornate Costumes of Middle-aged and Elderly Miao Women, The ornate upper garment worn by middle-aged and elderly Miao women is called "Oushan" ("shan" in Miao means slightly darker in color). Its style is similar to that of "Ougagenxing," and the embroidered patterns are largely the same, with only minor differences. The main distinction lies in the fact that the back piece does not use embroidered patterns; instead, it is sewn from brocade made from silk produced by the women themselves (known as "liang" in Miao). This attire is worn by middle-aged and elderly Miao women in Huangping during spring and summer when visiting relatives and friends. When this upper garment is lined with additional fabric, it is called "Oudang" ("dang" in Miao means double-layered), and it is worn by middle-aged and elderly women during autumn and winter for warmth when visiting relatives and friends. The brocade back piece "liang" is home-woven, featuring a variety of patterns such as spider flowers, tiger head flowers, and bean flowers. The patterns are clear and pleasing to the eye, with fine

craftsmanship and an extremely elegant appearance. A few wealthy families use shiny fabric for their ornate attire, which is a type of fabric dyed on the satin surface with chemical dyes and then beaten to create a metallic shine.

3) Lower Garments of Female Ornate Costumes:

Miao women wear skirts throughout the year. A skirt consists of a waistband, skirt body, and skirt hem (also called the skirt edge). The skirt reaches down to the ankles. When wearing a skirt, a waist cloth must also be wrapped around. Young girls and adolescents only wrap a floral waist cloth in the front, while women who wrap their heads with scarves wrap waist cloths both in the front and back, and wear floral waist cloths when dressed in ornate attire. Among Huangping Miao women's skirts, the "hundred-pleat floral skirt" is the most precious and an integral part of their ornate attire, made from locally woven and dyed homespun cloth. There are many types of hundred-pleat skirts, distinguished by the embroidered "baohao" (small dot flowers) on the hem or the number of horizontal layers: three-layer "baohao" hundred-pleat skirt, four-layer "baohao" hundred-pleat skirt, and five-layer "baohao" hundred-pleat skirt. They can also be classified according to the embroidered patterns on the hem: those with many embroidered figurine patterns are called "flower skirts," and those with many embroidered "baohao" patterns are called "dunshan." A hundred-pleat skirt requires thirteen to eighteen meters of fabric. The patterns on the skirt hem include figurine flowers, dot flowers, duckweed flowers, and bird wing flowers. The skirt reaches down to the calves, and leggings are worn over it in autumn and winter. The skirts worn by middle-aged and elderly women are similar to the above-mentioned hundred-pleat skirts, with only minor differences in that the patterns on the hem are fewer and less shiny.



Figure 16 Elderly Pleated Skirt

Source: photographed by the Author

4) The headwear for women's grand costumes is often the same as that for casual wear for the most part. Adolescent girls wear flowered hats, while married women wear headscarves. A special mention goes to the silver hats worn by newlywed brides.



Figure 17 1911, Huangping Miao women wearing festive Costume.

Source: Samuel Clarke (1911). Among the Tribes in Southwest China. London: China Inland Mission.

4.2.1.3. Miao Ethnic Group's Children's Clothing

Children's clothing is basically the same as adults', with one notable difference: infants and toddlers must wear an embroidered shirt, often a right-overlapping gown (in Chinese, "You Ren"). This shirt is embroidered with patterns of small figures, symbolizing that the ancestors are accompanying and protecting the child.



Figure 18 Infant and Toddler Upper Garment

Source: Provided by scholar Pan Mei , 2023.2.20

In addition, the child's grandmother would sew hats and baby carriers for the infant even before its birth.

Starting with the round hat, it is worn by infants starting one month after birth. These adjustable hats are embroidered with different patterns to distinguish between boys and girls. According to local customs, outsiders are not allowed to ask about the gender of a newborn. Therefore, when making hats, girls' hats are embroidered, while boys' hats are not. Outsiders can distinguish between boys and girls based on whether the hat has embroidery or not. Early hats were sewn from homespun cloth, but later, patterned fabric was used.

The round hats are made to be relatively thin and are typically worn in summer. The following image is of a baby hat from the 1980s, sewn from homespun

cloth. It is a boy's hat. Structurally, it is divided into side and top parts. The side part consists of a lower edge and the main body. A circle of patterns called "gou" is located at the bottom of the main body, using hollow-out and patchwork techniques, with horsehair wrapped around the edges. If it were for a girl, embroidery would be used to create a "crab" pattern. There is a circle of red cloth strips decorating the middle of the side's main body. Pleats are made at the top to form a gather. The thread for the gather is initially sewn lower, making the top look smaller. As the child grows, the stitching is undone and moved upwards, allowing the hat to be enlarged to a suitable size. Until all the pleats are unfolded, revealing the round top, there is an extra layer of thread mesh outside the top. The size of the hat can be adjusted as the child grows.



Figure 19 Boy's Round Hat from the 1980s

Source: photographed by the Author



Figure 20 Girl's Round Hat

Source: Guizhou Ethnic Museum

Tiger-head hats, worn in winter, are used after the newborn's first month. These hats feature ear-shaped decorations and are unisex. When worn, elders will sew silver pieces, silver bells, and other decorations onto the hats. Tiger-head hats can be worn until the child is four or five years old, or until the child no longer wishes to wear them. Girls, once they reach six years old, switch to wearing flowered hats.



Figure 21 Tiger-head hat

Source: photographed by the Author

Baby carriers are prepared by the grandmother as a senior family member when the infant is small. They are usually woven with floral patterns and come in a variety of designs. Wealthier families may also embroider elaborate patterns on the carriers as a blessing for the child. After the child grows up and no longer needs the carrier, it is preserved and passed down to the next generation.



Figure 22 Around 1944, a baby carrier featuring a bird's eye pattern, made of handwoven cotton brocade and dyed

Source: photographed by the Author

4.2.2 Images and Evolution of Huangping Miao Nationality's Costumes from 1949 to 1978

This subsection aims to vividly present the evolution of Huangping Miao nationality's costumes from 1949 to 1978 through historical images collected from field research and literature. Through these authentic images reflecting daily life, we can intuitively perceive the development and changes in Huangping Miao nationality's costumes amidst social, cultural, and economic transformations during this period. These images are not merely records of costumes but also visual expressions of the historical background and ethnic identity. Based on these images, this subsection will analyze and summarize the characteristics of costume changes within this time frame.

4.2.2.1 Overview of Specific Changes - Major Changes and Trends in Huangping Miao Nationality's Costumes from 1949 to 1978

Male Costumes: Traditional costumes were replaced by Han nationality costumes.

1.1) From 1949 to 1956, men's attire mostly consisted of black, button-front short jackets, with headwear including turbans. They basically maintained traditional styles.

1.2) From 1956 to 1966, Zhongshan suits and military uniforms became popular and gradually turned into the mainstream, driven by political policies and advocacy for ethnic equality.

In September 1954, the Constitution stipulated the implementation of ethnic regional autonomy in ethnic minority areas. To safeguard the equal rights of ethnic minorities and cultivate and utilize ethnic minority cadres, government staff were required to wear Zhongshan suits and military uniforms as work attire. Miao nationality cadres began wearing Zhongshan suits and military uniforms. This behavior became the initial impetus for changes in Miao nationality men's clothing after the founding of the People's Republic of China.

In April 1956, the Qiandongnan Miao and Dong Autonomous Prefecture was declared established. Huangping Miao nationality youth Wang De'an was elected as the first prefect. According to photographic evidence, at the founding

ceremony of the autonomous prefecture in 1956, wearing a black, button-front jacket and wrapped in a black turban was a typical attire for Miao nationality men. In March 1958, Wang De'an and his colleagues were seen wearing Zhongshan suits while at work.



Figure 23 Wang De'an delivers a speech at the founding assembly of the Qiandongnan Miao and Dong Autonomous Prefecture, where he was elected as the governor.

Source: Ethnic Affairs Commission of Guizhou Province (1957.4) The Establishment of the First, p.35.



Figure 24 Wang De'an at work.

Source: Qiandongnan Prefecture Committee of the Chinese People's Political Consultative Conference (2015.9). A Century of Precious Images of Qiandongnan, p.176

The two images below depict the county-level leadership team at that time. When Miao compatriots were elected as government committee members, they wore traditional ethnic costumes, including button-front cotton jackets and turbans. After taking office, the committee members changed into dark military uniforms and wore military caps, marking a significant shift from their previous attire. The comparison between these two sets of images clearly shows the distinct difference in dress between Huangping Miao men before and after taking office.



Figure 25 On September 30, 1952, all government members of Lushan County and Miao Autonomous County were founded.

Source: Guizhou Provincial Ethnic Affairs Commission. (1957). Collection of Paintings on the Establishment of Qiandongnan Miao and Dong Autonomous Prefecture. p.112



Figure 26 On September 30, 1952, all government members of Lushan County and Miao Autonomous County were founded.

Source: Guizhou Provincial Ethnic Affairs Commission. (1957). Collection of Paintings on the Establishment of Qiandongnan Miao and Dong Autonomous Prefecture. p.118.

1.3) During the Cultural Revolution (1966-1976), liberation suits and 55-pattern military caps completely replaced traditional costumes.

During the Cultural Revolution from 1966 to 1976, "revisionism," "bourgeoisie," and "feudal remnants" were targeted, and any attractive clothing was labeled as "peculiar attire" and criticized, which extended to the denial of ethnic minority customs and traditions. Meanwhile, when Lin Biao and the Gang of Four were rampant, ethnic minority work was comprehensively undermined. Proper customs and traditions of various ethnic minorities were regarded as outdated practices, "four olds," and "superstitious activities," leading to violations and interference in their customs and traditions. Ethnic minorities were not allowed to celebrate traditional festivals or wear ethnic costumes and jewelry. They were forced to wear Han nationality clothing and speak Chinese. At that time, the only clothing options nationwide were liberation suits, youth suits, and Zhongshan suits. Blue, gray, and green became the dominant colors of clothing across the country. According to scholar interviews and field research findings, there was indeed a phenomenon of "forcing ethnic minorities to wear Han nationality clothing" during the Cultural Revolution. Scholar Pan Mei stated, "At that time, the government required ethnic minorities to wear Han nationality clothing, but the requirements were stricter for men than for women. Huangping Miao women's clothing was not too affected. However, military uniforms had already been fully accepted in Miao men's lives and even became popular and fashionable. Men almost exclusively wore Zhongshan suits or military uniforms, wore military caps, and took pride in owning a set of Zhongshan suits or military uniforms (Yang Changlong, 2024)."



Figure 27 The audience at the Lusheng Festival in Gulong in September 1979.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

1.4) By the end of the 1970s, military uniforms and Zhongshan suits dominated the mainstream. Only elderly individuals would still wear traditional long robes. Even so, the turbans worn by the elderly as headwear had been replaced by military caps that were similar in appearance but more warm, which were styled after the cotton caps of the Chinese People's Liberation Army's 55-pattern winter uniform. This also reflected the fusion of tradition and modernity.



Figure 28 An elderly Miao person wearing a silk long robe and a cotton hat.

Source: Video Channel: Fengming300 (2023.10.19) The Lusheng Festival from 45 years ago. 2023.12.3

In the 1980s, elderly individuals with better economic conditions would use silk to make button-front long robes and wear cotton caps, which were styled after the cotton caps of the Chinese People's Liberation Army's 55-pattern winter uniform.



Figure 29 A cotton hat from the 1955-style winter uniform of the Chinese People's Liberation Army, featuring a five-pointed star.

Source: [https://baike.baidu.com/item/ Lei Feng-style hat /9023614?fr=ge_al](https://baike.baidu.com/item/Lei%20Feng-style%20hat/9023614?fr=ge_al)

2) Female Costume: From Tradition to Modernity

The prevalence of the dazzling "golden style" in women's grand costumes is the most prominent feature of this period. The main body of the costumes



employs bright cloth made with chemical dyes, possessing a metallic, which complements the embroidery, creating a gorgeous and elegant style. Other basic designs remain unchanged, with sleeve lengths and skirt lengths shortened, sleeves reaching to the elbows and skirts falling just below the knees. Multiple fabrics are combined for use. Nationally produced silk satin and self-woven cotton cloth, as well as woven cotton cloth, serve as the primary materials. Casual tops commonly utilize Indanthren blue and various woolen fabrics. Indanthren blue is light, thin, and durable, with a light blue hue, making it suitable for summer wear. Woolen fabrics are comfortable and warm, used for winter clothing, and come in dark blue colors.

Figure 30 A group photo of Miao students and Miao dance performers from Huangping Jiuzhou Private People's Middle School on January 1, 1950.

Source: Qiandongnan Prefecture Committee of the Chinese People's Political Consultative Conference (2015 .9) .a Century of Precious Images of Qiandongnan. Fangzhi Press. ISBN 978-7-5144-1705-0.

Women's headwear styles remain unchanged, adopting bright cloth headscarves. Girls' hats stay the same. However, at this time, some women prefer to use a white square scarf, a handkerchief, or a square scarf knitted from wool, folded into a triangle and worn on the outer layer.

From the 1950s to the 1970s, the costumes of Huangping Miao women gradually evolved.

2.1) In the early 1950s, costumes were primarily made of black handwoven cloth, maintaining traditional styles.

2.2) Between 1954 and 1965, influenced by the national supply policy, practical "Indanthren blue" fabric gained popularity; skirt lengths shortened; and styles became simpler and lighter.

Industrial fabrics dominated by "Indanthren blue" became a new choice for women's casual wear due to their coolness, durability, and other characteristics. Sleeves were rolled up to the elbows when worn, paired with white shirts inside. This became a popular way of dressing at that time and evolved into a classic style for women's casual wear.

In 1956, the county's folk trade company processed and sold Miao-style costumes made of Indanthren and other fabrics, which were well-received. This is a chemical fiber fabric dyed with the chemical dye "Indanthren blue", so it is also called Indanthren cloth. After the widespread acceptance of women's casual wear made of Indanthren blue, it became popular and gradually replaced the originally self-woven and self-dyed black cotton casual wear of the Miao people. Yang Yangui recalled, "At that time, people would buy six feet of fabric and ask a tailor to make clothes." The image below shows several Huangping Miao women displaying and trying on sewn casual wear in front of the Kaili Sewing Cooperative in the Qiandongnan Miao and Dong Autonomous Prefecture.



Figure 31 In 1956. A Miao woman is trying on a casual outfit made of indigo-dyed cloth in front of a sewing shop in Kaili.

Source: The Ethnic Affairs Commission of Guizhou Province (1957.4). the Establishment of the First Qiandongnan Miao and Dong Autonomous Prefecture Album. Guizhou People's Publishing House.p.82

2.3) The attire shifted from a "black style" to a "golden style," with chemical dyes and industrial textiles becoming widely used. Colors became more varied, and decorations became more intricate, reflecting both economic development and an elevation in aesthetic standards.

During this period, a notable change was the transformation in color style for women's attire, with the overall style of attire shifting from "black style" to "golden style." In the past, expensive chemical dyes like "jiazise" were more easily obtainable than before, leading to rapid development in the use of bright fabrics. Young women wore embroidered floral hats, while middle-aged and elderly women wore turbans; both the hats and turbans primarily used bright fabrics as materials.

Due to the supply of ethnic specialty products, more dyes and silk fabrics were available, and the use of bright fabrics dyed with chemical dyes, as well as silk fabrics, increased in the production of attire, giving rise to the unique "golden style" attire. However, given the limited economic conditions at that time, intelligent Miao women chose to use various materials to make their clothing as magnificent and exquisite as possible. In the following image, a middle-aged and elderly attire completed in 1970, the maker combined multiple materials. The interior was spun from cotton used in a previous quilt, and the rewoven cotton fabric was rougher, with uneven

thread thickness. Additionally, because the dyeing was not properly adjusted this time, there were color differences, resulting in a blue-black color with a whitish tint. The cuffs were wide and folded inward, with the fine-quality foreign cotton cloth (mechanically woven cotton fabric) exposed when worn. The rough, self-woven local cloth was hidden inside as much as possible, and high-quality materials were used in prominent and important positions. For example, foreign satin, being the most delicate and superior, was used for the collar and the surrounding areas of the embroidered patches on the chest and the entire front of the bodice.

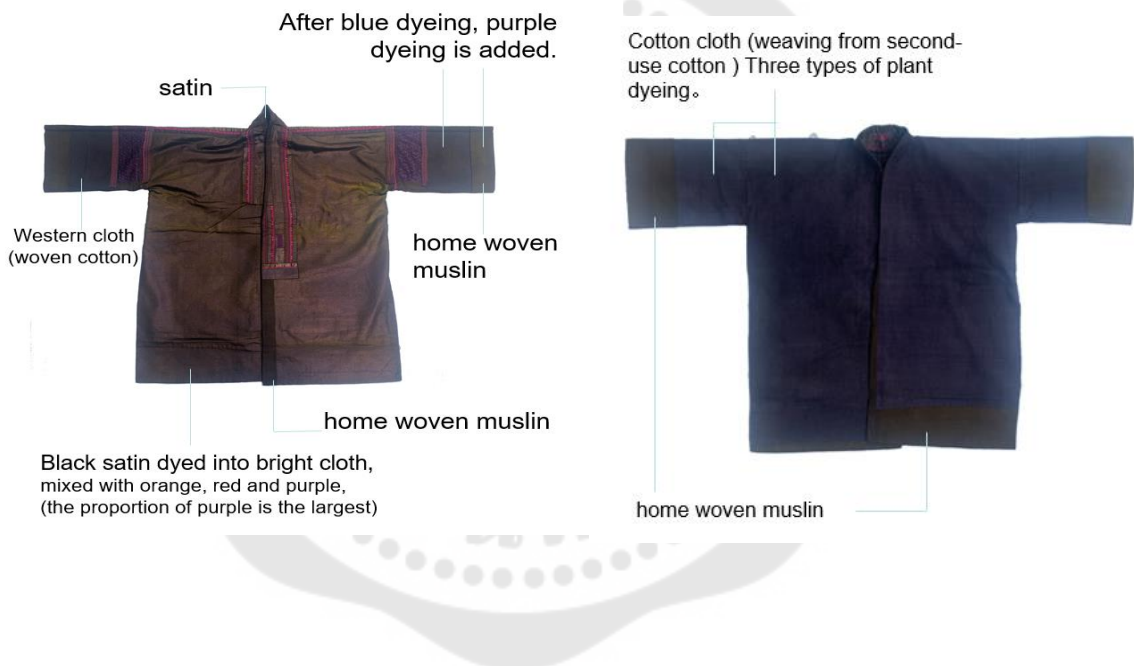


Figure 32 The interior lining of the 1970 festive upper garment for middle-aged and elderly individuals.

Source: photographed by the Author

The footage from the Gulong Reed Pipe Festival in September of 1979 serves as an authentic record of the clothing styles of that time.



Figure 33 The Lusheng Festival in September 1978 at Gulong.

Source: Liangb210 Die Liang (2023.7.12). The 1980s Market.
<http://xhslink.com/MICL8w>. 2023.12.3

3) Other Changes Related to Clothing (1949-1979)

3.1) In terms of material diversity, industrial textiles, satins, and imported fabrics were widely used, while chemical dyes made fabrics more vibrant. This was made possible by supply and marketing cooperatives, which provided a wider range of clothing materials and products with ethnic characteristics.

With the economic development of ethnic minority areas, a large influx of machine-woven fabrics entered Huangping. Various types of silk fabrics, foreign cotton cloth, quilt covers, silk threads, scarves, and other materials for making clothing, as well as ready-made clothes and silver ornaments, met the demand for ethnic clothing among the Miao people. The materials used in making Miao costumes became more diverse. During this time, women's clothing included additions such as white headscarves and white shirts. People went to supply and marketing cooperatives to purchase fabrics. The image below shows a Miao salesperson at the ethnic store in Kaili inspecting newly arrived dyes, satins, lace, and other goods. Behind them, the shelves are neatly arranged with industrially produced cloth of various patterns and colors.



Figure 34 This is the paint, silk, lace and other goods that the Miao salesman of the Kaili Ethnic Store has just arrived in Socha

Source: The Ethnic Affairs Commission of Guizhou Province (1957.4). the Establishment of the First Qiandongnan Miao and Dong Autonomous Prefecture Album. p.82

The traditionally popular Miao ethnic group's quilt cover, pronounced as "bongf ghaol," originated from the scarcity of cotton and cotton fabric in the mountainous regions where the Miao people live, due to the limited and precious land available. As a result, ancient Miao women, embodying diligence, thrift, and ingenuity, repurposed old clothing by cutting them into strips, weaving these strips into thick fabric, and subsequently using this fabric to create quilt covers known as "bongf ghaol." This quilt cover craft is characterized by its simplicity, elegant colors, and unique style. However, since the reform and opening-up in the 1980s, its production ceased, and industrial woven fabric has replaced the quilt covers used by the Miao people. During a field survey, Yang Changlong recounted purchasing a red floral cloth at the supply and marketing cooperative in 1971 to make a quilt for his wedding.

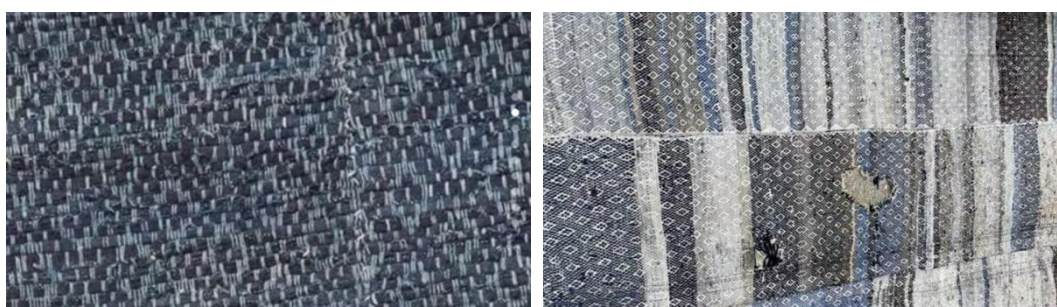


Figure 35 A section of an old quilt cover woven from used fabric.

Source: photographed by the Author



Figure 36 A floral quilt cover produced in the 1970s

Source: Nan Nan Bookstore (2021.10.28) Nostalgic collection of floral quilt covers from the 1970s and 1980s featuring the "Hundred Flowers in Bloom" pattern. https://7788zh.997788.com/s_2414_45111767/ 2022.11.14

3.2) In terms of popular accessories, influenced by Han Chinese culture, practical and aesthetically pleasing accessories were introduced. Tassel scarves and liberation shoes became new fashion elements, while military caps gradually replaced traditional headwear, serving both practical and aesthetic purposes.



Figure 37 People resting outside the Lusheng Festival grounds in 1978.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

People resting outside the 芦笙 (a traditional Miao musical instrument) venue in 1978

The women wore headscarves adorned with tassels. Initially, they saw Han Chinese women wearing them and, influenced by their appearance, deemed them attractive and thus bought them to wear. These headscarves also served a practical purpose of keeping warm in cold weather. Leggings, foldable umbrellas with hooked handles, liberation shoes, and patterned socks were considered symbols of affluence and fashion.



Figure 38 The audience at the Lusheng Festival in Gulong in September 1979.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

3.3) In terms of the impact of material shortages, the cotton rationing system led to the shortening of skirt and sleeve lengths. The shortage of fabric and the rationing system directly affected the production of clothing.

Starting in September 1954, a unified purchase and marketing system for cotton fabric was implemented, with quantitative supply measures in place. All agricultural products were uniformly purchased by state-designated supply and marketing cooperatives, while industrial products were uniformly allocated and sold by state supply and marketing cooperatives to the public. "Cotton fabric, cotton, and grain were strictly controlled, and private trade and transportation were not allowed" [Huangping County Chronicles, page 370]. After 1958, the "integration of government and enterprise" was implemented. The Ethnic Trade Company was merged into the County Commerce Bureau, and the exclusive business of ethnic goods was discontinued. Between 1960 and 1962, severe natural disasters occurred nationwide. Coupled with political mistakes, industrial and agricultural production declined, and material supplies were scarce. The local government stipulated that each person could receive a quantitative cotton fabric coupon of 5.67 meters per year.

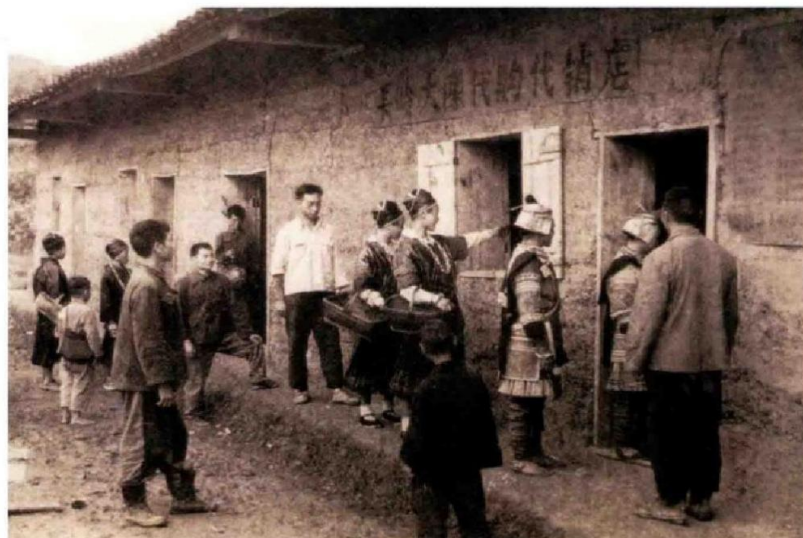


Figure 39 In the 1960s, members of the Changling Brigade in Huangping County are queuing to shop at the supply and marketing cooperative's retail outlet.

Source: The Ethnic Affairs Commission of Guizhou Province (1957.4). The Establishment of the First Qiandongnan Miao and Dong Autonomous Prefecture Album. Guizhou People's Publishing House.p.367

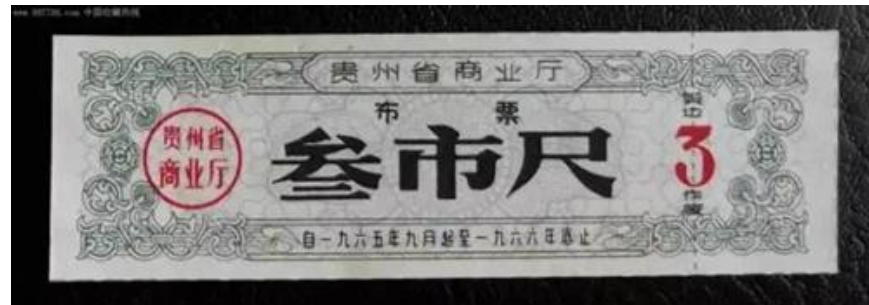


Figure 40 A cloth coupon with a face value of three su

Source: Oil City Collection Hut. Two Guizhou Province Cloth Coupons from 1965-1966, one for 1 su and one for 3 su. 7788Collect.com. https://www.997788.com/142842/search_132_84853088.html 2023.11.12

The image shows a cloth coupon with a face value of three su (a traditional Chinese unit of length, often used metaphorically in coupons to represent a quantity or value), inscribed with words such as "Guizhou Provincial Commercial Office," "Cloth Coupon," and "Valid from September 1965 to the End of 1966."

The resulting change in clothing was that women's skirts became shorter, and so did their sleeves. Comparing images of Miao women in Huangping from 1950 and 1978, in 1950, the skirts of Miao women reached down to their calves, and the sleeves originally extended to their wrists. However, images of women from 1978 show that during this period, the skirt lengths shortened to just below the knees, and the sleeves shortened to the middle of the forearm; when the sleeves were rolled up, their length became even shorter, reaching only to the elbows.



Figure 41 A group photo of Miao students and Miao dance performers from Huangping Jiuzhou Private People's Middle School on January 1, 1950.

Source: Qiandongnan Prefecture Committee of the Chinese

the People's Political Consultative Conference (2015 .9) A Century of Precious Images of Qiandongnan. Fangzhi Press.p. 436.



Figure 42 In the 1978s, Huangping Miao women wore casual outfits on top and festive pleated skirts on the bottom.

Source: Video Channel: Fengming300 (2023.10.19) The Lusheng Festival from 45 years ago. 2023.12.3

3.4 Forced Changes in Clothing Customs for the Deceased in Funerals

During the Cultural Revolution, the lifestyle of ethnic minorities was labeled as "bourgeois lifestyle" and suppressed (60 Years of the Development of China's Ethnic Policies by Jin Binggao). Director Li Lan of the Guizhou Provincial Intangible Cultural Heritage Protection Center said: "We produced an oral history called 'Transmitting Cultural Veins,' which records the recollections of various craftspeople. All those who mentioned the Cultural Revolution period stated that various crafts, including making lusheng horns and silver ornaments, were prohibited. Ethnic festivals could not hold activities" (Li Lan, 2024). Among the customs related to clothing, the one that was

changed was the funeral custom. In the past: For male deceased, their clothes were closed but not buttoned, with the left lapel underneath and the right lapel on top, opposite to the living. For female deceased, the way of wearing their clothes was the same as that of males. Their sleeves were spread out and not rolled up. This custom was regarded as an outdated convention and was changed. Therefore, later on, the way of folding the lapels and rolling up the sleeves of the deceased was done according to the way the living wore their clothes (Yang Zhengwen, 2024).

4.2.1.3 Evolution and Multicultural Integration of Miao Clothing from 1979 to 1999, and Its Contemporary Images

Characteristics of the Transitional Period: From 1979 to 1999, while maintaining its traditional characteristics, Miao clothing gradually incorporated elements of Han clothing and external fashion trends, exhibiting a trend of cultural integration and diversification. The background and reasons for this era were the deepening of reform and opening-up, which significantly enhanced cultural exchanges between the Miao and Han ethnic groups. The Miao people became more integrated into Han areas and developing cities, promoting cultural integration and mutual influence.

Changes in Traditional Clothing of Huangping Miao Women

The main manifestations were two-fold: The ceremonial attire was influenced by the Han trend of red, leading to a red aesthetic tendency. Casual attire gradually integrated elements of both Miao and Han clothing. Skirts were replaced by pants. Elderly women still maintained traditional customs such as wearing aprons. Under the influence of Han culture, the red aesthetic trend dominated, making both daily and formal attire more vibrant. The rise of stage attire promoted the modernization of traditional attire, incorporating modern fashion elements, achieving greater diversity and ceremonial significance.

After the 1980s, the changes in clothing styles of both Miao women and men increased following the implementation of reform and opening-up. During the Cultural Revolution, people's spirits were greatly repressed. With the implementation of the reform and opening-up policy, the long-suppressed emotions of the people were

finally released, and various cultural undertakings flourished. The contact between the Miao people and external cultures increased daily. Clothing was influenced by external cultures. Stage attire first arrived in Huangping.

In 1999, Ayouduo, a Miao singer from Huangping, won the gold award at the Youth Singer Contest held in Guizhou Province, gaining fame overnight. She invited the Kaili City Song and Dance Troupe to perform in Gulong. On stage, Ayouduo hosted the program together with actors from the troupe. Ayouduo wore traditional Huangping Miao clothing, while the troupe's hosts wore colorful off-the-shoulder evening gowns. Local people saw exaggerated and colorful performance costumes. In subsequent years, the Gulong September 27th Lusheng Festival invited the song and dance troupe to perform in Gulong every year. At that time, machine embroidery had emerged not long ago, and clothing makers began to improve their attire. Under the influence of such stage attire, some businesses began to integrate stage wear with ethnic clothing, resulting in improved ethnic clothing. However, this improved clothing tended to add some ethnic elements to the basis of stage wear and evening gowns.



Figure 43 In 1999, the Kaili Song and Dance Troupe performed in Gulong.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

In 1984, the film "Red Dresses on the Street" became a massive hit, empowering young women in Beijing and across China to embrace fashion by wearing red dresses in summer and red down jackets in winter. For a time, brightly colored dresses became the hallmark of female fashionistas on every street and alley. Trends such as high-heeled shoes also made their way into Miao ethnic regions.



Figure 44 Movie Poster for "Red Dresses on the Street" (1985)

Source: bobogirl (2018). How impressive were the developments of the past 40 years of reform and opening-up? Just look at what girls are wearing to find out! May 24, 2024



Figure 45 In front of the KaiLi National Normal School

Source: Guizhou Kaili in the 1980s and 1990s on Bilibili. _bilibili

https://www.bilibili.com/video/BV1mY4y1h734/?spm_id_from=333.880.my_history.page.click&vd_source=b237a8a84d6c362b7faee92409449bb9 2022/4/18

New ways of wearing ethnic costumes emerged. The image above shows a Huangping Miao woman walking in front at the gate of Kaili Normal University for Nationalities during the 1980s to 1990s. She wears a traditional floral headscarf, a blue ethnic casual outfit on top, with a bright red shirt underneath. She wears a black knee-length skirt, paired with red high-cut stockings and black high-heeled shoes. She has tucked the hem of her outer garment, which is traditionally left hanging out, into the waistband of her skirt, revealing her waistline and creating a slender appearance. Although the top is still an ethnic outfit and the skirt is a solid color, the bright red adds a striking contrast to the overall ensemble, marking a definite and advanced change from the traditional look. Every aspect showcases the wearer's individuality. This trend towards vibrant colors laid the foundation for the evolution of

Huangping Miao casual outfits towards more festive attire and the adoption of a "red style."

The colors of traditional festive costumes tend towards reddish-brown. The image below shows women wearing festive attire at the Gulong September Reed Pipe Festival in 1999. Their festive costumes retain the styles of traditional clothing. The woman on the left second is wearing a traditional outfit made of shiny fabric, continuing the color trends popular in the 1950s and 1960s. The festive costumes of the other performers are brown, with embroidery on the apron's centerpiece predominantly in red tones. The necks and cuffs reveal layers of blue casual outfits worn underneath. They are adorned with numerous silver accessories.



Figure 46 A young woman wearing festive Costume at the Lusheng Festival in Gulong in September 1999.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (2022.10.22). Accessed on: 2022.10.22

During the festivals and gatherings of the 1980s and 1990s, in the foreground, the little girl's festive Costume features a predominant brownish-red hue in her headgear, top, and skirt. In the distance, boys can be seen wearing sweaters, sportswear, and other modern attire. This observation serves as a point of interest in exploring the Costume diversity among the Miao people during this period, as it highlights the contrast between traditional and contemporary dress within the same social setting.



Figure 47 Markets from the 1980s to the 1990s.

Source: Liping (2004.1.7).Descendants of Chiyou: The Huangping Miao. China Federation of Literary and Art Circles Publishing House.

Traditionally, Miao women wear skirts year-round, with shorts underneath. When working in the fields, they do not remove their skirts but instead fold them up and tie them behind them. Although Miao women find it inconvenient for work, they have maintained this custom. Additionally, Miao women wear aprons, and during festive occasions, their skirts are adorned with apron panels at the front and back. According to Miao women, skirts are a long-standing tradition, while aprons primarily serve to cover up and prevent their clothes from getting dirty. After the reform and

opening-up policy, some people returned from outside wearing pants. Villagers found them very convenient and gradually adopted the practice of wearing pants. Initially, people tried wearing pants under their skirts, while others switched entirely to pants, but they continued to wear aprons. Eventually, most people only wore pants. However, some elderly individuals still believed that wearing only pants, without any coverage at the front or back, was shameful. Therefore, they continued to wear aprons. Yang Zhenyang's grandmother in Wuxing Village, Pan Wumian, never gave up wearing skirts until her death, while his mother, like most people at that time, switched to wearing pants. Images from this transitional period show these different styles of dress coexisting. Yang Yangui recalled that around 1988, most villagers had already switched to wearing pants daily.



Figure 48 Rural Women in Huangping in 1999

Source: Measuring Cities with Numbers (April 12, 2020) Old Images of Huangping, Guizhou; Image Record of Huangping in Southeastern Guizhou (April 12, 2020) [Link]: <https://www.ixigua.com/6817947628819448334> November 16, 2023

2) Fashionable Daily Attire for Both Sexes

Significant changes have taken place in the daily attire of both men and women, deeply influenced by external fashion trends. Under the influence of external cultures and fashion trends, clothing has become increasingly diverse, with styles such as straight-leg pants and tight-fitting pants gradually gaining popularity. Festival attire retains traditional elements while incorporating modern designs.

Overall Characteristics: A clear Miao-Han fusion style has emerged, accelerating the diversity and individualization of attire. Both practicality and fashion sense are emphasized. Stage attire and external cultural influences have further promoted innovation, blending tradition with modernity into a unique form.

Several film and television works triggered a new fashion trend, introducing Hong Kong, Macao, Taiwan, and Japanese-style attire. Curled hair, bell-bottom pants, floral shirts, high heels, and sunglasses became popular nationwide. Between 1983 and 1984, this trend gradually spread and replaced Mao suits. At this time, the Miao people of Huangping County were experiencing cultural shock, with Miao attire blending with Han culture. Miao people who left their traditional living environment wore modern Han attire and brought popular fashion from the outside world back to Miao areas, accelerating local attire diversity.

The first generation of Miao migrant workers left their villages, some heading to nearby towns like Gulong, others to Kaili City, and even farther to Guiyang, Jiangsu, Zhejiang, Guangdong, Fujian, and other places. Miao people who went to Han areas changed into Han attire and brought back their outside attire when they returned to Miao areas, causing a psychological impact on the Miao people. Over time, after getting used to and accepting this attire, the Miao people also changed their own dressing habits. There are many such examples. Below are a few typical transformations.

Fashion trends such as leggings, bell-bottom pants, jeans, suits, and jackets flowed into Miao villages. In the 1980s, film and television also entered the public

eye, and celebrities' fashion choices were equally sought after. By the end of the 1980s, leggings became popular among women, enjoying a brief but intense craze nationwide. At that time, coastal areas such as Hong Kong, Macao, and Taiwan were economically developed, with many celebrities. When Miao people went to work in these developed coastal areas, they embraced these fashion trends. Vendors also sold products like leggings to Miao areas.

Yang Shengxin recalled, "The first girl in Wuxing Village to wear leggings was called Sang Shi. She wore them back when she returned from working in Guangdong. Her grandmother even wouldn't let her enter the house. When she got home wearing leggings, she immediately changed into blue Miao attire." Many elderly villagers also disapproved. Unexpectedly, "a few years later, leggings became popular in the village, with 90% of women wearing them. Even old people and children wore them." Lei Yan was a classmate of Yang Shengxin and a beauty-loving Miao girl. The following picture shows Lei Yan in 1994, when she was in her first year of junior high school, wearing Miao casual attire, a floral hat, leggings, and sneakers.



Figure 49 Diagram: "Shanghai Fashion Highlights" (1986 Edition) - Loose Tops Paired with Leggings

Source: Gao Junchao, 2023.7.22 I bet your mothers must have worn sweatpants when they were young! [Link]:

https://www.sohu.com/a/705174150_121652976 2023.11.10



Figure 50 Lei Yan wearing aerobics pants in 1994.

Source: photograph from Lei Yan.

The rise of straight-leg pants and bespoke clothing. Between 1995 and 2000, it was popular to customize straight-leg pants at clothing stores. These pants were styled after Western trousers, made of synthetic fiber fabric, and had a sense of drape when worn, making them resistant to deformation and wrinkles. The legs of the pants featured straight seams both front and back. Gulong Town had a clothing street where 80% of the stores offered customization services at that time. The picture below was taken in 1996 of a Miao young woman named Lei Yan and her friend. Both are wearing customized straight-leg pants as their lower garments.



Figure 51 In 1996, Lei Yan wore a floral hat, dressed in casual Miao attire, and wore customized pants as her lower garment.

Source: photograph from Lei Yan.



Figure 52 In 1997, a bride and the girls accompanying her.

Source: photograph from Lei Yan.



Figure 53 In 1995, the Yang family in Wuxing Village, Shankai Township, Gulong Town, conducted sparrow ancestor worship.

Source: photograph from Yang Changlong.

In the 1995 group photo taken during the Qingming Festival ancestor worship ceremony of the Yang family in Shankai Wuxing Village, Gulong Town, it is evident that the women are all wearing traditional hats. Middle-aged and young women have white handkerchiefs wrapped around their heads with hair sticking out, while elderly women cover their hats with blue or white handkerchiefs adorned with tassels. They are dressed in ethnic casual wear paired with pants, and the elderly women also wear aprons. The men, on the other hand, are seen in suit jackets over sweaters, except for one elderly man who wears a stand-collar jacket with a placket, resembling the attire of men from the early days after the founding of the People's Republic of China. The children in the photo are dressed in a variety of ways, with no other ethnic clothing features except for the girls wearing flowery hats.

3) In the educational environment of schools, there has been a transformation in the attire of teenagers.

In 1990, Shankai Primary School established a girls' class and issued pink Miao-style uniforms, marking an innovative combination of Miao clothing and modern education. Within the school setting, students' daily attire gradually shifted from traditional Miao clothing to modern Han clothing, such as sweaters, jackets, and sportswear, leading to a decrease in the frequency of wearing traditional clothing. High school graduates primarily wear modern school uniforms, shirts, and sportswear, with traditional clothing only appearing during festivals or specific ceremonies.

According to the traditional customs of the Huangping Miao people, little girls in Huangping begin learning skills related to clothing production from their mothers or grandmothers at the age of five or six. By the age of eight, they can start learning embroidery. Before reaching adulthood, they must master a full set of these skills and prepare their own wedding dress. Sometimes, in families with multiple daughters, sisters will work together to prepare the wedding dress for an older sister, and then repeat the process for a younger sister before her marriage. However, in most economically disadvantaged households, the wedding dress will be used by the sisters in rotation. Additionally, girls did not attend school, mostly due to a lack of financial support from their families. Although some girls entered school in the 1950s, they were still a minority. In the Miao regions during the 1970s and 1980s, it was still common to see girls engaged in textile production and embroidery with their mothers or peers.



Figure 54 A young Miao girl spinning thread.



Source: provided by scholar Yang Peide, 2022.4.12

Figure 55 A group photo of the first all-girls class at Shankai Primary School in 1990.

Source: photograph from Yang Shengxin.

Until 1990, Shankai Primary School in Shankai Village, Gulong Town, established a separate girls' class without charging tuition fees. This marked the beginning of an era where girls could attend school like boys. In their second grade, the school issued uniform clothing for the girls' class. The attire was in the style of traditional

casual wear, complemented by a pink color scheme. The girls in the photo are all dressed in this uniform, adorned with flower hats, wearing red scarves, and paired with pants. Previously, Miao women's casual wear was limited to black and various shades of blue. The specially designed pink casual wear represented a new design attempt, but this attempt was only made that year and was not repeated with subsequent school uniforms.

At the same time, the changes in attire among people in Miao society can also be reflected in the students' clothing.



Figure 56 A group photo of the fourth graduating class (girls-only class) with teachers and students in 1991.

Source: photograph from Chen Daigui, a teacher at Shankai Primary School.

When the girls' class graduated, most of the students wore traditional blue casual wear with white shirts as the inner layer. The girls all wore flower hats. Compared to their enrollment, when all wore ethnic clothing, some girls had already adopted modern Han-style clothing such as sweaters, plaid shirts, jackets, and coats. The female teachers wore traditional attire, while the male teachers wore Zhongshan suits, Western suits, or casual clothing.



Figure 57 A group photo of the 1991 graduating girls' class with their teachers.

Source: photograph from Chen Daigui, a teacher at Shankai Primary School.

In the group photo of the girls' class that enrolled in 1991, almost all the girls were wearing flower hats, but only four or five were dressed in Miao national costume. The majority of the girls wore modern Han-style clothing.



Figure 58 In the 1997 graduation photo of the third-year students at Gulong Ethnic Middle School, students were required to wear school uniforms.

Source: photograph from Yang Shengxin.

In the senior three graduation photo at Gulong Ethnic Middle School in 1997, students were required to wear school uniforms for the tops. At that time, the school uniforms worn by the students were in a sportswear style, while they wore customized pants for the bottoms. None of the students were wearing traditional attire. Among the few students who did not wear school uniforms, some wore white shirts paired with various colored vests, a combination that seemed to be quite popular. Others wore various shirts and T-shirts.

4.2.1.4 Diversification and Modern Evolution of Huangping Miao Clothing from 2000 to 2024, and Era Images

This chapter focuses on "the diversification and modern evolution of Huangping Miao clothing, as well as era images, from 2000 to 2024." During this period, with the acceleration of globalization and the vigorous development of China's economy, the Miao regions in southeastern Guizhou Province also underwent unprecedented changes. The deepening of the country's opening-up policy and the comprehensive advancement of economic construction not only improved local infrastructure and strengthened connections with the outside world but also provided fertile soil for the modernization and diversification of Miao clothing culture. Against this backdrop, Miao clothing gradually broke free from traditional constraints, began to absorb modern design elements and fashion trends, and formed a unique trend of diversification and modern evolution. This change not only reflects the self-renewal and integration of Miao culture in the changing times but also records the profound impact of this era on the inheritance and innovation of ethnic minority cultures.

1) Changes in Women's Clothing: Modernization of traditional clothing; diversity in color and design; fusion of ethnic fashion and modern fashion; commercialization and industrialization of clothing; changes in social culture and aesthetic concepts; inheritance and education of ethnic culture.

In 2000, to promote the vigorous development of tourism in southeastern Guizhou, the Kaili Municipal Government meticulously planned and successfully hosted a grand clothing culture festival for southeastern Guizhou. The

dazzlingly colorful ethnic clothing culture was presented as the core attraction for tourists. During the parade and performance activities of the festival, the government, various levels of government agencies, and enterprises widely participated. County and township governments also actively mobilized villagers to wear various traditional costumes and form special representative teams for parade performances. Some enterprises and schools showcased improved versions of ethnic clothing, which combined avant-garde ideas for stage performances with rich ethnic elements, such as lightweight fabrics, slim-fitting cuts, and modern design details like sleeveless and off-the-shoulder styles, bringing an unprecedented visual impact to traditional ethnic regions. Among them, the representative team from the Qiandongnan Miao and Dong Autonomous Prefecture Construction Engineering Company wore red long skirts paired with unique short tops, adorned with red straps, armlets, and traditional Miao silver jewelry. Their boldly innovative design was particularly eye-catching, forming a stark contrast with the rustic style of traditional clothing. Additionally, the cheongsams, evening gowns, and exaggerated stage costumes at the festival's evening gala were equally impressive, injecting new vitality into the modernization process of clothing culture. This festival not only provided valuable inspiration for subsequent clothing innovations but also opened up new paths for cultural preservation and development, demonstrating the strong adaptability and unlimited development potential of ethnic cultures



Figure 59 At the 2000 Costume Culture Festival, the Qiandongnan Miao and Dong Autonomous Prefecture Construction Engineering Corporation showcased modified ethnic Costumes.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (2022.10.22). Accessed on: 2022.10.22

in modern society. It effectively promoted the widespread dissemination and deep impact of the ethnic clothing culture in southeastern Guizhou, bringing new thinking and practice to the inheritance and innovation of clothing culture.

In 2004, the performance costume worn by A Youduo on stage became even bolder. Based on a performance stage gown, it incorporated decorative elements of ethnic culture, with exaggerated headgear and overall styling. One shoulder was designed to be off-the-shoulder, with a wide shoulder strap connecting to the dress, resembling a single-strap backpack. This created a stark contrast with the audience standing behind her. Stimulated by this trend, coupled with the development of machine embroidery, traditional Miao ceremonial attire also underwent changes.

During the grand parade of the Gulong Lusheng Festival in 2004-2005, the inner lining of the ceremonial attire exposed at the arms was mostly silk. The casual clothing worn underneath the ceremonial attire came in a richer variety of colors and fabrics. The colors of the sweaters exposed at the arms also tended to be bright.



Figure 60 The festive parade at the Gulong Lusheng Festival in 2004 and 2005.

Source: Huangping Perspective. Huangping County Radio and Television Station.

Video Channel (2022.10.22). Accessed on: 2022.10.22



Figure 61 A girl wearing festive attire at the 2009 Gulong Lusheng Festival.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (2022.10.22). Accessed on: 2022.10.22

On the stage of the Gulong Lusheng Festival in 2009, amidst the performance troupe clad in traditional ceremonial attire, a girl wearing a dazzling bright red outfit stood out prominently. The attire's vibrant crimson hue was crafted from jacquard silk produced in the Jiangsu and Zhejiang regions. While the Miao people have been purchasing silk produced in Jiangsu and Zhejiang for quite some time, it was a first to utilize bright red in traditional ceremonial attire, marking a significant turning point in the evolution of attire colors.



Figure 62 Performer at the Gulong Lusheng Festival in 2009

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

The image above shows performers at the Gulong Lusheng Festival in 2009. This outfit is an improved version of traditional ceremonial attire. Changes have been made to the structure of the attire. The most significant alteration is the fitted waist design, which provides a sleek and tailored fit when worn. Instead of the previous design where the lower hem of the garment featured crossed and overlapping strips forming sharp angles on both sides, the left side of the placket is now designed as a single piece covering the front of the chest and abdomen, with the lower edge shaped into a pointed tip that is lower in the middle and higher on both sides. The side edge slants directly from the left collar to the waist on the far right, with the right placket

overlapping the left one underneath. This style later became a common feature in improved casual wear for women and modern ethnic formal wear. The fabric is industrially dyed silk, and the skirt is made of a newly introduced material called "satin," which is elastic and colorfast. Combined with modern pleating and shaping techniques, the skirt maintains its pleats even after washing and exposure to water, marking an improvement over traditional attire in terms of functionality. Additionally, the overall color of the skirt and attire is very vibrant.

The image below shows Miao girl Biao Wei (rightmost) and her friends, dressed in improved casual wear and miniskirts, living in Gulong. During that time, women who loved beauty were eager to customize trendy clothing and were not satisfied with the fabric designs available in smaller towns. They were willing to travel to more developed cities to purchase fabric of better quality and more beautiful designs. Upon returning to Gulong, they would visit clothing stores to select the most popular styles and place custom orders. Close friends and sisters would often agree to purchase the same fabric and customize clothes of the same design to wear together. As a result, it was common to see groups of girls wearing identical outfits gathered together. The outfits worn by Biao Wei and her friends in the photo were custom-made after selecting their favorite fabric in Guiyang. (Biao Wei, 2023) They wore red hats embroidered with machines, adorned with silver chains, and paired their customized ethnic tops with miniskirts and colorful high-heeled sandals, creating a mix of ethnic and fashionable styles.



Figure 63 In 2012, Biao Wei, wearing a mini skirt and a modified casual outfit, with her friends and sisters.

Source: photograph from Biao Wei.

In 2012. It is popular to go to Guiyang to buy fabrics by yourself. Come back and find a tailor to do it. Upskirts were also popular at the time.

2013 年谷陇芦笙会描述



Figure 64 In 2013, the Gulong Lusheng Association costume parade

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

At the Gulong Lusheng Festival in 2013, there emerged a ceremonial procession where all participants wore red attire. The fashion trend of red ceremonial outfits had become evident by this time. Furthermore, these outfits were adorned with an abundance of silver jewelry, completely covering the originally aesthetically valuable embroidered portions. It was clear that the aesthetics of the Miao people or Miao clothing designers had undergone a significant transformation during this period. Among the procession, one girl wore a ceremonial outfit with an off-the-shoulder, tight-fitting, and midriff-baring design, clearly influenced by stage costumes. It greatly broke away from the traditional aesthetics held by the Miao people, posing a significant challenge to their inherent aesthetic concepts.



Figure 65 2013 The Costume parade at the Gulong Lusheng Festival.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (2022.10.22). Accessed on: 2022.10.22

During the ceremonial parade at the Gulong Lusheng Festival in 2013, one woman in the procession wore a ceremonial outfit with an off-the-shoulder, strapless design on the shoulders.



Figure 66 The Costume parade at the Gulong Lusheng Festival in 2013.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

The above image depicts a costume parade team from the Gulong Lusheng Festival in 2013. It is evident that there have been changes in the costume structure. This represents the practical application of modified styles in ceremonial attire. The costumes they wear are more elaborate and magnificent than casual wear, yet they do not fully conform to the traditional definition of ceremonial attire. Additionally, the embroidery on the skirts is machine-embroidered, while the tops are purple with gold prints. The use of such fabric can be seen as a borrowing and integration of Han Chinese aesthetics by Miao designers or the Miao people themselves. In contrast, the following photograph provides a more illustrative example.



Figure 67 Lei Yan with friends in 2014.

Source: photograph from Lei Yan.

In 2014, Lei Yan (first on the left), a Miao girl from Gulong, and her friend are wearing new outfits purchased from an ethnic costume shop. Both are adorned with flowered hats. Lei Yan is dressed in a modified casual outfit paired with an ultra-short pleated skirt, the edges of which are inlaid with black lace. Her friend beside her wears a long-sleeved dress with short sleeves, combining the characteristics of both a cheongsam and a formal dress. Both their hats and dresses are in bright red, and the fabric of their clothes is silk satin embroidered with golden phoenix patterns. In the past, such bright red silk satin was often used for decorations or formal wear at Han Chinese festivals, celebrations, and weddings. Moreover, this particular phoenix pattern, which symbolizes auspiciousness in Han Chinese culture, does not exist in the Miao aesthetic system. Additionally, the combination of bright red and gold patterns was only used on specific occasions as mentioned earlier and would be considered very tacky if worn in daily attire. The promotion of such fabric to Miao regions and its subsequent popularity there clearly demonstrate the influence of Han Chinese culture on Miao costume culture.



Figure 68 In 2019, costumes with a design close to "purple-dyed bright cloth" appeared at the Asparagus Festival.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (October 22, 2022). Accessed on: 2022.10.22

In 2019, costumes designed with fabric resembling "bright cloth dyed purple" appeared during the Lusheng Festival performances.



Figure 69 Biao Wei and Friends Wearing Hand-embroidered Festive Costumes in 2023.

Source: photograph from Biao Wei.

According to field research, although machine-embroidered costumes are cheaper, the Miao people still hold the value that hand-embroidered costumes are better and more valuable. People still purchase at least one set of hand-embroidered ceremonial attire. The image above shows Bian Wei and her friends together in 2023. We can see that their hand-embroidered ceremonial attire retains the traditional structural format of Huangping Miao costumes, but the color is entirely a bright red tone.



Figure 70 Biao Wei and Friends Wearing Machine-embroidered Formal Costumes in 2023.

Source: photograph from Biao Wei.

Modern ethnic dresses with ceremonial characteristics are very popular. While mimicking traditional ceremonial attire, costume makers have made many changes in the design of these modern ethnic dresses, mainly in the placement of embroidered patches, the use of patterns, and the construction of the attire. The embroidered parts of the outfit in the photo above are all machine-embroidered, and the inlay structure of the embroidery on the collar has been changed from the traditional direction of ceremonial attire patches, with the silkworm girl pattern removed from the front placket.

With the country's emphasis on national culture, schools have also become important venues for promoting national culture. Schools require students to wear their ethnic costumes during opening ceremonies and other important daily school

events. The two photos below show elementary school students purchasing ethnic costumes at a costume store before the start of the spring semester in 2024. The boy in the photo is wearing a black jacket suit, with red embroidered borders inlaid on the jacket front, hem, cuffs, and pants legs, with silver metal bubbles decorating both sides of the lace. There are red decorations on the shoulders. The lower part of the right front placket and the center back have decorative patterns of concrete cow heads. The hat is a double-layered circular hatband without a top, resembling the traditional headwrap of the Huangping Miao men.



Figure 71 In February 2024., a boy trying on clothes at the Huangping Miaoling Clothing Store.

Source: photographed by the Author



Figure 72 In February 2024, a girl trying on clothes at the Huangping Miaoling Clothing Store.

Source: photographed by the Author

During field research, it was learned that in recent years, elementary schools in the Huangping area have required students to wear their ethnic costumes during the beginning of the school year and other important school events. Near the start of the school year, parents bring their children to ethnic costume shops to purchase attire for them. In the photo above, the girl wears a machine-embroidered flower hat, and her outfit is an improved version of a machine-embroidered ceremonial dress. The skirt is a mix of orange and red, with the hem embroidered by machine. The girl wears a silver-imitation necklace, and her hat and dress are adorned with various silver bubbles, silver pieces, and silver flowers. Both boys and girls express great liking for their ethnic costumes.

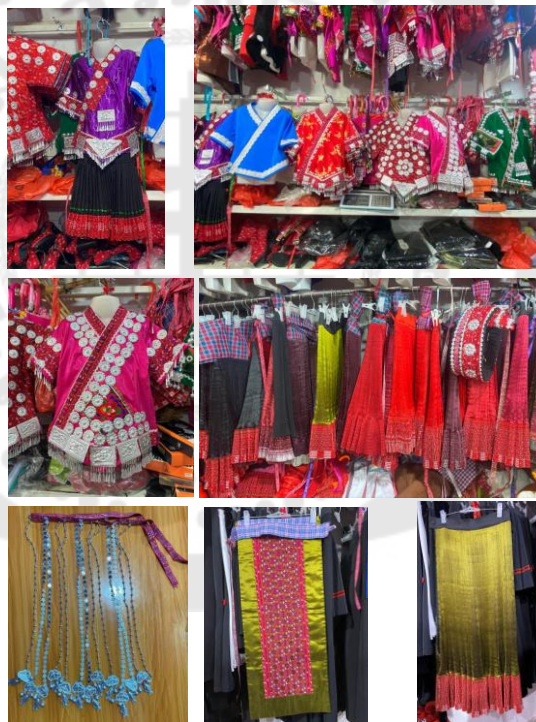


Figure 73 Various dresses and skirts inside the Huangping Miaoling Clothing Store in 2024.

Source: photographed by the Author

2) The modern daily costumes of men have evolved in tandem with the development of modern society and the changes in Han Chinese attire. Fashion trends such as suits, casual jackets, and leather jackets have successively gained popularity. Festival costumes combine elements of traditional male attire with characteristics of traditional female costumes.

Men's modern dress primarily follows the development of modern society and changes along with the evolution of Han Chinese attire. In 2002, Yang Zhenyang and his friends, all four wearing suits and leather jackets (with Yang Zhenyang specifically wearing a leather jacket), and all donning leather shoes, had just graduated from high school. Those who did not continue their studies went to work outside. They first arrived in Kaili and, seeing what was fashionable among city dwellers, felt envious and liked it. After earning money, they bought similar attire to wear. According to him, "In the 1990s, suits were popular in cities like Kaili and Guiyang. By 2000, casual suits and leather jackets were all the rage."



Figure 74 Yang Zhenyang in Kaili in 2004, wearing a casual suit and wide-leg pants.

Source: photograph from Yang Zhenyang.

In 2005, the government established the "China Huangping Gulong Miao Lusheng Festival" as a cultural brand, expanding the scale of performances at the festival. The male costume on the left was designed by Pan Li for the 2004 municipal sports meeting as an ethnic costume for male athletes, worn as formal attire for important occasions. The costume features a stand collar, short sleeves, and a button-down front, with embroidery from women's attire used as decorative inlays around the collar, edges of the button-down front, and cuffs. After this design was introduced, most Huangping Miao men wore short jackets or robes with embroidered patches as formal attire on important occasions, creating a new style of modern ethnic attire for Huangping Miao men. In 2006, the male performers in the chorus at the Gulong Lusheng Festival wore modern ethnic attire, with vertical red 带状 decorations inlaid at the center of the front opening and horizontal lace inlaid at the hem, indicating that this new design was well-received by the people.



Figure 75 A man carrying a giant Lusheng at the 2005 Huangping Gulong Lusheng Festival.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (2022.10.22). Accessed on: 2022.10.22



Figure 76 2006, male choral performer, wearing a custom performance costume. Red lace is embedded in the black placket garment.

Source: Huangping Perspective. Huangping County Radio and Television Station. Video Channel (2022.10.22). Accessed on: 2022.10.22

In February 2024, the author witnessed a diverse array of costumes displayed at Miaoling Ethnic Costume Shop in Huangping County. These costumes can be described as exhibiting a wide range of traditional, innovative, and rich diversity, catering to the needs of various groups of people.



Figure 77 Lusheng players at the Gulong Lusheng Festival in 2023.

Miao singer Ayou Duo, along with friends, designed ethnic costumes for men and donated them to the Lusheng players at the Gulong Lusheng Festival.

Source: photographed by the Author

Miao singer A Youduo collaborated with designers to create traditional male attire for the Miao people of Huangping, which was then donated to the 芦笙 (a traditional Miao musical instrument) players of the Gulong Lusheng Association. The attire features a hat crafted from fabric resembling the traditional brass-colored glossy cloth of the Huangping Miao, adorned with multi-layered hatbands. The outfit consists of a black suit, with the jacket and the sides of the trousers decorated with red lace trim and embellished with metallic silver bubbles. The waist is adorned with a belt with tassels and flowers.

However, regardless of the variations in Huangping Miao costumes, the traditional funeral attire worn by the elderly upon their demise remains unchanged. The following two images depict the male and female funeral attire sold at A You Clothing Store in Gulong. The male attire typically consists of a right-lapel long robe in three colors: white, blue, and black, accompanied by a brown jacket with a front placket. It is customary to wear an odd number of layers, preferably three or five. Those with better economic conditions may purchase all four pieces to be worn over the deceased's underwear, totaling five layers. For those with more modest economic means, only one long robe and the jacket are purchased, along with the deceased's underwear, making up three layers in total.



Figure 78 The male funeral attire (clothes worn by the deceased) sold at Gulong Ayou Clothing Store.

Source: photographed by the Author



Figure 79 The female funeral attire (clothes worn by the deceased) sold at Gulong Ayau Clothing Store.

Source: photographed by the Author

4.2.3.2 Diversification and Modern Evolution of Huangping Miao Costumes from 2000 to 2024

Since 2000, Huangping Miao costumes have exhibited significant diversification and modernization trends. Among female casual wear, older women still prefer blue fabrics, while middle-aged and young women's clothing has gradually diversified in terms of materials and styles. Based on traditional designs, waist-cinching cuts, three-dimensional tailoring, and the use of various jacquard silks have been introduced, breaking the past uniform style. Additionally, Miao costumes have begun to incorporate design elements from formal wear and Hanfu, adding details such as zippers and Han patterns. The styles of ceremonial attire have also evolved, incorporating waist-cinching designs that emphasize body curves. Overall, attire during this period favors red hues, with older individuals opting for dark red, while middle-aged and young women prefer bright red. The colors of embroidery are mainly red, orange, yellow, and white. Fabrics undergo special treatment to ensure more stable colors. The advent of machine embroidery has facilitated a style of attire that falls between casual and ceremonial, resembling traditional ceremonial attire in appearance but with adjustments to the front placket, hem, embroidery patterns, and layout.

Regarding lower wear, women freely choose to wear pants or skirts based on practical needs. Skirts, often paired with dresses and ceremonial attire, utilize new fabrics that are smooth and elastic, with colors including red, black, green, orange, and two-tone combinations. Styles range from ankle-length skirts to miniskirts, providing diverse options that are no longer monotonous. In terms of headwear, hats worn by middle-aged women are more vibrant in color, with red still being the dominant hue. Headscarves have evolved into fixed-shape hats, making them more convenient to wear.

Overall, since 2000, male Miao costumes have largely followed the trends of modern Han attire, while female attire has demonstrated the following characteristics: both casual and ceremonial attire have shifted from uniformity to diversity in style, from plain to bright colors, and from multicolored to more unified

embroidery styles. Huangping Miao costumes have undergone particularly significant changes during this period.

Cultural Changes in Huangping Miao Costumes

This also reflects a high degree of acceptance among Huangping Miao women towards external cultures. Compared to other Miao groups, Huangping Miao women are more open to foreign cultures. This openness among Huangping Miao women has historical roots. Huangping had earlier contact with Han culture than other surrounding areas, and girls here were relatively more open to the outside world compared to other subgroups. For example, in Miao aesthetics, it is considered unsightly for girls to play the lusheng (a traditional Miao musical instrument), which does not conform to aesthetic standards. However, girls playing the lusheng first emerged in the 1950s, which subverted traditional Miao aesthetics. Huangping Miao people dare to break such norms. They were exposed to external cultural shocks earlier, leading to changes in aesthetics and values.

4.2.3 Detailed Analysis and Case Study of the Specific Changes in the Costumes of the Miao People in Huangping

The production process of the costumes of the Miao people in Huangping is a complex craftsmanship that integrates various traditional handicraft techniques such as weaving, dyeing, embroidery, and sewing, along with unique techniques peculiar to the Miao people. These techniques are not static but have gradually evolved amidst social, economic, and cultural changes. These changes not only reflect the transformation of the social lifestyle of the Miao people but also mirror the impact of external factors, such as modernization and globalization, on their traditional culture.

This subsection will delve into the changes in these costume-making techniques across different periods, with a focus on weaving, dyeing, embroidery, and other aspects. By conducting an in-depth analysis of the evolution of these techniques at various historical stages, we can uncover the intricate relationship between technological innovation and cultural heritage, as well as the craft adjustments and adaptations made by the Miao people in response to the challenges and opportunities of the times. This analysis will contribute to a comprehensive understanding of how the

traditional handicrafts of the Miao people have continued and developed in the face of change.

4.2.2.1 Traditional Costume Materials and Production Techniques: The Transition from Household Craftsmanship to Industrialization

1) Sources and Production of Threads and Fabrics

Before 1949, the production of traditional costumes of the Miao people primarily relied on locally grown cotton and flax, as well as silk obtained from sericulture. These raw materials were processed through household craftsmanship to produce clothing materials such as homespun cloth and brocade.

During the period of household craftsmanship, Miao families used their own cultivated cotton or flax to produce coarse but practical homespun cloth through manual spinning and weaving. This cloth was the primary material used by the Miao people to make clothing. Additionally, using cotton, flax, silk, and other thread materials, they wove brocade with diverse patterns on looms or lace machines. These patterns, mostly geometric shapes, gave the fabrics different textures, ranging from flat to three-dimensional.

Other materials included woven belts and decorative flower waistbands, which were also adorned with geometric patterns.

During this period, Miao families used locally sourced materials such as wood and bamboo to make spinning wheels, looms, and other tools for costume production.

Period of Industrialization (After 1949)

Introduction of Foreign Materials: With the founding of the People's Republic of China and the gradual stabilization of material supplies in ethnic minority areas, state stores began selling yarn, cloth, and silk fabrics produced in developed regions. These foreign materials, such as "foreign cloth" (cotton fabric produced in mechanized factories) and foreign satin (satin fabric produced in mechanized factories), were of finer and more uniform texture and higher quality, gradually replacing the traditional homespun cloth.

Increase in Material Diversity: With the advancement of industrialized textile production, Miao people began to try purchasing yarn directly for weaving or using finer and more uniform foreign cloth and satin for making ceremonial attire. Meanwhile, embroidery materials also shifted from handmade to purchased from the market, bringing greater material diversity.

Popularity of Specific Materials: After the 1950s, a type of casual women's clothing made of "Indanthren blue" fabric gradually gained popularity. This industrialized synthetic fabric was named for the blue dye "Indanthren" used in its production. Its bright blue color quickly gained favor among Miao women and became a common fabric for their casual wear.



Figure 80 Traditional Weaving Tools

Source: Photographed by the Author



Figure 81 Traditional techniques for producing dyed cotton and hemp yarn.

Source: photographed by the Author

Cotton and hemp threads handmade by the Miao people during the 1960s and 1970s.



Figure 82 Silk thread produced in the 1960s and 1970s.

Source: photographed by the Author

Silk threads handmade by the Miao people during the 1960s and 1970s.



Figure 83 Silkworm Farming and Silk Weaving Scene

Source: Figures 1, 2, 3, and 7 provided by Long Mogui; Figures 4, 5, and 6 sourced from the internet.

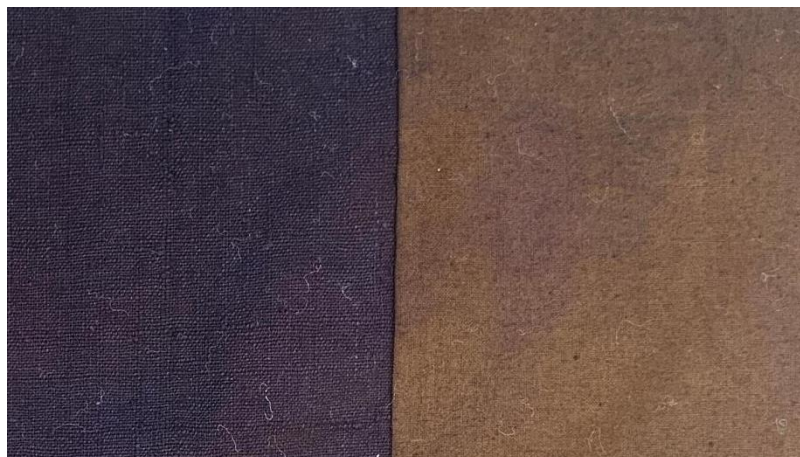


Figure 84 Comparison Between Homespun Cotton Cloth and Foreign Fabric

Source: photographed by the Author



Figure 85 “Brocade Weaving and Lace Weaving Machine

Source: Yang Changlin (2000) Shankai Yang Family Genealogy (2004.8.20)



Figure 86
Cotton
and
Hemp

Brocade with Pear Blossom Patterns; Cotton Thread Brocade with Leiwen (Thunder Pattern); Cotton-Hemp and Cotton-Silk Mixed Brocade with Diamond Patterns

Source: photographed by the Author



Figure 87 Brocade Weaving and Baby Carriers Made from Brocade

Source: photographed by the Author



Figure 88 Lace

Source: photographed by the Author



Figure 89 Young girls dressed in indigo blue outfits.

Source: Li Hao. (2011). "Saving Miao Embroidery: Preserving the Vanishing Myths." *Jia Ren Magazine*, p.34.



Figure 90 Western Satina and Silk Satin

Source: photographed by the Author

2) Utilization of Materials and Techniques Around 1979-1999

Between 1979 and 1999, there were notable changes in the textile techniques and material utilization among the Miao people of Huangping. From the late 1970s to the 1990s, with the gradual mechanization of the textile industry in Guizhou Province, textile companies and weaving factories were successively established in Huangping, marking the transition of the local weaving industry towards modern industrial production. During this period, in the production of Miao Costume, especially for grand occasions, the use of silk satin and other industrial fabrics gradually became prevalent. These fabrics, characterized by their uniform texture and rich colors, began to replace traditional handmade cotton cloth, becoming important materials for the creation of grand attire.

Concurrently, there were also changes in material utilization for everyday casual wear. The use of traditional cotton cloth decreased gradually, while industrial fabrics such as indigo-dyed cotton, gabardine, and woolen cloth gradually became the primary materials for casual wear from the 1980s to the 1990s. These

fabrics were not only widely used in everyday clothing but also infiltrated more formal occasions.

In terms of embroidery, Miao women gradually shifted from using homemade silk threads to purchasing commercial silk threads. The purchased threads came in a variety of types and colors, and this change led to alterations in the embroidery process, with material sourcing gradually transitioning from household production to market procurement. The commercialization of embroidery threads reflected the diversification of material sources during this period.

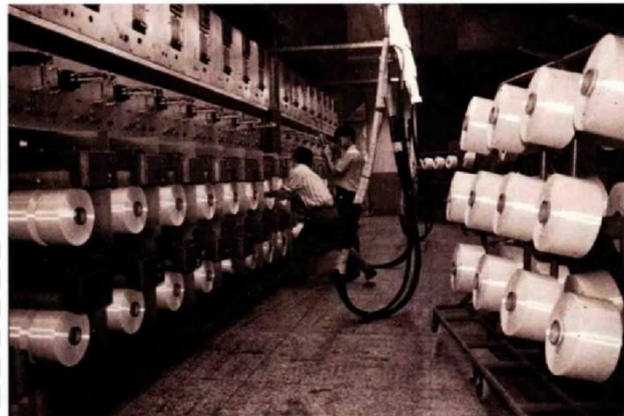


Figure 91 In the 80s of the 20th century, Carey Textile Co., Ltd. imported polyester filament production line from Italy.

Source: Qiandongnan Prefectural Committee of the Chinese People's Political Consultative Conference (2015). "Precious Images of Qiandongnan Over a Century". P. 277.



Figure 92 In the 1990s, the weaving workshop of the Kaili Bed Sheet Factory.

Source: Qiandongnan Prefectural Committee of the Chinese People's Political Consultative Conference (2015). "Precious Images of Qiandongnan Over a Century". P. 280.

3) Improvement of Costume Materials and Techniques from 2000 to 2024

Between 2000 and 2024, through the exploration of costume makers in improving costumes, the materials used in making costumes have become more diverse. The beginning of this improvement in costume materials was understood through an interview with costume maker Pan Li. The silk satin used in grand attire is often specially customized. These processes include the application of additional film and the use of local dyes to produce silk satin that conforms to the aesthetic habits of the Miao regions. The brocade produced by traditional looms has been transformed into brocade produced by mechanical looms according to Miao brocade patterns. Industrial silk satin is used in combination with locally produced special processes to reproduce silk satin. In casual wear, various types and colors of cloth are boldly used, unconstrained by the traditional aesthetics of "blue" and "indigo." Costume makers select

fabrics of different materials, thicknesses, and patterns to create clothing that meets the needs of different seasons, occasions, and preferences.

4.2.2.2 Dyes and Dyeing Techniques

1) Dyes: From Plants to Chemistry

1.1) Production Techniques of Plant Dyes Around 1949

Around 1949, plant dyes were commonly used, with indigo being the most widely utilized. In some areas, there were also methods of using other locally sourced plants to make dyes.

Production of Indigo Mud: In Miao villages, each household has specially dug pits for making dye mud, which are usually tamped to have water-storing capabilities. Most are built in places that already have water or are convenient for water retrieval. Some Miao families also enclose a corner of their rice paddies to serve as dye pits. When quantities are small, large jars can be used instead. The plant used to make the dye is called "deni" in Miao, which is *Polygonum tinctorium*. Fresh branches are cut, and all parts including branches, leaves, and bark are placed in the pit and soaked in water for usually more than a year, during which the branches and other parts rot into mud. "E wou" is then added and continued to soak until it becomes mud. At this point, the mud exhibits a nearly blackish dark blue color, and the dye mud for cloth dying has been initially prepared.



Figure 93 Indigo dye.

Source: Photographed by the Author

1.2) Between 1949 and 1999, a chemical dye named "jiazise" gradually gained popularity. This dye first emerged in the regions inhabited by the Miao people during the Republic of China era and became widespread in the 1950s. Approximately six colors were commonly used, collectively referred to as "jia zi sai" by the Miao. Several of these greens exhibited a metallic green before being dissolved in water, but turned purple once dissolved. Combined with the smoking and pounding techniques of the Huangping Miao, unique, metallically glossy bright cloth was produced, much of which can still be seen at today's markets in Gulong Town. People could also mix the dyes according to their preferences to achieve their favorite colors. However, the fabrics produced were generally golden yellow, yellow-green bright, dark red, and brownish. The colors of embroidery threads were mainly purple, blue, green, red, orange, and yellow. For a considerable period, the technique of dyeing silk threads with vegetable dyes was used simultaneously with the production of bright cloth.

1.3) After 2000, the fabric production techniques and sources varied according to the different costumes being made.

Traditional fabrics produced through indigo dyeing, vegetable dyeing, jiazise dyeing combined with smoking and pounding to create bright cloth, and other traditional techniques, continued to exist in the market. Additionally, this traditional dyeing combined with smoking and pounding techniques was primarily used for the clothing of elderly individuals, while the fabrics for young and middle-aged clothing were mostly red. After 2000, fabrics and silk threads with an artistic red as the dominant color became popular. These primarily utilized rayon produced in Jiangsu, Zhejiang, and other regions, manufactured using modern techniques, characterized by their colorfastness and high strength, making them suitable for complex embroidery and weaving processes. They were specially adjusted in factories according to the traditional colors of Huangping Miao costumes, ensuring colorfastness and suitability for daily wear. In terms of fabrics, satin, a new type of fabric that is soft, elastic, and highly glossy, was introduced, particularly suitable for skirt-making, with advantages of being washable and resistant to deformation. Modern technology was also utilized to develop

and customize silk fabrics and coated fabrics according to the colors required for Huangping costumes. Coated fabrics have a coating layer on the surface, approaching the gloss of traditional bright cloth while possessing the characteristics of colorfastness and washability. Early colors were mostly brownish red and brown, gradually shifting to red as the dominant color after 2010.



Figure 94 Chemical dye jiasise.

Source: photographed by the Author

In summary, the production of Miao costume has undergone a transformation from home-based handicrafts to a combination of handcraft and machinery. The introduction of foreign materials and the advancement of industrial production have enriched the materials and colors available. After the 21st century, customization and diversification have been achieved, preserving traditions while integrating modern elements, showcasing unique cultural charm and innovative spirit.

2) Dyeing Techniques: Handcrafted - Combination of Handcraft and Machinery

2.1) Indigo Dyeing: When ready for use, the upper layer of water in the well is scooped out and discarded, leaving the lower layer of muddy material. This material is then dug out, placed in a bucket, and stirred with a wooden stick to break up any remaining branches and make the mud smooth and fine. For dyeing, white fabric is

submerged in the stirred mud and soaked for about 20 to 40 days. Afterward, the mud attached to the surface is shaken off, and the fabric is washed and dried. The dyed fabric is black, which is traditionally used for Miao clothing.

2.2) Production of Shiny Fabric

Jiazise Dyeing: The fabric is first dyed with indigo to achieve a blue-black color. On this basis, jiazise is used for further processing and dyeing to produce shiny fabric. There are two shades of jiazise: one is yellowish, producing a yellow-green shiny fabric, and the other is reddish, producing a dark red or brown shiny fabric. A pigment is taken and mixed with yellow and duck-head green in a bowl for the initial dyeing. Purple dye is then added to create a red color, mixed with another dye called dark red for the final dyeing. During dyeing, hot water is boiled in a pot. When the water boils, the dyes are poured in and stirred thoroughly to prevent lumping. After cooling, a brush is dipped in the dye and applied evenly to one side of the fabric.

Smoke Dyeing: Freshly picked cypress leaves are used for smoking. If using dry leaves, they are sprinkled with water to moisten them. After lighting straw, fresh cypress branches are placed on the fire to produce thick smoke. Two people hold the fabric, or one person uses their arms or a bamboo pole to support it, with the dyed side down, and smoke it at a height of about 50 centimeters above the cypress leaves. The entire length of the fabric is smoked while being folded from one side to the other until the entire fabric is smoked. If the desired dryness is not achieved, the process is repeated until the fabric reaches a 70%-80% dryness level. The smoked fabric is then folded and pounded repeatedly until it is completely dry. The pounded fabric has a smooth surface with a metallic.

The colors of the fully produced fabric vary according to aesthetic requirements across different periods and ages. The most popular colors have included gold, gold-green, brown, dark red, and tan.

This research into the diversity of Miao costume production techniques, particularly focusing on dyeing processes, adheres to the academic standards expected in doctoral dissertations.

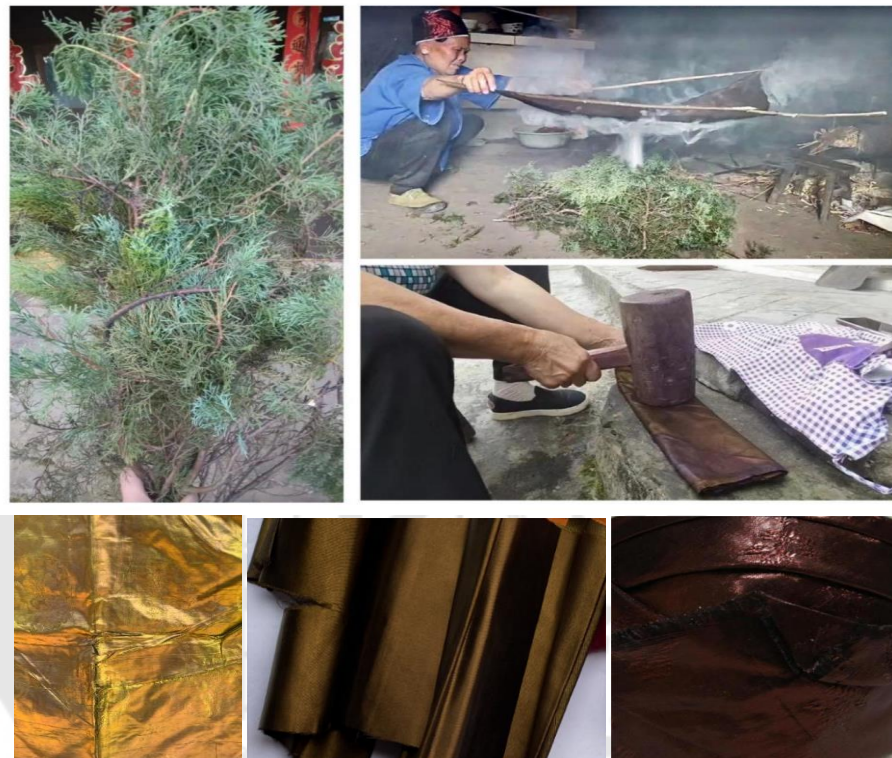


Figure 95 The Xun Chui technique and the brightly colored cloth produced after the Xun Chui process.

Source: photographed by the Author

2.3) Silk Dyeing: The extracted silk is initially white. When dyeing the silk threads, the dye is prepared, boiled, and then allowed to cool to a lukewarm temperature according to the required color. Bundles of silk coils are directly submerged into the dye solution. Stirring is conducted to ensure thorough contact between the threads and the dye, facilitating uniform dyeing. During the process, the threads can be removed for inspection until all threads are evenly colored. Afterward, they are hung on bamboo poles to dry. If the dye solution runs low during the process,

more concentrated dye is directly added to warm water; for purple dye, an additional facial pigment-like substance is mixed in to create a thick dye solution, and the silk threads are then placed back into this solution for dyeing. Once dried, the fabric's color is inspected to see if it matches the desired hue. If the color is too light, the dyeing process needs to be repeated until the required intensity is achieved. Conversely, if the color is too dark, the fabric is gently washed with clear water to remove some of the dye until the desired depth is reached. Following this, the fabric is hung on bamboo poles to complete the drying process. The two images below depict fabrics; the one with elegant and subdued colors is dyed using natural plant-based dyes, while the others, which are more vibrant, are mostly dyed using chemical dyes.



Figure 96 Cotton threads handcrafted and dyed by the Miao people in the 1960s and 1970s.

Source: photographed by the Author



Figure 97 Silk threads handcrafted and dyed by the Miao people in the 1960s and 1970s.

Source: photographed by the Author

In the 1960s and 1970s, the Miao people manually produced and dyed silk threads.

It is noteworthy that whether it is indigo dyeing, vegetable dyeing, or chemical dyeing with "jiazise," fading occurs during use, prompting people to re-dye the threads once the colors fade. Due to this fading issue, although Huangping Miao Costume is exquisite after production, it cannot be washed. Furthermore, severe discoloration leads to discrimination from outsiders. When Miao people wore brightly colored cloth dyed with "jiazise," their skin would be stained purple where it touched the cloth, chairs would be dyed when sat upon, and the cloth could not withstand exposure to rain. Miao women also desired fade-resistant fabrics, but there were no effective solutions at that time.

After the year 2000, the production techniques and sources of cloth varied according to the different garments being made.

After the year 2000, only Chongan Town and nearby villages continued to use traditional, eco-friendly, purely hand-dyed, smoked, and hammered fabrics. In Gulong Town and other parts of Huangping, the hammering process for

producing brightly colored cloth had already transitioned to electric hammering machines. The dyeing process has largely shifted from purely manual to a combination of manual and mechanical methods. The fabrics produced through traditional techniques are primarily used for making ceremonial attire, especially for elderly ceremonial attire. However, most clothing, especially casual wear and modern ceremonial attire, now uses customized fabrics and silk threads produced through modern techniques. Pioneers in improved attire bring local dyes to fabric factories in Jiangsu and Zhejiang provinces, completing the dyeing process during fabric production. Clothing makers now rarely need to consider dyeing issues.



Figure 98 Electric cloth pounding machine.

Source: photographed by the Author



Figure 99 Industrially produced silk threads sold at markets in 2024..

Source: photographed by the Author

4.2.2.3 Changes in Embroidery Techniques and Patterns

1) Changes in Embroidery Techniques

Embroidery, known as "Miao embroidery," serves as one of the primary decorative means in Miao Costume. In Huangping, Miao embroidery is mainly used on collars, plackets, sleeve waists, shoulders, backs of garments, aprons, skirts, and child-carrying straps. The main embroidery techniques are cross-stitch and chain stitch. Cross-stitch is further divided into cross-stitch embroidery and plain cross-stitch. Cross-stitch embroidery forms a cross-shaped basic unit based on the warp and weft of the fabric, while numbered-thread embroidery operates according to the warp and weft of the cloth. Due to these techniques, the embroidery patterns of the Huangping Miao exhibit an overall geometric style.

Chain stitch is an ancient embroidery technique widely used since the Spring and Autumn and Warring States periods, as well as the Qin and Han dynasties. In Huangping Miao embroidery, chain stitch is primarily used for edge decoration and hemming. Chain stitch is divided into double-needle and single-needle

methods, with the Huangping Miao predominantly using the single-needle method, where each stitch forms a loop, and the needle passes through the loop to create an interconnected pattern. On dark home-spun cloth, silk threads of red, yellow, blue, and other colors are used to embroider zigzag patterns, geometric patterns, diamond patterns, figures, flowers, birds, animals, and other designs.

During the costume production process, embroidery is carried out after the main garment is cut, with embroidered patches sewn together during the stitching process and attached to the corresponding positions or affixed to the exterior of the garment main body for fixation. For example, on the sleeve waist, the largest embroidered patch is usually the main flower, with one to three sets of decorative lace sewn on both sides. The types of lace include embroidery, woven lace, and specially made lace. Decorative lace is sewn along the edge of the main flower in sequence, and finally, this part is connected and sewn to the upper arm and cuff.

From an artistic perspective, the embroidery patterns of the Huangping Miao are mostly symmetrical two-way or four-way continuous patterns. Within the repeated patterns, there are subtle variations in color, creating a complex yet unified effect. Large areas of lines intertwine with dots, patches, and lines, forming a rhythmic combination of points, lines, and planes. The distribution of embroidery patterns on various parts of the garment exhibits varying widths, giving the entire garment a distinctive rhythmic beauty. In the past, Huangping Miao embroidery primarily used plant-dyed cotton, linen, and silk threads, resulting in patterns with elegant and subdued colors. Around 1949, the main colors of women's ceremonial attire were still blue, purple, and green, with the exception of the embroidery on the "Ougagenxing" garment worn for weddings, which featured more red, making red the dominant color.

After the 1950s, the market supply of chemical dyes and industrial silk threads increased. The resulting embroidery threads were smoother and more vibrant in color, gradually making the embroidery more and vivid in color.

From the 1950s to the 1970s, after the introduction of chemical dyes and industrial silk threads in the 1950s, changes began to occur in embroidery

materials. The new embroidery threads, smoother and more vibrant in color than traditional materials, gradually replaced the traditional plant-dyed threads. Embroidery works from this period were more ornate in color. The forms of embroidery patterns still retained the traditional geometric style and rich pattern elements, but the color changes made the overall visual effect brighter and more eye-catching.

From the late 1990s to the 2000s, in 1998, Pan Li introduced the first mechanical embroidery machine to Huangping, marking a turning point in Huangping Miao embroidery techniques. Mechanical embroidery was initially introduced to address the issue of rural women not having enough time to produce traditional Miao attire. Pan Li retained traditional Miao patterns in machine embroidery and laid the foundation for its popularization by introducing artificial silk threads produced in Zhejiang and developing mechanical stitches similar to chain stitch.

Since the 2000s, with the introduction of mechanical embroidery, Huangping Miao embroidery techniques have entered a stage where hand embroidery and machine embroidery coexist. Hand embroidery still occupies an important position in ceremonial attire, possessing high cultural value and symbolic significance. Machine embroidery, on the other hand, is widely used in casual wear and modern ethnic ceremonial attire, particularly in casual wear design, where it greatly improves production efficiency and allows for more casual use of patterns. Meanwhile, the design of modern ethnic ceremonial attire has gradually moved away from the rules of traditional ceremonial attire, with new pattern combinations and even foreign elements incorporated, demonstrating the diversified development of embroidery techniques.

Summary

The embroidery techniques and patterns of the Huangping Miao have undergone significant changes. In terms of embroidery techniques, traditional hand embroidery has gradually coexisted with machine embroidery, with the combination of hand and mechanical processes becoming a new method of production. This shift in techniques has brought changes to the colors and patterns of embroidery. In terms of color, while in the past, the wedding dress "Ougagenxing" of Miao girls was

predominantly red, and the ceremonial attire of middle-aged and elderly people was mainly blue, green, and purple, nowadays, except for the shrouds worn by deceased individuals, the tones of ceremonial attire have generally shifted to a red palette dominated by red, orange, and yellow, which has also transformed the unique rhythmic sense and aesthetic style of Huangping Miao embroidery. In terms of patterns, shrouds and ceremonial attire still retain traditional pattern designs, while casual wear and modern ethnic ceremonial attire feature new pattern combinations and the introduction of foreign pattern elements. These changes indicate that Huangping Miao embroidery techniques and patterns are gradually evolving and diversifying.

2) Changes in Patterns of Huangping Miao Costume

2.1) The Deep Connection Between Miao Beliefs and Costume Culture

Miao costumes are not only a manifestation of aesthetics and handicrafts but also carriers of Miao cultural beliefs. Traditional costume patterns such as butterflies, birds, horses, and spiders embody the creation myths, ancestor worship, and views on life of the Miao people. These patterns not only decorate the costumes but also convey the Miao people's cosmology and social order through visual language. For the Miao people, costumes are not merely tools for wearing but concrete expressions of cultural memory and spiritual beliefs.

In the process of cultural change, the connection between these beliefs and costumes faces challenges from the rapid changes in modern society. Although external culture and the market economy have had a significant impact on Miao costumes, within Miao society, strict regulations still govern the traditional patterns on the shrouds worn by deceased elderly, demonstrating that amidst cultural exchange and change, certain core cultural symbols remain unchanged. This phenomenon indicates that even in the process of cultural modernization, the influence of traditional beliefs on costumes remains profound, and they retain their original sanctity in specific rituals and life situations. In the sacred classic of the Miao people, the Miao Ancient Song, the creation myth "Twelve Treasures" records the birth of the Miao people. "A

butterfly flew out of a maple tree and fell in love with a bubble in the water, laying 12 eggs. The butterfly could not incubate the eggs, so it asked a chirping bird for help. The chirping bird incubated the 12 eggs, giving birth to the ancestors of humanity and all things in the world." Therefore, butterflies, bubbles, and birds are sacred to the Miao people. The Miao people present them in the form of patterns on their costumes and also reflect them in some customs. In the belief of the Miao people, children's lives are fragile, so they need protection to ensure their growth. In all aspects of life, children's hats, carriers, clothes, etc., revolve around how to protect life. For example, when a child leaves their hometown, the elders must boil eggs, dye them, and let the child carry the egg, which symbolizes the ancestors' protection. Eggs symbolize ancestral spirits, as ancestors are born from eggs in the Miao Ancient Song. In Miao life, there is always a belief in wanting to protect children. There are patterns of adults surrounding children on children's clothes, symbolizing ancestral protection. There are also patterns of people holding hands on girls' skirts. In the image of the toddler's top below, the adults surrounding the child wear feathered crowns on their heads. The adults wearing feathers are the incarnations of the ancestors.



Figure 100 Clothing for Infants

Source: Provided by Scholars

The male ceremonial costumes of the Miao people in places such as Shuicheng County in northwestern Guizhou are among the most distinctive types of Miao male attire, characterized by their headgear adorned with large bundles of pheasant feathers. Similarly, the silver hats worn by Miao women in Huangping feature birds perched atop, with trailing strips of flower-decorated silver plates at the back resembling bird tail feathers. This clearly demonstrates the prominent position of the totem of birds in the consciousness of the Miao people. This research highlights the diversity and cultural significance of Miao Costume.



Figure 101 Miao men from Shuicheng County wearing feather crowns

Source: Yuan Zhixian (March 2004) *Miao Ethnic Group's Full Dress*. p.61.



Figure 102 Silver Hat for Miao Women in Huangping

Source: photographed by the Author

Regarding the horse motif, in the shamanic chants of the Miao people as recorded by Yang Peide, due to wars, ancient dynasties were believed to have been castrated, and official troops, whom the Miao encountered and associated with the Han Chinese, engaged in violence. Therefore, in the consciousness of the Miao, officials and Han people were seen as equivalent. Hence, in the Miao's sacrificial chants, there are lines like, "Horses gallop with hooves flying, Han people arrive with gunfire ringing, and war smoke rolls endlessly." This describes the Han military arriving on horses. Those who died wrongfully in war were considered (grievously wronged ghosts). This chant served as the prelude to exorcism rituals and was widely circulated among the Miao people. This illustrates that horses are associated with war. The motifs of horses on horseback have two meanings: one is war. In fact, the Miao people also rode horses in battles. The motifs of people and horses have the implication of extolling

Miao warriors. Yang Peide said, "When my grandfather died, a horse and a cow were killed. The horse was killed because it was believed that one would ride a horse to heaven. The cow was killed to plow fields in heaven for him. Only wealthy families had horses and could afford to kill them, so riding a horse was a symbol of wealth. In Miao society, horses had several meanings. They were symbols of affluence and were also believed to carry souls to heaven. Due to their frequent use in war as steeds, the meanings of horses in costumes were multifaceted." At the Miao festivals in Gulong, there are events for horse racing.



Figure 103 Motif of horses

Source: photographed by the Author



Figure 104 Alternately arranged motifs of humans, horses, and spiders.

Source: photographed by the Author

The horse motif is often combined with the spider motif. Therefore, clothing worn by the deceased elderly must have spider motifs. This is because the spider pattern represents the human soul, and the combination of spider and horse signifies that the celestial horse carries the deceased's soul to heaven.

Regarding the meaning of spiders, the Miao people in Huangping have the custom of celebrating the Bridge Festival. According to legend, a girl named

Yang Asha married but did not have a child for three years. Later, a magpie at her doorstep told Yang Asha, "My feathers are all black, and the sun makes me very hot. If you weave a short jacket with silk for me to wear, so that I won't be exposed to the sun, I will tell you how to have a child." Then Yang Asha drew silk, spun thread, wove cloth, and tailored a white short jacket for the magpie. The magpie felt cool after wearing it and was no longer exposed to the sun. The magpie said, "Children come from heaven. When they come from heaven, there are many rivers and slopes on the way, and the road is far. These children have short legs and cannot cross rivers or slopes. On the second day of the second lunar month, you and your husband should go to the mountains to cut down a tree and build a wooden bridge at a place near your doorstep where there is a river, stream, or slope. In this way, the children can come over. You should also plant some shade trees on both sides of the bridge for them to rest in the shade. Place many "gabanglue" (a traditional Miao food) and red eggs on the bridge. These children will see how nice it is and will come to your house, and in this way, you will have a child." Finally, Yang Asha and her husband Lua followed the magpie's advice and went to cut down a tree to build a bridge on the second day of the second lunar month. A year later, on the same day, they indeed got a chubby child. Since then, whenever couples did not have children after marriage or were preparing to have children, they would go to build and sacrifice to bridges and paste ancient talismans on the second day of the second lunar month. An important part of the ritual is to search for a very small spider under a rock near the bridge after the sacrifice. After finding it, they would wrap it in a handkerchief and take it home to place it beside the couple's pillow. After doing this, the child would come to the family. Here, the little spider is a symbol of the child's soul.

In addition, butterfly motifs and silkworm motifs are also indispensable patterns in the grand costumes of the Miao people in Huangping. No matter how costumes change, these ancient patterns remain unchanged as sacred beliefs in the hearts of the Miao people in Huangping. They also firmly believe that these patterns cannot be changed; otherwise, they would no longer be considered Miao people of Huangping. Even in the modern era of fast consumption, when Huangping


Miao costumes have undergone tremendous changes, people still believe that the patterns on costumes, especially those on the "old clothes" worn at death and in demonstrations, must not be altered. Although changes are allowed in grand costumes, people generally do not accept "innovative" new patterns in actual market transactions.

2.2 Traditional Patterns in Huangping Miao Costumes

According to Yang Zhengwen's book *Miao Costume Culture*, the decorative patterns of the Miao people fully demonstrate their skills and abilities in both realism and freehand brushwork in terms of creative design and expression techniques. From the perspective of their decorative pattern themes, they originate from ancient cultural and historical memories, as well as realistic depictions of the natural environment and freehand interpretations of ancient historical culture and the natural environment. The decorative patterns of Huangping Miao costumes use geometric forms and freehand techniques to express ancient historical culture and the natural environment. In terms of classification, there are 1. animal patterns, 2. plant patterns, 3. human figures, and 4. other patterns.

1. "Geometric Patterns"; 2. "Animal Patterns"; 3. "Plant Patterns"; 4. "Human Figures"

Table 5 Common Animal Patterns in Huangping Miao Traditional Clothing

Pattern Name	Era	Production Method	Cultural Connotation
Silk Maiden or Silkworm Maiden		Festive Attire Front Lapel	Commemorating the Ancestors' Achievements in Sericulture, Ancestral Deity Worship







Pattern Name	Era	Production Method	Cultural Connotation
Horse	  	festive Attire Shoulder	Warhorses of Ancestral Battles, Symbol of Prosperity, Soul-Escorting Celestial Horse
Spider		Festive Attire Sleeve Waist, Shoulder, and Trim	Symbol of the Soul
Bird		Skirt Hem	Ancestral Deity Worship
Ox Eye		Floral Hat, Festive Attire Back	Animism
Butterfly		Skirt Hem	Ancestral Deity Worship

Table 6 The common plant patterns in the traditional Costume of the Miao people in Huangping.

Pattern Name	Era	Production Method
Pear Blossom		Festive Attire Sleeve Waist
<i>Rosa</i> <i>Roxburghii</i> <i>Blossom</i> (or <i>Thorny Rose</i> <i>Blossom</i>		Festive Attire Sleeve Waist
<i>Impatiens</i> <i>Flower</i>		Festive Attire Back
Fern Leaf		Festive Attire Sleeve Waist
Duckweed		Young Girl's Skirt Hem

Pattern Name	Era	Production Method
Corn		Festive Attire Back
Bean Pod Pattern		Sleeve Waist, Back, Shoulder

Table 7 The Human Figure Pattern in Huangping Miao traditional clothing.

Pattern Name	Era	Production Method
Human Figure Pattern		Elder's Shoulder Young Girl's Skirt Hem

Table 8 The Ancestral Recognition Pattern in Huangping Miao traditional clothing.

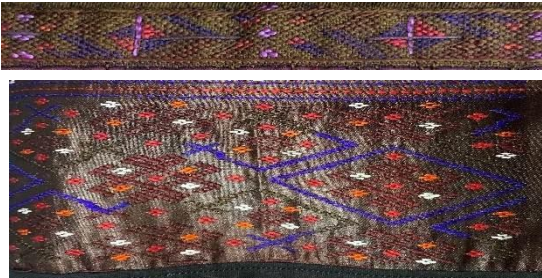
Pattern Name	Era	Production Method
Ancestral Recognition Pattern		Shoulder、 Sleeve Waist

Table 9 Patterns other than the main ones on Huangping Miao traditional clothing

Pattern Name	Era	Production Method
Carved Line Notations		Festive Attire Decorative Trims
Cliffs and Precipices		Baby Carrier Strap
Stars and Thorny Fruits		
Coin Pattern		
Zigzag Pattern		
Numeric Pattern		

Pattern Name	Era	Production Method
Bubble Pattern		
Castle Pattern		

2.2) Changes in Patterns

2.2.1) Innovative Patterns Designed by Clothing Creators

From 1989 to 2006, Pan Li made significant innovations in Miao embroidery patterns. Her first major innovation was driven by the goal of helping women achieve financial independence through the production of traditional handicrafts. She designed and produced embroidered ties, using existing patterns as a foundation while adhering to the aesthetic standards of Huangping Miao embroidery. The designs featured colors that were both subdued and elegant, with a harmonious yet rich use of color. The combination of dots, lines, and shapes in her designs created a rhythmic and balanced visual effect, maintaining the traditional beauty of Miao embroidery while introducing new elements.



Figure 105 The tie pattern designed by Pan Li.

Source: Interview, provided by Pan Li.

The second instance of innovation occurred during the process of improving traditional clothing. Pan Li introduced new patterns by extracting, enlarging, and rearranging certain elements of the existing designs. However, her approach remained faithful to the original patterns, making minimal alterations to the traditional motifs while giving them a refreshed and modernized appearance.



Figure 106 The patterns designed by Pan Li are used in clothing and floral hats.

Source: photographed by the Author

In other designs, the innovative patterns initially appear to follow the characteristics of Huangping Miao clothing, such as the two-way and four-way continuous arrangements. However, upon closer inspection, these patterns involve the reorganization and rearrangement of details from traditional Huangping Miao motifs, sometimes even creating entirely new designs that did not previously exist. These new patterns are often vibrant and colorful and are typically used in casual wear.

However, according to Shen Liuqing, a local clothing creator, these new patterns are not particularly popular in the area. Clothes featuring such designs do not sell well, as people often say, "This isn't Miao; we don't wear that" (Shen Liuqing, 2024). Such situations frequently arise. Nevertheless, in interviews, one respondent

mentioned that these new patterns are just as attractive as the traditional ones, and whether to purchase them depends on the consumer's personal preference.

2.2.2) Changes in the Costume Patterns of the Miao People in Huangping

After 2000, The changes in the costume patterns of the Miao people in Huangping after 2000 can be classified into the following categories:

First Category: Recombination and Design of Innovative Patterns

After 2000, many designers began to innovate on the traditional patterns of the Miao people in Huangping, attempting to recombine the original pattern details. These innovative patterns ostensibly follow the characteristics of traditional geometric shapes and the continuous arrangements in both two and four directions, but they have undergone significant disruptions and recombinations in their details, resulting in new designs and even the creation of graphics that did not exist before. These new patterns have become more vibrant and colorful, diverging from the traditional elegant and subdued tones.

These innovative patterns are typically used on casual wear rather than traditional ceremonial attire. However, according to Shen Liuqing, a costume maker, clothing featuring such innovative patterns is not popular locally, and many people find them not authentic enough. Residents often comment, "This isn't ours, the Miao people's, we don't wear that." This indicates that, despite the design sense of these innovative patterns, they have not yet been widely accepted within the local cultural identity.



Figure 107 New patterns on casual wear in Shen Liuqing's ethnic clothing store.

Source: photographed by the Author

The Second Category: Borrowing of Foreign Patterns

In some stores, the clothing on display features realistic motifs such as peonies, butterflies, and other designs, most of which are created using flat stitch techniques on embroidery machines. These patterns are primarily used in casual wear. Additionally, various types of decorative trims, including lace, are often added to the edges of casual clothing and skirts. According to the vendors selling these garments, some of these patterns were learned from the Han people. They noticed how attractive these designs looked on them and decided to incorporate them into their own creations. Occasionally, these items are sold to locals or tourists visiting the area.



Figure 108 Realistic embroidery patterns.

Source: photographed by the Author

The Third Category: Patternization of Foreign Cultural Symbols

By 2000, Huangping had already achieved a high degree of openness. With the development of the tourism industry, it frequently hosted tourists from around the world. Among young people, speaking some English had become a fashionable trend, such as using phrases like "hello" and "OK." Some costume makers incorporated these trendy and fashionable markers into embroidery patterns. In the embroidery on the back of a bride's upper garment in 2005, there was a set of patterns in the shape of "OK." This exemplified the creativity of Huangping Miao costume makers and the inclusiveness of their costume culture, highlighting the research into the diversity within this field.

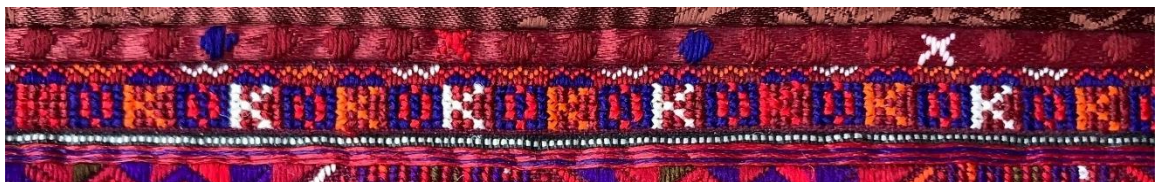


Figure 109 "OK" pattern.

Source: photographed by the Author

The Fourth Category: Fusion of Traditional and Modern Styles

In the modern costumes of the Miao people in Huangping, the innovative and borrowed patterns have led to a gradual fusion of traditional Miao costumes with modern design styles. Especially in the design of casual wear and modern ethnic formal wear, costume designers incorporate new design elements on the basis of traditional patterns, resulting in a diversified range of styles for Miao costumes. This diversity of patterns is not only reflected in the innovation of colors and patterns but also in the use of materials and techniques.

Furthermore, the edges of casual wear and skirts are often adorned with various lace trims, even incorporating lace borders, further enriching the decorative aspects of the clothing. These changes in decorative techniques also reflect the diversity and flexibility of Miao costumes in the process of modernization.

Market Feedback and Cultural Identity: Although these innovations and borrowed patterns have increased the diversity of Miao costumes in design, their acceptance among the local population is not uniform. Some local residents express resistance to these innovations, believing that they lack authentic Miao cultural characteristics and cannot represent traditional Miao culture. However, some respondents also believe that these new patterns are equally beautiful as traditional ones, and acceptance depends entirely on personal aesthetics and preferences.

Through the above classifications, we can better understand the changes in costume patterns and cultural acceptance among the Miao people in Huangping after the year 2000. These changes not only reflect the intersection of traditional culture and modern design but also highlight the adherence of local residents to cultural identity and their selective acceptance of new designs.



In summary, after 2000, Huangping Miao costume patterns underwent significant transformations, including the reorganization and design of innovative patterns, the incorporation of foreign patterns, the patternization of foreign cultural symbols, and the fusion of traditional and modern styles. While these changes introduced diversity and modernity to the costumes, they also led to varying levels of



acceptance among local residents, with some embracing the innovations while others viewed them as lacking authenticity.

2.2.3) Changes in the Aesthetic of Traditional Embroidery Patterns

As previously mentioned, due to the high regard for hand embroidery, the embroidery on festive attire is still primarily done by hand. In machine embroidery, a significant portion also uses traditional patterns to create modern ethnic ceremonial garments. However, the aesthetics of both hand and machine embroidery traditional patterns have undergone significant changes.

Table 10 Taking some of the

Era	Pear Blossom Pattern	Production Method
1950s		Hand embroidery
1970s		Hand embroidery

2024s		Hand embroidery
2024s		Machine embroidery

Summary

The costumes and patterns of the Miao people in Huangping have undergone minimal changes over a long period of research. In the 1990s, innovations in the costumes and patterns of the Miao in Huangping were primarily reflected in the extraction, enlargement, and reconfiguration of traditional motifs, while incorporating modern design elements. However, the traditional aesthetic standards of Miao embroidery were still preserved overall. After the year 2000, the costumes and patterns of the Miao in Huangping underwent significant changes, which were manifested not only in the innovative recombination of traditional patterns but also in the borrowing and integration of foreign patterns. Bold attempts were made in the colors and designs of the innovative patterns, which, although adding a new look to the Miao costumes, were not widely accepted within the local cultural identity. Meanwhile, the introduction of foreign patterns, such as realistic-style peony flowers and butterflies, while popular among some residents and tourists, also sparked discussions about cultural purity. However, the most notable change lies in the aesthetic transformation of traditional embroidery patterns. Whether hand-embroidered or machine-embroidered, traditional patterns,

while maintaining their geometric style, have seen a simplification in color use, with an increased proportion of red and a decrease in blue-purple hues. The delicacy and complexity of pattern details have decreased, and the overall aesthetic tendency has shifted towards simplicity. This change reflects both the impact of modernization on traditional culture and the delicate balance between locals' adherence to cultural identity and acceptance of new designs.

4.2.2.4 Changes in the Construction of Costume Forms

1) The Evolution of Female Costume among the Miao People

1.1) Changes in Female Tops

The traditional costume form of Miao women in Huangping consists of an upper garment and a skirt, with a right-overlapping buttoned coat. The cutting of the main body of the clothing follows the "economy cutting principle" of whole-piece cutting. The main body of the clothing is cut from a single piece of fabric in a flat pattern, with the body and sleeves being rectangular. A "T"-shaped opening is made at the neckline, and a piece of fabric of corresponding size and length is inserted to create a three-dimensional look for the neckline. The front is longer than the back, and when worn, the two flaps overlap, with the hem overlapping to form a downward pointed angle. The back is loose and raised. This design reflects the scarcity of resources among the Miao people in the past, as one piece of clothing needed to be suitable for wear in all seasons and easy to layer with thicker clothing in winter. It also embodies the Miao people's admiration for beauty in largeness. The clothes have no buttons, and the two sides of the front flap are fixed with woven belts tied in knots. This design allows the clothes to be flexible and breathable when worn, making them cool in hot weather. Embroidery is mainly distributed on the sleeve waist (upper arm), shoulders, back neckline, and around the entire edge of the front flap. The outer edges of the clothes and the edges of the embroidery are bound. Superior fabric is especially used for the neckline. The costume structures for young, middle-aged, and elderly women are basically the same. The only difference lies in the numerous embroidered insertions on the backs of young women's costumes, while elderly women's costumes have no

embroidery on the back, only plain or ancestral pattern brocade. In the relatively backward development environment of the past, female costumes maintained a stable structure. As shown in the figure below, it is a sample structural diagram of traditional Miao costumes in Huangping, with samples from the 1950s.

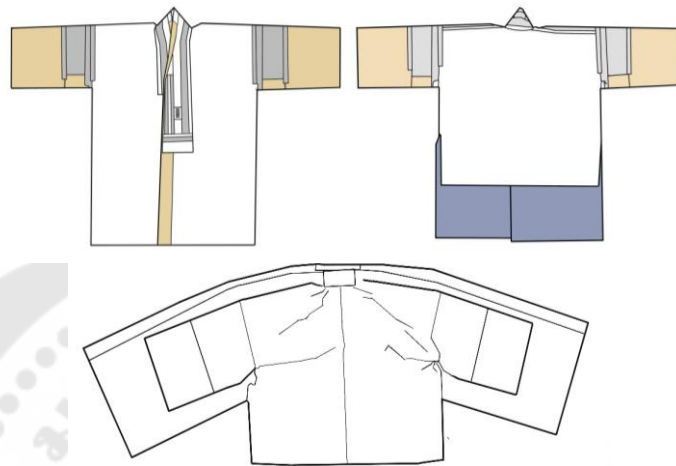


Figure 110 Structural Analysis of Elderly Women's Festive Attire in the 1950s

Source: Produced by the Author

Around 2000, Pan Li initiated improvements to the traditional Huangping Miao women's clothing, starting with casual wear and later extending to festive attire. She introduced several subtle modifications to enhance the fit and silhouette of the garments. The shoulders were adjusted to slope gently outward and downward, while the side seams from the underarm to the hem were slightly tapered inward to create a barely noticeable curve. Additionally, the back of the garment was tailored inward on either side of the spine, forming two gently curved lines. The hem was raised slightly in the center, creating a sloping angle that was higher in the middle and lower on the sides. The neckline, which was previously a straight line, was widened on both sides to form a V-neck. These small but significant changes transformed the traditional garment into a more fitted and streamlined silhouette. The clothing, once

known for its loose and bulky fit, became more form-fitting and lightweight, offering a modern and comfortable alternative to the traditional style.

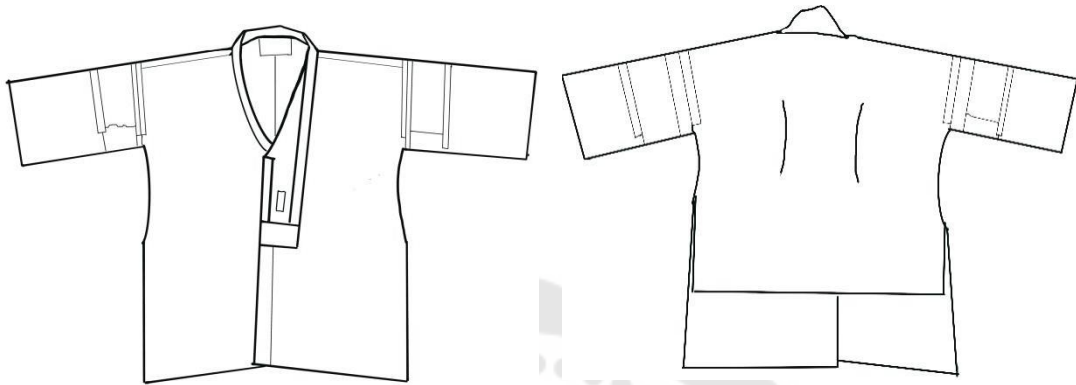


Figure 111 The structural diagram of the festive attire modified by Pan Li around the year 2000.

Source: Produced by the Author

Around the year 2000, Pan Li improved the female costumes of the Miao people in Huangping. Starting with casual wear and then improving the formal wear, she slanted the shoulders outward and downward, slightly inward from the armpits to the placket at the hem to form a barely noticeable arc. At the same time, the back is inwardly curved on both sides of the spine, forming two slightly curved arcs. The middle of the hem is raised, forming an inclined angle with the higher middle and lower sides. The neckline is no longer straight and closed, but widened on both sides to form a V-neck. Through these minor modifications, the clothing became a slim-fitting style, no longer bulky but slim and lightweight when worn. This style is widely used among people of all age groups.

Around 2009, a new style of improved costumes emerged. The lower edge of the front of the costume was widened, with the left flap completely covering the right flap, sloping diagonally from the neckline directly to the waist on the other side,

forming a pointed shape at the lower edge. The two flaps have the same shape and completely overlap when closed. The length of the front hem was shortened to be the same as the back hem. The sleeves became shorter. The original rectangular stand collar structure was removed. This form is widely popular in casual wear and modern ethnic ceremonial wear, and is widely used among people of all age groups.



Figure 112 Improved machine-embroidered festive attire in Shen Liuqing's store.

Source: photographed by the Author

In 2022, at the Gulong Ayou Clothing Store, the author saw that the current casual wear, based on the previous form, has undergone the biggest change in that the two flaps no longer overlap, but are connected by a zipper at the part where the edge of the front flap meets the lower flap. The makers of the clothing believe this to be more convenient. It is preferred by young and middle-aged people, while some elderly people think that such clothes are too tight and inconvenient for movement.



Figure 113 wear with a zipper.

Source: photographed by the Author

Changes in Hand-Embroidered Festive Attire in 2024

In 2024, at the Miao Ridge Ethnic Clothing Store in Huangping, the author observed that the design of hand-embroidered festive attire had also evolved. The front lapel now overlapped in a slanted manner, similar to the recent design of casual wear, with the outer edge of the front hem slanting downward like the middle portion. The traditional rectangular stand-up collar structure was removed from the neckline. Additionally, the connection between the shoulders and sleeves, which was previously a straight line, had been altered to a curved line, bringing the design closer to a three-dimensional cut.



Figure 114 Summary of Structural Changes in Huangping Miao Women's Costumes

Source: photographed by the Author

structural design of Huangping Miao women's costumes has undergone significant changes over the decades, evolving from traditional loose-fitting styles to more modern, tailored designs. Originally, these garments featured a right-front lapel, straight shoulder-sleeve connections, and a stand-up collar, with an emphasis on resource conservation and comfort. Starting in 2000, designer Pan Li introduced modern elements such as sloping shoulders, tapered sides, and V-shaped necklines, making the garments more fitted. After 2009, further updates included widening the front lapel and removing the stand-up collar. In 2022, zippers were added to casual wear, enhancing practicality but less favored by older generations. By 2024, these modern elements were also integrated into hand-embroidered festive attire, blending tradition with contemporary design. These changes reflect the dynamic evolution of Huangping Miao costumes, balancing cultural heritage with modern functionality.



Figure 115 Female funeral attire (clothes worn by the deceased) sold at Gulong Ayau Clothing Store in 2024..

Source: photographed by the Author

The structure of the "old clothes" (traditional burial attire) remains unchanged. According to interview and survey results, the attire worn by deceased elderly women must adhere to the original structural patterns. The designs must include patterns such as ancestor-recognizing motifs, human-horse motifs, and spider motifs. The back of the attire must use interlocking thunderbolt-like brocade. These patterns either represent ancestor worship, relate to the afterlife destination of the soul, or are ancient motifs passed down through generations.

Summary. The upper garments of the Miao women in Huangping have undergone a gradual transformation from traditional to modern styles during their historical evolution. Early traditional attire emphasized practicality and the expression of cultural symbols, utilizing whole-piece cutting techniques that reflected a commitment to conservation and adaptability to the climate. Over time, especially around the year 2000, designers began to modify casual and ceremonial attire to make it more fitted and stylish. Designers such as Pan Li made subtle adjustments to the structure of the shoulders, back, hem, and neckline, transforming originally loose-fitting clothing into lighter and more fashionable options. These changes were widely applied to people of

various age groups. By 2009, attire styles became more diverse, with further improvements to the design and structure of the front placket, trending towards simplicity and modernity. In 2022, attire focused more on convenience, with zippers replacing traditional woven belts. Although this change was favored by young and middle-aged individuals, older generations had mixed reviews. In 2024, ceremonial attire also showed a tendency towards modernization, with curved treatments at the neckline, shoulders, and sleeves demonstrating a trend towards three-dimensional cutting, significantly altering traditional forms. However, despite the modernization evident in casual and ceremonial attire, the structure of the "old clothes" remains traditional, symbolizing the continuation of ancestor worship and life views, and revealing the deep connection between culture and belief in Miao costume diversity.

1.2) Changes in Female Bottom Wear.

The traditional style of the lower garment for Miao women in Huangping is the pleated skirt, which structurally consists of the waistband, the main body of the pleated skirt, and binding straps. The upper part of the main body of the pleated skirt is primarily made of home-woven cotton cloth, while the hem is narrow cloth woven on a loom with striped decorations, embroidered patches sewn onto it. A complete outfit also requires wearing a waist apron in front and back.

In the context of research on the diversity of Miao costume, this traditional design not only reflects the unique aesthetic and craftsmanship of the Miao people but also serves as a carrier of their cultural heritage and beliefs. The use of locally woven cloth and intricate embroidery demonstrates their self-sufficiency and artistic expression, while the pleated design and waist apron add both functionality and beauty to the attire.



Figure 116 In 1911, Miao women in Huangping wore elaborate costumes to showcase their diversity in research.

Source: Samuel Clarke (1911). *Among the Tribes of Southwestern China*. London: China Inland Mission.

During the Qing Dynasty, the skirts reached down to the ankles. In 1950, the skirts worn by Miao women still extended to the calves. In the 1960s, the skirts became shorter, only covering the knees. The apron worn around the waist was the same length as the skirt, with a central design often featuring a woven or embroidered collection of diamond-shaped patterns, surrounded by a wider border.

In the realm of research on the diversity of Miao costume, this evolution in skirt length and design reflects the changing social and cultural contexts of the Miao people over time. The integration of woven or embroidered patterns into the aprons and skirts further enriches the aesthetic and cultural significance of these garments, showcasing the intricate craftsmanship and artistic expression of the Miao people.



Figure 117 Pleated skirt for elderly people from the 1950s

Source: photographed by the Author

The following image depicts a skirt sample from the late 1950s. The entire skirt is crafted using home-woven cotton cloth. The waistband is made of coarse cotton cloth, dyed with indigo. The main body of the skirt is woven from fine cotton cloth, while the hem adopts the traditional style of elderly female skirts. The cotton cloth is adorned with embroidery depicting butterflies and spider motifs, using chemical purple dye, and the surface has been pounded to achieve a bronze-like finish. The binding straps are made from the same material as the waistband, with fabric strips folded and sewn together. This is a one-piece skirt.

In the context of research on the diversity of Miao costume, this skirt sample serves as a valuable artifact that showcases the traditional craftsmanship and aesthetic preferences of the Miao people during the late 1950s. The use of home-woven cotton cloth, combined with intricate embroidery and unique dyeing techniques, reflects the cultural identity and artistic creativity of the Miao community.



Figure 118 1960s skirt for middle-aged to elderly women

Source: photographed by the Author

The skirt samples from the 1960s for middle-aged and elderly women feature a waistband made of home-woven cotton cloth, dyed using vegetable-based dyes. The main body of the skirt is constructed from plain brown silk. The hem adopts the traditional style of elderly female skirts, sharing similar patterns with the samples from the 1950s. The binding straps are made from the same material as the waistband, with fabric strips folded and sewn together. This is a one-piece skirt design.

In the realm of research on the diversity of Miao costume, these skirt samples provide invaluable insights into the evolving fashion trends and cultural expressions of the Miao people during the 1960s. The use of home-woven cotton cloth for the waistband and the traditional hem design for elderly women reflect a deep-rooted respect for tradition, while the introduction of plain brown silk for the skirt body signifies a modern twist on traditional attire. The similarity in patterns with the 1950s samples further highlights the continuity and resilience of Miao costume diversity.



Figure 119 70s youth female skirt

Source: photographed by the Author

The skirt sample from the 1970s for young women features a waistband made of imported cotton cloth, dyed with indigo. The main body of the skirt is constructed from plain brown silk. The hem adopts the traditional style of young women's skirts, predominantly pink, adorned with embroidery depicting human figures and birds. These patterns are exclusive to this style, where the human figures represent

the protection of ancestral spirits, and the bird motifs are also symbols of ancestral spirits. The binding straps are blue handmade woven belts. This is a one-piece skirt design.

In the context of research on the diversity of Miao costume, this skirt sample serves as a significant artifact that reflects the fusion of traditional and modern elements in the attire of young Miao women during the 1970s. The use of imported cotton cloth for the waistband and the introduction of plain brown silk for the skirt body demonstrate a shift towards more modern materials, while the traditional embroidery patterns with deep cultural significance continue to be preserved and celebrated. The exclusive patterns, including human figures and bird motifs, further emphasize the unique cultural identity and heritage of the Miao people.



Figure 1201980s-style wedding skirt worn by young females

Source: photographed by the Author

The wedding dress sample for Miao women from the 1980s features a waistband made of imported cotton cloth, dyed with indigo. The main body of the

dress is constructed from brown-red jacquard silk. The hem adopts the traditional style of wedding dresses, predominantly red, adorned with embroidery depicting circular do and duckweed flowers. The binding straps are blue handmade woven belts. This is a one-piece design.

In the realm of research on the diversity of Miao costume, this wedding dress sample from the 1980s stands as a testament to the rich cultural heritage and intricate craftsmanship of the Miao people. The fusion of imported materials with traditional silk jacquard weaving techniques showcases the adaptability and creativity of Miao attire. The traditional wedding dress hem, adorned with significant embroidery patterns, further emphasizes the importance of cultural continuity and the preservation of ancestral traditions within the Miao community.



Figure 121 Wedding skirt worn by young women in 2005.

Source: photographed by the Author

The wedding dress sample for Miao women from 2005 features a waistband made of industrial cotton fabric. The main body of the dress is constructed from plain brown-red silk. The hem adopts the traditional style of wedding dresses, predominantly dark red, adorned with embroidery depicting baohao (circular dot) patterns and duckweed flowers, which are machine-embroidered. The binding straps are factory-produced woven belts. This is a one-piece dress design. The overall fabric is colorfast and does not require self-dyeing.

In the context of research on the diversity of Miao costume, this wedding dress sample from 2005 exemplifies the evolution and modernization of traditional Miao attire. The use of industrial cotton fabric and machine-embroidered patterns indicates a shift towards more mechanized production methods, while the preservation of traditional wedding dress hem styles and the incorporation of significant cultural motifs such as baohao and duckweed flowers demonstrate a commitment to maintaining cultural identity and heritage within the Miao community. The colorfast nature of the fabric further underscores the advancements in textile technology and its impact on traditional costume production.



Figure 122 Women's wedding dress in 2024.

Source:photographed by the Author

The wedding dress sample for Miao women from 2024 features a waistband made of industrially colored checkered cotton fabric. The main body of the dress is constructed from plain brown-red silk. The hem adopts the traditional style of wedding dresses, predominantly dark red, adorned with embroidery depicting bubble-like dots and duckweed flowers, which are machine-embroidered. The binding straps are factory-produced woven belts. This is a one-piece dress design. The overall fabric is colorfast, eliminating the need for self-dyeing.

In the realm of research on the diversity of Miao costume, this wedding dress sample from 2024 exemplifies the continued evolution and adaptation of traditional Miao attire to modern production techniques. The use of industrially colored checkered cotton fabric for the waistband and machine-embroidered patterns on the hem reflect the integration of modern technology into traditional costume production. Despite these modernizations, the preservation of traditional wedding dress hem styles and the incorporation of culturally significant motifs such as bubble-like dots and duckweed flowers demonstrate a deep commitment to maintaining cultural identity and heritage within the Miao community. The colorfast nature of the fabric further underscores the advancements in textile technology and its contribution to the preservation and promotion of traditional Miao costume diversity.



Figure 123 Diverse-colored dresses for middle-aged and young women in 2024

Source: photographed by the Author

The 2024 women's dress sample features a five-centimeter-wide elastic band at the waist, matching the color of the dress body. The main body of the dress is constructed from satin fabric, available in a variety of colors. The hem is predominantly red, adorned with machine-embroidered imitations of bubble-like dot patterns and duckweed flowers, exhibiting a rough texture. The dress does not include binding straps and is of a closed design. It can be closed via either a seam or a zipper. The dress is available in both long and short lengths. Notably, the dress with a yellow-green glossy finish utilizes an innovative fabric developed to mimic the color style of bright cloth.

In the context of research on the diversity of Miao costume, this 2024 women's dress sample showcases the integration of modern design elements with traditional Miao attire. The use of satin fabric and a variety of colors indicates a move towards more contemporary aesthetics, while the preservation of traditional embroidery motifs such as bubble-like dots and duckweed flowers demonstrates a commitment to cultural continuity. The innovative fabric used in the yellow-green dress exemplifies the efforts to preserve and promote traditional Miao costume diversity through material innovation. Additionally, the provision of both seam and zipper closure options reflects the adaptability of traditional Miao attire to modern consumer preferences.

Table 11 Comparison of Structural and Design Evolutiona of Huangping Miao Women's Skirts Acoross Different Periods

Period	late 1950s middle-- aged/elderly	1960s Middle- aged/Elderl y	1970s Youth	1980s Women's wedding attire	2005 Women's wedding attire	2024 Casual wear/Modern evening gown
Material for t he waist section	Rough, homespun cotton cloth, dyed with indigo	Homespun cotton cloth, dyed with natural plant- based dyes	Foreign cotton cloth, dyed with indigo	Foreign cotton cloth, dyed wit h indigo	Industrial cotton fabric	"Industrial cotton fabric", "5cm wide elastic band with the same color as the main body of the skirt"
Material for the main body of the skirt	Homespun fine cotton cloth	Plain brown silk	Plain brown silk fabric	Brownish-red acquard silk fabric	Plain brownish-red silk fabric	Satin fabric in various colors
Pattern on the	Traditional	Traditional	Traditional	Traditional	Traditional	Machine-

Period	late 1950s middle-- aged/elderly	1960s Middle- aged/Elderl y	1970s Youth	1980s Women's wedding attire	2005 Women's wedding attire	2024 Casual wear/Modern evening gown
skirt hem	female skirt pattern featuring butterflies and spiders, dyed with chemical purple dye	skirt pattern, same as the 1950s sample	skirt style for youth, mainly in pink with embroidered patterns of figures and birds	wedding skirt style, mainly in red with embroidered patterns of dots and duckweed flowers	wedding skirt style, mainly in dark red, with machine- embroidered patterns of dots and duckweed flowers	embroidered imitation of dot and duckweed flower patterns, with a relatively coarse texture
dyeing	The waist is dyed with indigo, while the skirt hem undergoes a chemical purple dyeing process with a hammering technique.	The waist is dyed with natural plant- based dyes. The skirt hem is dyed using chemical dyes and undergoes a smoke-dyeing and hammering process.	"Waist dyed with indigo", "Waist dyed with indigo" (Note: This phrase is repeated for emphasis or clarity in a context where it needs to be highlighted.)		Factory-dyed, fade-resistant	
Closing method	One-piece skirt	One-piece skirt	One-piece skirt	One-piece skirt	One-piece skirt	Wedding on e-piece skirt, casual/modern evening gown with a closing

Period	late 1950s middle-- aged/elderly	1960s Middle- aged/Elderl y	1970s Youth	1980s Women's wedding attire	2005 Women's wedding attire	2024 Casual wear/Modern evening gown
						method
Other I nstructions	Knee length skirt					Both short skirts and long skirts are available, and some of the skirts use innovative fabrics that imitate the colors of iridescent cloth.

Analysis of the changes in skirt design reveals several trends characterized by the following aspects:

First, Modernization of Materials. Early skirts primarily utilized natural materials such as home-woven cloth and cotton, which were relatively rough in texture, especially the fabric used for the waist. Dyeing processes relied on traditional plant-based or indigo dyes. In contrast, modern casual skirts employ lighter and more diverse materials, gradually adopting modern textile materials like industrial cotton and satin. These materials offer better durability, rich colors that are less prone to fading, and cater to modern consumers' demands for comfort and practicality.

Second, Diversification of Colors and Coarsening of Embroidery. Traditional skirts featured simpler color palettes, predominantly in dark tones. Patterns were traditional and adhered to fixed rules based on age and symbolic

meanings, with intricate and delicate embroidery. Over time, colors became more vibrant, and modern skirts exhibit greater color diversity, enhancing their visual appeal and fashionability. However, in some products, machine-embroidered patterns appear coarse, diminishing their aesthetic appeal and blurring their design.

Third, Increase in Decorative Details. Past skirts were relatively austere in decoration, with minimal embroidery on the waist or hem. With design advancements, modern casual skirts incorporate more decorative details at the edges and hem, such as colorful lace and ruffles, further enhancing the garment's ornamental value. These decorations cater to modern consumers' pursuit of individuality and aesthetic pleasure.

Fourth, Changes in Closure Methods. Early skirts were often one-piece designs fixed with ties. Modern skirts prioritize practicality and convenience, with closure methods evolving from traditional ties to direct stitching or zippers. Zippers facilitate easier donning and doffing.

Fifth, Design Flexibility and Diversification. Modern casual design has gradually diverged from traditional fixed styles. Designers infuse skirts with more fashion sense and diversity through innovative recombinations of traditional patterns, introduction of foreign patterns, and updates in materials and techniques. Skirt lengths and cuts have become more flexible, ranging from short to long, satisfying diverse occasion needs.

Summary

Modern skirt design trends exhibit characteristics of material modernization, color diversification, increased decorative details, convenient closure methods, and design flexibility and diversification. These designs not only continue Miao traditional elements but also boldly incorporate foreign design styles, embodying a design philosophy that combines Miao tradition with modern fashion.

However, in 2024 embroidery designs, the quality of hem patterns has significantly declined, with embroidery becoming coarse and sometimes unrecognizable. This reflects that in modern production processes, large-scale

mechanization has overlooked the finesse of traditional hand embroidery, resulting in decreased embroidery quality, especially evident in quickly produced casual wear and dresses.

Furthermore, although modern clothing colors are bright and intense, they lack the serene beauty of traditional plant-dyed fabrics. Plant dyes give traditional clothing a more subdued and natural tone, while modern chemical dyes pursue more eye-catching effects, somehow diminishing the cultural connotation and delicacy of clothing.

2) Changes in Headdress

In the traditions of the Huangping Miao people, headdresses vary according to gender and age, with flower hats for young women and headscarves for middle-aged and elderly women being representative.

2.1) Flower Hats

Traditional flower hats feature a cylindrical shape with a centrally tightened, undulating textured top with a circular hole at the center. The sides are adorned with embroidery.



Figure 124 The Lusheng Festival in September 1978 at Gulong.

Source: Liangb210 Die Liang (2023.7.12). The 1980s Market.

<http://xhslink.com/MICL8w>. 2023.12.3

In 1978, the base fabric of the women's floral hats among the crowd was golden, crafted from a bright cloth dyed with the chemical dye jiazise. The hats were sewn using machines but featured hand-embroidered designs, with the main embroidery section in a red tone. When wearing the hats, people preferred to tie a small white handkerchief around the exterior of the hat. This aspect reflects the diversity in the costumes of the Miao people, as meticulously documented in accordance with doctoral dissertation academic standards through the term "research" on their attire.



Figure 125 Flower hats of the 1980s

Source: The photograph is from the Guizhou Provincial Ethnic Museum.

In the 1980s, machine sewing combined with hand embroidery characterized the production of hats, where the lower edge and top of the hat body were crafted from brown silk satin, while the main background color was a dark red. The base fabric for the "baohao" was blue. The embroidery section featured a four-color alternation, while other parts utilized a continuous alternation of six colors: white, green, blue, yellow, orange, and pink. The patterns exhibited rich variations in dots, lines, and planes, displaying an exquisite aesthetic that was both intricate and highly appealing. This diversity in the costumes of the Miao people is a subject of research that uncovers the intricate beauty embedded within their traditional attire.



Figure 126 Flower hat purchased in 1989

Source: photographed by the Author.

In the 1990s, hats were produced through a combination of hand embroidery and machine sewing. The lower edge and top of the hat body were made of burgundy silk satin, while the main base fabric was a dark red. The base cloth for the "baohao" was blue. The patterns were predominantly composed of lines and planes, creating an overall design that was simple, clear, and varied. This diversity in the costumes of the Miao people is a significant area of research that highlights the intricate beauty and evolution of their traditional attire.



Figure 127 Flower hat purchased by Gu Yonghua in 2005.

Source: Photographed by the Author.

In 2005, hats were crafted through a combination of hand embroidery and machine sewing. The lower edge and the top of the hat were made of burgundy silk satin, while the main base fabric was red. The base cloth for the "baohao" was blue. The "+" stitch technique was utilized, and the patterns were composed of an abundant rhythm of dots, lines, and planes, exhibiting a refined and intricate beauty. This diversity in the costumes of the Miao people is a focal point of research that explores the intricate details and evolution of their traditional attire.



Figure 128 The flower hat that Gu Yonghua purchased in Gulong in 2018

Source: photographed by the Author

In 2018, machine embroidery and machine sewing were employed in the production process. The overall base fabric was bright red silk satin. The main body of the embroidery was predominantly red, matching the color of the base fabric, while other colors stood out against this red backdrop. The overall outlines of the patterns were softened. This aspect of the costumes of the Miao people exemplifies the diversity in their attire, which is a subject of ongoing research that explores the evolution and nuances of their traditional dress.



Figure 129 The flower hats sold at Huangping Miaoling Ethnic Clothing Store in 2024

Source: photographed by the Author

In 2024, machine embroidery and machine sewing techniques were utilized. The overall base fabric was bright red silk satin. The main body of the embroidery was predominantly red, matching the color of the base fabric, while other colors stood out prominently against this red backdrop. The overall outlines of the patterns were softened, creating a subtle and refined effect. This aspect of the costumes of the Miao people highlights the diversity within their attire, which is a topic of

ongoing research that explores the intricate details and evolution of their traditional dress.

Comparison of Structural and Design Evolutions of Huangping Miao Women's Skirts Across Different Periods

Table 12 Comparison Table of Flower Hat Samples

Year	Base Fabric	Mbroidery Characteristics	Mbroidery colors	other Omaments
1978s	Gold-colored base fabric (dyed with chemical dyes)		Primarily appears red from a distance.	Primarily appears red from a distance.
1980s	Dark red main base fabric with a blue "baohao" undersheet	Four colors of embroidery are alternately used, creating patterns with rich dots, lines, and planes.	Six colors (white, green, blue, yellow, orange, pink).	The lower edge and top of the hat body are made of brown silk satin.
1990s	Dark red main base fabric with a blue "baohao" backing.	The patterns are mainly composed of lines and planes, giving a clean and clear appearance.	Alternating changes in multiple colors	The lower edge and top of the hat body are made of burgundy silk satin.
2005s	Red main base fabric with a blue "baohao" backing.	The "+" stitch technique is employed, with rich rhythmic variations in dots, lines, and planes, creating a delicate and intricate design.	Rich in colors, with delicate and intricate embroidery.	The lower edge and top of the hat body are made of burgundy silk satin.

Year	Base Fabric	Mbroidery Characteristics	Mbroidery colors	other Omaments
2018	Bright red silk satin base fabric	The main body of the embroidery is in a red tone, matching the color of the base fabric, with a softened outline.	With red being the prominent color, other hues stand out as accents.	There are no significant changes to the top of the hat or other parts.
2024	Bright red silk satin base fabric	The embroidery's main body features a red hue that matches the base fabric's color, with a subtle, softened outline.	Red is the dominant color, with other colors serving as prominent accents.	There are no significant changes to the top of the hat or other parts.

Summary of Changes




Overall, the variations in floral hats are primarily manifested in their craftsmanship, embroidery techniques, and color usage. In earlier times, the production process primarily combined machine sewing with hand embroidery. Hand embroidery exhibited a high degree of fineness, with intricate and abundant embroidery patterns that incorporated diverse combinations of dots, lines, and planes, demonstrating an exceptionally high level of traditional craftsmanship. The embroidery style was prominent and exquisite, aligning with traditional aesthetics. The colors were even more diverse, complex yet harmonious, providing a rich visual experience. The silk satin decorations on the lower edge and top of the hat complemented the embroidery patterns. Early floral hats featured rich colors and intricate embroidery, primarily created through hand embroidery, presenting a traditional aesthetic and cultural connotation. In recent times, with the prevalence of machine embroidery, the complexity and fineness of the patterns have significantly declined, resulting in a weakened sense of the delicacy of traditional embroidery and a blurred sense of form. Although efficiency has improved,

the traditional sense of refinement has been diminished. Colors have gradually become monotonous, with a stronger emphasis on red tones, and red embroidery matching the bright red silk satin base fabric, leading to a decline in the overall visual hierarchy. The outlines of the patterns have gradually become blurred, and other colors are only used as embellishments, appearing abrupt against the bright red backdrop.





The prominent characteristics of the changes in Huangping Miao floral hats are stability in form, monotony in color, simplification of patterns, and a decline in overall visual hierarchy.

2.2) Changes in Headdress for Married and Elderly Females

Table 13 The headdress for middle-aged and elderly females is in the form of a headscarf.

Years	Age	Photo	Material	Other decorations
1950	Middle age		Black cloth headscarf, with one person wearing a golden glossy cloth headscarf ("jiazise" dyed with fumigation).	
	Old age			
1978	Middle age		The golden glossy cloth headscarf is dyed using the "jiazise" fumigation method.	With a small white handkerchief tied outside.
	Old age		Burgundy glossy cloth headscarf.	Wrapped with a checkered towel with fringes on the outside.

Years	Age	Photo	Material	Other decorations
1998-1999	Middle age		White headscarf and burgundy glossy cloth hat.	Adorned with silver hairpins and simple silver chains.
	Old age		Hat	Wrapped with a checkered towel with fringes on the outside.
2009	Middle age		Red silk satin hat	With silver chains hanging down.
	Old age			
2012	Middle age		Red machine-embroidered silk satin hat.	With silver chains hanging down.
	Old age		Red and dark red silk satin hats.	With silver chains hanging from it.
2016	Middle age		Colorful jacquard hat with a red base made of silk satin.	With silver chains hanging down, and wig placed in the top gap.
	Old age		Bright red and brown silk satin hats.	With silver chains hanging and wrapped with a handkerchief on the outside.

Years	Age	Photo	Material	Other decorations
2024	Middle age	  	Material: Silk satin and custom red sealing fabric. Colors: Red, dark red, pink-purple, and imitation glossy green.	With wig, silver flowers, and silver chains in the top gap, and winter scarves made of colorful towels with fringes.
	Old age		Material: Silk satin and custom red sealing fabric. Colors: Red, dark red,	With wig placed in the top gap, and winter scarves made of colorful towels with fringes.

The headdresses worn by middle-aged women have undergone significant changes across different eras. From the black homespun cloth headscarves of the 1950s, which embodied a simplistic and practical style, to the golden glossy fabric headscarves adorned with small white handkerchiefs in the 1978s, which began to exhibit diversity in color and material. Moving into the 1998-1999 period, the combination of white headscarves with burgundy glossy fabric hats, along with decorations such as silver hairpins and silver chains, further enhanced the elegance and grandeur of the headdresses. Between 2009 and 2016, red silk satin hats became mainstream, with the introduction of machine embroidery and jacquard techniques making the headdresses even more aesthetically pleasing, while silver chains continued to serve as a traditional decorative element. By 2024, the materials used for headdresses had become even more diverse, including silk satin, customized red sealed plastic cloth, and others, with colors also becoming more varied. Practical

elements such as wigs and winter towels with fringes were incorporated, maintaining traditional charm while reflecting fashionable individuality and practicality. This process of change reflects socio-economic development, shifts in aesthetic concepts, and the diversity of people's needs.

The notable trends in these changes are the diversification of materials, enrichment of colors, refinement of decorations, and the equal emphasis on practicality and aesthetics. Furthermore, headdresses have integrated modern fashionable elements while retaining traditional ones. The trend towards personalization and diversity in headdresses is increasingly evident.

3) Compilation and Analysis of the Changes in the Male Costumes of the Miao People in Huangping

3.1) 1949-1979: Preservation and Initial Changes in Traditional Costumes

Manifestations of Change:

At the founding ceremony of the autonomous prefecture (1956): Wang De'an wore a black jacket with a front-button placket and wrapped his head in a black cloth, which was typical attire for Miao men at that time.

Changes after starting work: Wang De'an and his colleagues switched to wearing Zhongshan suits in work settings. Miao compatriots in county-level leadership teams also transitioned to wearing dark military uniforms and caps after starting work.

Causes of Change:

Policy influence: After the founding of New China, the state promoted a series of policies for national equality but also advocated for "Sinicization" or "modernization" in attire, with modern clothing such as Zhongshan suits and military uniforms gradually entering Miao regions.

Economic factors: During this period, the economy in Miao regions was relatively backward, and traditional clothing materials such as silk and embroidery were costly, making them difficult to popularize.

Social change: With the development of modern education, Miao people began to come into contact with and accept more modern cultures and ideas, which also influenced their clothing choices.

Trends of Change: Miao male attire began to transition from traditional to modern, but traditional clothing was still retained for specific occasions such as the founding ceremony of the autonomous prefecture.

3.2) 1979-1999: The Impact of Multiculturalism and Diversification of Attire

Manifestations of Change: Clothing changes in the 1980s: Economically well-off elders began using silk to make jackets with front-button plackets and wore 55-style winter service cotton caps. Meanwhile, Hong Kong, Macao, Taiwan, and Japanese-style clothing became popular, with curly hair, bell-bottom jeans, and floral shirts becoming fashionable.

Suits and leather jackets in the 1990s: Suit sets became popular and became the preferred choice for men in formal settings. Leather jackets were also sought after for their tough image, although they truly gained popularity in Guizhou around the year 2000.

Causes of Change: Economic reform: After the reform and opening-up policy, the economy in Miao regions developed rapidly, and people's living standards improved, giving them more ability to pursue fashion and individuality.

Cultural impact: With the acceleration of globalization, foreign cultures, particularly Hong Kong, Macao, Taiwan, and Japanese styles, had a strong impact on Miao regions, influencing people's aesthetic concepts.

Media influence: The popularization of media forms such as movies and TV dramas enabled Miao people to come into contact with more diverse clothing styles.

Trends of Change:

Miao male attire became more diversified, with traditional and modern clothing coexisting, and modern clothing gradually becoming the mainstream.

3.3) 2000-2024: Emphasis on Ethnic Culture and Revival and Innovation of Attire

Manifestations of Change:

Innovation in ethnic attire: The government created the "China Huangping Gulong Miao Lusheng Festival" cultural brand, promoting the innovation and development of Miao attire. The ethnic clothing designed by Pan Li, worn as formal wear for important occasions, created a new style for modern Miao male attire in Huangping.

Schools' emphasis on ethnic culture: Schools required students to wear their ethnic clothing for important activities, promoting the inheritance and promotion of Miao attire.

Participation of designers: Miao singer A Youduo collaborated with designers to design male ethnic clothing for Miao men in Huangping and donated it to lusheng players, further promoting the innovation and development of Miao attire.

Causes of Change: Government emphasis: The government's emphasis on and protection policies for ethnic culture promoted the inheritance and innovation of Miao attire.

Economic factors: With economic development, Miao people had more ability to pursue cultural identity and individuality.

Social change: In the context of globalization, Miao people began to re-examine and cherish their own ethnic culture, with attire becoming an important way to express ethnic identity and pride.

Trends of Change: Miao male attire, while maintaining traditional elements, placed greater emphasis on innovation and individuality. At the same time, the participation of the government, schools, and designers promoted the inheritance and development of Miao attire, revitalizing it in modern society.

summary

the changes in the male costumes of the Miao people in Huangping are a complex and diverse process influenced by multiple factors such as policy, economy, culture, and society. In different periods, the degree and manner of these factors' influence varied, collectively shaping the unique characteristics and evolutionary trajectory of Miao male attire.



CHAPTER 5

CONCLUSION AND DISCUSSION

This chapter will summarize and analyze the research findings on the changes in the costumes of the Miao people in Huangping, with a particular focus on the intricate relationships among the various factors contributing to these changes. It will also examine the diversity of these changes. By comprehensively summarizing the research conducted in previous chapters, this section delves into the social factors underlying the changes in the costumes of the Miao people in Huangping. It discusses the role of these costumes in social culture, their significance in contemporary society, and offers constructive suggestions for the future evolution and development of Miao costumes in Huangping. Furthermore, it provides a basis for understanding the diversity and complexity of Miao costumes in Huangping. Following is the summary and analysis of the research findings:

5.1 Multi-factor Analysis and Contextual Review of Changes in Miao Costumes in Huangping

This section primarily revolves around the two research objectives of this paper and summarizes the factors influencing costume changes and the specific variations in each period based on the research findings from Chapter 4. Focusing on the evolution of Miao costumes in Huangping, this research explores the changes that have occurred from 1949 to 2024, dividing the transformation into three stages according to the major shifts and processes in costume characteristics: the "Golden Era" (1949-1978), the "Transition Period of Reform and Opening-Up" (1979-1999), and the "Outburst of Diversification" (2000-2024).

5.1.1 Dual Drives of Politics and Economy: The Roots of Changes in Miao Costumes in Huangping from 1949 to 1978

Between 1949 and 1978, politics and economy emerged as two significant influencing factors in the changes of Miao costumes in Huangping. The following is an analysis of the relationship between these two factors:

From 1949 to 1978, the changes in Miao costumes in Huangping were profoundly influenced by both political and economic factors. Political factors, such as the social reforms after the founding of New China and the political ideology during the Cultural Revolution, directly drove changes in costume styles. Meanwhile, economic factors, such as improved living standards and the impact of industrialized production, influenced the needs and choices of the Miao people regarding costumes in a more indirect manner. These two factors intertwined, collectively shaping the evolution of Miao costumes during this period. As we enter the transition period of reform and opening-up from 1979 to 1999, economy, culture, and education became the main factors influencing changes in Miao costumes, interacting to significantly promote the modernization and diversification of Miao costume culture.

5.1.2 Synergistic Effects of Economy, Culture, and Education: Drivers of Modernization and Diversification of Miao Costumes from 1979 to 1999

During the transition period of reform and opening-up from 1979 to 1999, Miao costume culture underwent significant modernization and diversification. During this period, changes in Miao costumes were primarily influenced by three factors: economy, culture, and education. Economic factors served as the primary driving force behind these changes. With the vitality of the market economy and the advancement of commercialization and industrialization, Miao costumes transitioned from family handicrafts to commercial production, and cooperation between the government and enterprises accelerated the industrialization of Miao costumes. Meanwhile, the migration of labor to economically developed areas facilitated cultural exchanges with the outside world, changing values and costume consumption patterns in Miao regions, further promoting the marketization of Miao costumes. Building upon economic factors, cultural factors enriched the diversity and individuality of Miao costumes through extensive inter-ethnic cultural exchanges and the popularity of film and television culture, as well as Hong Kong, Taiwan, European, and American fashion. Educational factors, particularly the popularization of modern schooling, although posing a challenge to the transmission of Miao costume culture, leading to a break in transmission, in the long run, prompted the younger generation to develop new recognition and reflections on traditional culture.

Therefore, during the transition period of reform and opening-up, the changes in Miao costume culture were the result of the combined effects of multiple factors, with economic factors dominating, cultural factors playing an important auxiliary role, and educational factors indirectly influencing the transmission and development of Miao costume culture by impacting the younger generation.

5.1.3 Interwoven Influence of Diverse Factors: Analysis of the Roots Behind the Outburst of Diversification in Huangping Miao Costumes from 2000 to 2024

During the period of diversification outburst from 2000 to 2024, the changes in Huangping Miao costumes were deeply influenced by the intertwined effects of multiple factors, including policies, economics, culture, education, and the leadership of a few elites. Policy factors, particularly the implementation of intangible cultural heritage protection policies, emerged as the dominant force driving the transmission and innovation of Miao costumes, laying a solid foundation for the revitalization of costume culture through measures such as establishing a system for intangible cultural heritage inheritors, supporting ethnic craft enterprises, and promoting educational training. Economic factors, driven by the commodity economy, not only promoted the diversified development of costumes but also posed challenges of homogenization, with costume iterative innovation coexisting with the pursuit of economic interests. In terms of cultural factors, the impact of multiculturalism, such as the integration of stage costumes, traditional Han costumes, modern fashion, and foreign cultures, greatly enriched the diversity of Miao costumes but could also lead to fluctuations in overall quality and aesthetic standards. Educational factors, through the modern educational transmission system, incorporated traditional handicrafts into schooling, established intangible cultural heritage studios, and collaborated with enterprises, institutions, and universities to provide talent and technical support for the transmission and innovation of costume culture. In addition, improvements in costume production techniques and design by a few elites, represented by Pan Li, became important driving forces behind the surge of costume innovation and improvement. These factors are interconnected and work together, not only promoting the transmission and development of Miao costumes but also accelerating their modernization and internationalization.

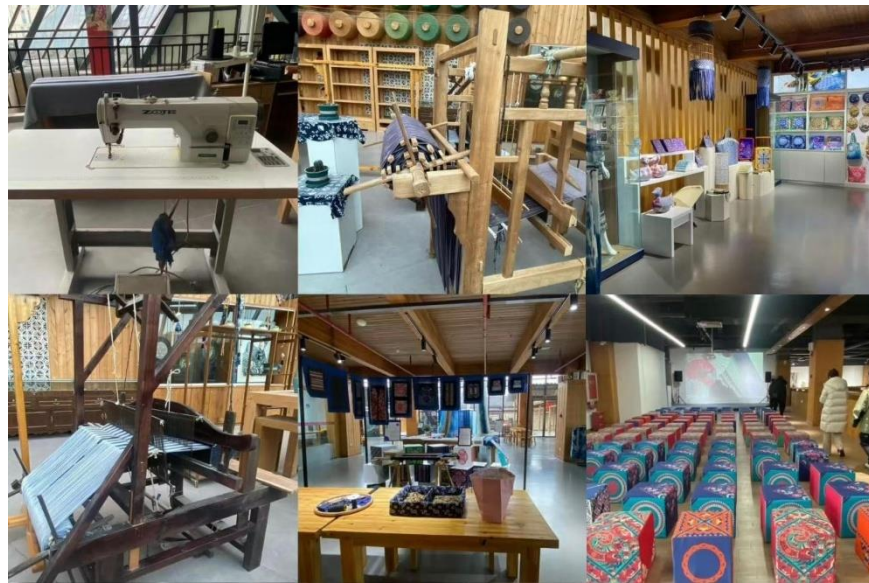


Figure 130 Guizhou Provincial Intangible Cultural Heritage Protection Center,
Experience Area

Source: Photographed by the Author

5.1.4 Internal Factors of the Costume Subjects: Intrinsic Driving Forces Behind the Changes in Huangping Miao Costumes

The changes in Miao costumes are deeply influenced by factors related to the costume subjects, including the costume subjects within social structures, the interaction between personal identity and costumes, the subjective choices of costume makers and wearers, as well as the identity and psychological changes of costume makers.

Firstly, the changes in Miao costumes are closely related to social structures. Miao society is organized around clans, with families and clan networks playing crucial roles in the production and dissemination of costumes. Innovations and changes in costumes typically originate from individuals or small groups and gradually spread to a larger scope through kinship relations. However, with the acceleration of Miao young people migrating for work and urbanization, the speed of costume innovation and dissemination has significantly increased, with the integration of external

costume elements and the continuous updating of Miao costumes themselves demonstrating the concentric circle characteristics of Miao costume changes.

Secondly, Miao costume plays a crucial ceremonial role in the transformation of personal identity. Costumes not only signify changes in personal identity but also carry clan symbols and blessings. The choice of costumes during these significant life stages reflects the deep cultural functions of costumes in Miao society.

Furthermore, the subjective choices of costume makers and wearers also play a significant role in costume change. Miao people's wearing of their ethnic costumes is not only a manifestation of their cultural identity and sense of belonging but is also influenced by external pressures and fashion trends. With the country's emphasis on ethnic minority cultures, the cultural confidence of the Miao people is gradually awakening, prompting many young people to once again take a fancy to wearing Miao costumes and to boldly display their ethnic attire.

Lastly, the identity transformation and psychological changes of costume makers are also key factors in the evolution of Miao costumes. From cultural inheritance in the past to market demand orientation today, costume-making activities have shifted from a family responsibility to a profit-making tool. Some makers with a strong ethnic sentiment actively expand the cultural extension of costumes while striving to retain the aesthetic style and cultural connotation of traditional costumes. However, those who excessively pursue profits have led to rapid costume renewal and a decline in aesthetic quality.

In summary, the evolution of Miao costumes is a complex process influenced by multiple subject factors related to costumes. In future inheritance and development, we need to pay more attention to the roles and impacts of these factors and promote the healthy development and continuous innovation of Miao costumes through policy guidance, cultural inheritance, and market regulation.

5.1.5 The Interweaving of Historical Inevitability and Contingency: A Comprehensive Perspective on the Evolution of Miao Costume in Huangping

The evolution of Miao costume in Huangping is a blend of historical inevitability and contingency. Social changes, the need for cultural inheritance, and international exchanges drive its inevitable development. These macro factors, such as the evolution of politics, economy, and culture, as well as cultural exchanges in the context of globalization, collectively shape the broad trends in the evolution of Miao costume. Meanwhile, the innovative designs of individual operators may occasionally lead fashion trends and alter costume styles. The unique creativity of these operators not only enriches the culture of Miao costume but also promotes its innovation and development, demonstrating the stable yet flexible characteristics of Miao costume evolution. Such contingent innovations often become highlights in the evolution of costumes, infusing new vitality into the culture of Miao costume.



Figure 131 Vendors of embroidered goods

Source: Photographed by the Author

In summary, the evolution of Miao costume in Huangping is a complex process intertwined with historical inevitability and contingency. From a macro perspective, political and economic changes, the need for cultural inheritance and innovation, and cultural exchanges in the context of globalization collectively constitute the inevitable driving forces behind the evolution of Miao costume, shaping the broader trends in costume culture. At the micro level, the social structure within the costume community, personal identity transformation, the subjective choices of makers and wearers, and the identity and psychological changes of costume makers serve as internal driving forces for costume evolution. Additionally, the innovative designs of individual operators, as contingent factors, occasionally introduce novel elements and styles to Miao costume, becoming highlights in its evolution. These factors of inevitability and contingency intertwine, jointly promoting the diversified development of Miao costume, allowing it to integrate modern elements while maintaining traditional characteristics, and exhibiting a cultural charm that is both traditional and modern, stable yet flexible. In future development, attention should continue to be paid to and balance struck between these factors to promote the healthy inheritance and innovative development of Miao costume culture.

5.2 Comprehensive Analysis of the Evolution Mechanism of Miao Costume

The evolution of Miao costume is a complex and diverse process involving cultural inheritance and innovation, social changes, technological advancements, and advocacy by internal elites, among other aspects. The following is a comprehensive synthesis of the evolution mechanisms of Miao costume at different historical stages

5.2.1 Overview of Overall Evolution Mechanisms

The evolution mechanisms of Miao costume primarily consist of the following four aspects:

Cultural Inheritance and Innovation: As an important component of national culture, the evolution of Miao costume is influenced by both cultural inheritance and innovation. On the one hand, Miao people transmit costume-making skills and

cultural connotations through generations. On the other hand, they continuously explore and innovate to adapt to changes in the times and meet new aesthetic demands.

Social Changes: Factors such as social openness, economic development, and market transformation prompt Miao costume to come into contact with and integrate more modern elements. This change not only drives the commercialization of Miao costume but also enables it to play a more important role in society.

Technological Advancements: From the Golden Age to the present, the production techniques of Miao costume have undergone significant advancements. The introduction of industrial production materials and techniques, the rapid development of modern technology, and the rise of digital technology and intelligent manufacturing have brought new changes and development opportunities to Miao costume.

Advocacy by Internal Elites: In the process of Miao costume evolution, the advocacy for reform by internal elites has played an important role. Through their own efforts and influence, they lead fashion trends and set the pace for Miao costume, driving its innovation and development.

5.2.2 Mechanisms of Change Across Different Historical Stages

5.2.2.1 From the Golden Age to Pre-Reform and Opening-Up Era

Cultural Inheritance Mechanism: Miao nationality costumes have maintained a commitment to traditional elements, with clothing-making skills and styles passed down from generation to generation.

Social Change Mechanism: Social openness and economic development prompted the Miao people to begin contemplating ways to integrate traditional costumes with modern elements.

Technological Innovation Mechanism: Although technological innovations were relatively limited, the introduction of industrial production materials and techniques still brought new changes to Miao nationality costumes.

5.2.2.2 The Reform and Opening-Up Era

1) Cultural Inheritance and Innovation Mechanism: Miao nationality costumes began to incorporate more modern elements, forming a unique style that combines tradition with modernity.



Figure 132 Group photo of participants in Miao embroidery skill training

Source: Provided by the interviewee

2) Social Change Mechanism: Market-oriented transformation and cultural integration propelled Miao nationality costumes into the market, making them important tools for tourism and cultural promotion.

3) Technological Innovation Mechanism: Rapid advancements in modern technology, such as machine sewing and chemical dyes, significantly improved the production efficiency and quality of Miao nationality costumes.

5.2.2.3 From 2000 to 2024

1) Cultural Inheritance and Modernization Mechanism: While preserving traditional characteristics, Miao nationality costumes have placed greater emphasis on integrating with modern fashion trends. The joint participation of governments,

businesses, scholars, and schools has also provided strong support for the inheritance and innovation of Miao nationality costumes.

2) Social Change Mechanism: The deepening development of globalization and the advent of the consumer era have led Miao nationality costumes to integrate more foreign cultural and modern elements.



Figure 133 Confident displays of Miao people on a rural catwalk.

Source: Photographed by the Author

3) Technological Innovation Mechanism: The rise of digital technology and intelligent manufacturing has brought a qualitative leap to the production techniques of Miao nationality costumes, with a combination of handcraft and machinery becoming the mainstream production method.

In summary, the mechanism of change in Miao nationality costumes is a complex and diversified process involving cultural inheritance and innovation, social change, technological innovation, and advocacy by internal elites. These factors interact and influence each other, jointly driving the development and evolution of Miao nationality costumes.

In conclusion, the mechanism of change in Miao nationality costumes is a dynamic process intertwined with multiple dimensions, blending history with modernity. It is deeply rooted in the cultural inheritance and innovation of the Miao people, constantly rejuvenated through the skills and wisdom passed down from generation to generation. Meanwhile, it is closely linked to the pace of social change. With the opening of society, economic development, and the advancement of globalization, Miao nationality costumes have gradually absorbed more modern and foreign cultural elements. Technological innovations, especially the introduction of industrial production technology, modern technology, and digital intelligent technology, have greatly enriched the production means and expressions of Miao nationality costumes, enhancing their production efficiency and artistic value. Furthermore, the active advocacy and leadership of internal elites have accelerated the innovation and evolution of Miao nationality costume styles. These factors intertwine and work together, not only shaping the diverse and unique appearance of Miao nationality costumes but also laying a solid foundation for their inheritance and development in the future.

5.3 Analysis of the Changes in Huangping Miao Nationality Costumes from the Perspective of Research Findings

5.3.1 Verification of Internal and External Motivations for Costume Changes within h William A. Haviland Theoretical Framework

The research findings on the changes in Huangping Miao nationality costumes align with William A. Harveyland's theory of cultural change. The study reveals that the evolution of costume styles is influenced by both internal factors such as aesthetic shifts and cultural attitudes of younger generations, as well as external factors including mainstream cultural infiltration, globalization trends, and changes in the socio-economic environment. These factors intertwine, collectively driving the diversified development of Huangping Miao nationality costumes.

5.3.2 Based on Turner's Theory: Symbolic Meaning and Cultural Identity of Huangping Miao Nationality Costumes in Rituals

The study also finds that the use and changes of Huangping Miao nationality costumes in important life rituals align with Victor Turner's theory of social rituals. Costumes are not merely adornments but symbols of cultural identity and social role transitions. In the changes of Huangping Miao nationality costumes, their use in rituals still plays a significant role and undergoes transformations. Although the distinction between different age groups in Huangping Miao women's costumes has become blurred, costumes for important rituals, especially those worn during funerals for elders, remain consistent. This reflects the deep-seated cultural identity and community cohesion of the Huangping Miao people.

5.3.3 Analysis of Global Cultural Adaptation and Innovation in Costumes under the Guidance of Ulf Hannerz's Theory

The adaptation and innovation of Huangping Miao nationality costumes in the global cultural context. The study reveals that the process of change in Miao nationality costumes demonstrates the openness and inclusiveness of their culture to the world. It also showcases the uniqueness of Huangping Miao culture. While preserving their cultural essence, Miao nationality costumes actively absorb international fashion elements, exhibiting a fusion of tradition and modernity, locality and internationality. This process not only embodies the vitality and innovativeness of Miao culture but also demonstrates its openness and inclusiveness to the world. This aligns with Ulf Hannerz's theory of cultural fusion, which posits that different cultures can adapt and coordinate with each other to form an organic whole. At the same time, this fusion also demonstrates the uniqueness of Huangping Miao culture, which actively absorbs foreign cultural elements while retaining its traditional essence, achieving cultural inheritance and development.

5.4 Recommendations

5.4.1 Theoretical Recommendations

Cultural Reproduction Theory in the Context of Globalization: Future research should further explore the reproduction and recreation of ethnic minority cultures in the context of globalization, particularly how to maintain cultural uniqueness and inheritance amidst the global cultural wave.

5.4.2 Policy Recommendations

1) Improve the Protection and Inheritance of Intangible Cultural Heritage: Evaluate existing cultural heritage protection policies and further refine the mechanisms for protecting intangible cultural heritage. Provide robust support for applicants seeking to become cultural inheritors and create an objective and equal environment. Additionally, increase funding and human resources to address issues such as insufficient staffing and slow progress in local excavation and protection efforts.

2) Promote Dual Development of Culture and Economy: The government should encourage the industrialization and marketization of Miao nationality costume culture while ensuring the preservation of its cultural connotations. Policy guidance can be used to strengthen support for traditional handicrafts, protecting the fineness and cultural symbolism of handmade products and avoiding the weakening of cultural cores due to excessive commercialization.

5.4.3 Practical Recommendations

1) Enhance the Aesthetic Literacy of Costume Makers: Improving the aesthetic literacy of costume makers so that they possess both professional artistic abilities and a deep understanding of the connotations of Miao traditional culture is crucial in guiding the evolution of Miao nationality costumes towards a path of advanced aesthetics. Encourage designers with professional aesthetic abilities to deeply understand the historical origins, cultural connotations, and symbolic meanings of Miao nationality costumes, leading the evolution of costumes from aesthetic degradation to advanced aesthetic transformation.

2) Strengthen Training and Innovation in Miao Nationality Costume Workshops: Miao nationality costume workshops should continue to enhance the skill

levels of costume makers through inheritance training and innovative workshops. Encourage young designers to develop costume products that combine traditional patterns with modern design, while maintaining cultural connotations and meeting market demands.

3) Improve Costume Quality and Aesthetics: In large-scale mechanized production, attention should be paid to preserving the craftsmanship aesthetics and quality of Miao nationality costumes. By strengthening the integration of handcrafts and mechanization, ensure the inheritance and precision of traditional handicrafts such as embroidery, enhancing the aesthetic value and cultural connotations of the products.

4) Combine Cultural Education with Market Promotion: Integrate cultural education into market promotion to enhance consumers' understanding of the cultural connotations of Miao nationality costumes. Through cultural exhibitions, academic exchanges, tourism and cultural promotion, strengthen market awareness of Miao nationality costume culture and avoid excessive commercialization.

In summary, the evolution of Huangping Miao nationality costumes is the result of multiple factors acting in concert. In the future inheritance and protection of Miao nationality costume culture, it is essential to balance the roles of various factors and promote innovative development of Miao nationality costume culture, achieving modern transformation and sustainable development of traditional culture.

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APPENDIX



APPENDIX A
INTERVIEW QUESTIONS

Interview questions for government workers

1. What important policies or programs have affected Miao clothing in recent decades?

2. What do you think of the relationship between traditional clothing and modernization?

What role does policy play in promoting Miao clothing innovation?

4. Are there any specific projects or funds to support the protection and development of Miao costumes? What challenges does the government face in promoting and protecting Hmong culture?

5. How does the government balance the needs of traditional cultural inheritance and economic development?

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What role does policy play in promoting Miao clothing innovation?

4. Are there any specific projects or funds to support the protection and development of Miao costumes? What challenges does the government face in promoting and protecting Hmong culture?

5. How does the government balance the needs of traditional cultural inheritance and economic development?

6. What is the government's attitude towards the commercialization of national culture?

How does the government view the integration of traditional clothing and fashion?

7. How do policies affect the production and sales of ethnic costumes?

8. How does the government support and encourage the younger generation to understand and inherit traditional costumes?

9. What measures does the government take in terms of culture and education to inherit national costumes?

10. In the future, does the government have any new plans or ideas for protecting and developing national costumes?

Interview questions for experts and scholars

1. How do you evaluate the overall changes in Huangping Miao costumes from 1949 to the present? What are the main characteristics of the changes in Miao costumes in Huangping?
2. In different historical stages, what factors do you think have most affected the changes in Miao costumes?
3. What do you think about the fusion of Miao costumes and Han costume styles?
4. In your opinion, what social and cultural changes do the changes in Miao costumes reflect? What socioeconomic factors are associated with the changes in Miao costumes?
5. What specific impacts have modern social and economic development had on Miao costumes?
6. What role do you think the government and society should play in protecting and inheriting national culture?
7. How do you think Miao costumes should be displayed and told in education and cultural exchanges?
8. How do you evaluate the application of modern technology in traditional clothing production?
9. How do you think the changes in Miao costumes have affected the identity and cultural identity of the Miao community?
10. What measures do you think can effectively promote the inheritance of Miao traditional costumes?
11. What do you think of the status of Miao costumes in international cultural exchanges and markets?
12. Do you think the traditional Huangping Miao clothing is beautiful? Is hand-embroidered or machine-embroidered clothing more beautiful? Are the now-changed garments beautiful? How do you think they should be changed to look beautiful?

Interview questions for costume makers

1. Where did you learn the craftsmanship of Huangping Miao costume making? How is it passed down?
2. How have production techniques and materials changed in recent decades? What are the main materials and tools you use in garment making?
3. What impact has technological progress had on the production of traditional clothing in recent years?
4. What are your views on the transformation of traditional clothing styles in the market? Are you willing to incorporate a personal or contemporary element into your creations? How to balance tradition and innovation?
5. What elements of traditional costumes do you think should be preserved? What do you value most in your creative process?
6. Are there any specific patterns or decorations that have special meaning in your production process?
7. Do you know any folktales, legends or ritual customs about Miao costumes? Please share some relevant stories or activities.
8. What do you think are the special features of Huangping Miao costumes compared to Miao costumes in other areas?
9. Which traditional handicraft techniques do you think need to be protected the most?
10. Have you ever conducted commercial activities using traditional clothing? What are your views on the commercialization and marketization of clothing?
11. How do you educate and encourage the younger generation to inherit these skills? What are your thoughts on the younger generation's interest in traditional clothing?
12. Do you think the traditional Huangping Miao clothing is beautiful? Is hand-embroidered or machine-embroidered clothing more beautiful? Are the now-changed garments beautiful? How do you think they should be changed to look beautiful?

Interview questions for government personnel

1. What kind of clothes do you and those around you wear? When do people wear traditional clothes?
2. Do you have any special feelings when wearing traditional clothes on special occasions? Are there any particularly memorable memories that stand out in your memory?
3. Do you have any old-fashioned Miao costumes at home? .What do you think is the difference between Miao clothing now and in the past? What are the other characteristics of current Miao costumes?
4. Do you like the current clothing styles that have been changed or combined with some modern fashion? What do you like about it and what do you feel uncomfortable about. Please tell me what you think.
5. Do you or your family make traditional costumes yourself? Do you think it is important to wear traditional clothes? Why?
6. Do young people of the Miao ethnic group like to wear traditional clothes now? Would you like your children or grandchildren to wear or learn about traditional clothing and culture?
7. When you were a child, did your family elders tell stories or histories related to traditional clothing? If so, please share a story or experience that stuck out most to you.
8. What do you think are the special features or patterns of Miao traditional clothing? Can you recognize what these patterns or colors represent?
9. In your life experience, what events do you think have directly or indirectly affected the changes in clothing?
10. How do you think the government or society is doing in protecting traditional costumes?
11. What do you think can be done to better protect and inherit the traditional Miao costumes? Do you have any expectations or suggestions?

12、 What do you think can be done to better protect and inherit the traditional Miao costumes? Do you have any expectations or suggestions?

13. Do you think the traditional Huangping Miao clothing is beautiful? Is hand-embroidered or machine-embroidered clothing more beautiful? Are the now-changed garments beautiful? How do you think they should be changed to look beautiful?





APPENDIX B

Photos from the interview



















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