

programs in fashion institutions were “foreign” until lately. Today however, fashion has become a huge commodity and is being devoured very fast. The focus of this paper is to draw attention to the current fashion trends and events in Ghana and the confusion between what is Ghanaian identity and the use of wax print as an authentic representation of our identity in today’s fashion. Our paper sheds light on the creation and history of fashion education in Ghana, the use of local musicians and movie stars to promote fashion and the promotion and appropriation of the Ghana Kente and Adinkra symbols in Western Fashion. It concludes by asking provoking questions like whose agenda are we trying to fulfill in our quest to be “fashion conscious”? How do we benefit from this global fashion politics and has African fashion found a home?

Chinese Fashion Design: Rebuilding the Centre of the World

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In this paper I contend that by emphasising the economic flows of fashion instead of the aesthetic field, an alternate view of the fashion system emerges. Fashion is fundamentally a consumer activity, made acutely manifest in liquid modernity (Bauman 2011, 18-31), consequently new centres of fashion will gravitate toward sites of greater financial activity, in turn contradicting the cultural supremacy of traditional fashion capitals. In this way fashion is cast as a commodity and measured in dollar terms.

Therefore I argue the concept of Eurocentric hegemony, once represented as industrial might has become a mythological concept perpetuated by multinational corporations traditionally headquartered in Europe who manipulate their cultural heritage for profit. While for these foreign entities there may be degrees of fluidity to the international deployment of their brands, the certainty of profit margins is paramount to their corporate bottom line. Consequently the hollowing of European markets and a greater urgency for increased revenues from the developing economies of the Asian marketplace has meant a strategic focus on the emergent Chinese consumer, and an encroachment upon the territory of the domestic Chinese designer.

However the speed of digital and social media allows Chinese producers and consumers alike to respond quickly. Consequently the exotic, once appropriated from foreign countries for fresh contexts is no longer new, nor exclusive. An urgent economic undercurrent has replaced the allure of orientalism. In the past profits were repatriated to Europe yet increasingly financial capital flows in the opposite direction to Asia for the benefit of Asian investors. In this way, China’s reputation as manufacturer to the world has been reshaped by a political mandate that underpins a new creative and financial impetus in order to challenge established models, and to offer China as an alternative and future powerhouse of global fashion.

References: Bauman, Zygmunt. 2011. *Culture in a Liquid Modern World*. Cambridge: Polity.

Glo-Cal Fashion Marketing Communication in China

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By revisiting the socioeconomic conditions across Greater China, the researcher looks at whether fashion marketing communication is done on a top-down or bottom-up basis in the Chinese fashion marketing industry, and also determines if such notion of fashion represents merely the original predetermined Western style or also involves an adaptation and appropriation of Chinese culture. The interdisciplinary research reviewed case studies on various socio-historical, economic and cultural influences on the Chinese fashion industry, and applied theories of media and communication studies. Primary research data was acquired through participant

observation in the Chinese high fashion magazine *Stylistic* in 2011 and through first-hand interviews with veteran Asia-Pacific fashion publicists from sixteen luxury and lifestyle brands, including Diesel, Estée Lauder, Fendi, Guerlain, Harvey Nichols, Hugo Boss, H&M, I.T. Apparels, Joyce Boutique, Lane Crawford, Loewe, Marc Jacobs (at ImagineX Group), MCM, Piaget, Van Cleef & Arpels, and Vivienne Westwood (at Moda Mia Hong Kong). The research provided original, updated insights to the ecosystem of glo-cal fashion marketing communication in Greater China. How fashion marketers negotiate with their headquarters and represent various fashion brands as 'luxury/street fashion' in the communication process under various cultural and socioeconomic influences, were scrutinized.

The rise of fashion businesses in mainland China and Hong Kong that help brands grow are attracting the attention of international fashion conglomerates. The interviews and participant observations confirm that the process of fashion marketing communication comprises a specific mode of appropriation and negotiation of meanings among the fashion media personnel, Asian fashion marketers and global fashion marketers. Global fashion marketers appear to have more power than the Asian fashion marketers, but headquarters and the regional marketing teams may now negotiate more often. The hidden politics of "glo-cal" fashion and luxury marketing communication were presented.

Session 5A: The Global Politics of Change

From Dog to Dragon: Cultural Changes on the Modern Costume of She Ethnic Group in China

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The She ethnic minority, with a population of 709,000 (by 2000), is one of the fifty-five ethnic minorities in China, of which the population is mainly distributed in the provinces of Fujian, Guangdong, Jiangxi, Anhui, Zhejiang and so on. According to She people's legend, their ancestor is a dog called Panhu, who was born in the queen's ear and married a beautiful princess after killing the enemy's king. But when we look at the change of the Panhu image in the last two hundred years, it has come to resemble more and more like a Qilin, which looks like the mixture of a dog and a dragon, whereby the dragon is the totem of China's majority group Han. Therefore, this paper questions whether the She's only cultural essence panhu will ever change into a dragon? Or, will the She become Han someday?

It is commonly accepted that changes today determine where we will be tomorrow and that innovation can be used as a starting point for envisioning what that tomorrow will look like. Therefore, this article focuses on how the costumes of the She ethnic group changed in the last one hundred and fifty years in order to understand how these beautiful treasures are handed down from one generation to the next. Based on historical documents and fieldwork, this article will trace the cultural changes of She costume in southern Zhejiang from late Qing Dynasty (1840) until now. The art features of She costume in different historical periods will be discussed in respect to color, style, decoration and so on, along with the effect of She culture and life on the changes of She costume.

Session 5B: The Global Politics of Fashion (Politics)

Supporting the Self-Actualization of Workers and Women Through the Sustainable Production of Cross-Cultural Fashion

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