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BACHELOR'S THESIS

on the topic:

Development of a modern Chinese social poster on the theme of Fujian fisherwoman

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ABSTRACT

This study discusses the significance of combining this non-heritage cultural element with modern visual creative design and the possibility of its success, and analyzes the potential value of fisherwomen's culture in visual creative design through the study of the historical background, cultural connotations and manifestations of fisherwomen's culture in Fujian. It is found that by reasonably utilizing these non-heritage cultural elements, the cultural heritage and artistic value of the design works can be improved, and at the same time, it also helps to pass on and develop the local cultural heritage. At the same time, this study integrates the fisherwoman culture with visual creative design, and introduces examples such as fisherwoman cultural tourism festival, IP image design, information visualization, fisherwoman illustration and peripheral cultural and creative products, pointing out that this kind of cross-generation design practice not only enriches modern design concepts, but also promotes the inheritance and development of the local non-fragrant cultural heritage.

Keywords: fisherwoman culture; visual creativity; traditional cultural design; intangible cultural heritage

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INTRODUCTION

This article aims to explore the uniqueness of the three major fishermen's cultures in Fujian and their inheritance and development in modern society. By combining literature review and field investigation, this paper analyzes the characteristics of fisherwoman culture in terms of clothing, lifestyle habits, artistic expression, and social status, and explores its changes and challenges in modern society. Research has found that the culture of fishermen has distinct regional characteristics and rich cultural connotations, but at the same time, it also faces challenges and transformations in the process of modernization. Therefore, effective measures need to be taken to protect and inherit this precious cultural heritage, while promoting its innovative development and revitalizing it in modern society.

Chapter I

Introduction

1.1 Background of the selected topic

Fujian fisherwomen's non-heritage culture is one of the unique local cultures in Fujian Province, with a long history and rich connotation. Fujian fisherwomen are famous for their unique labor ballads, costumes, crafts and other cultural elements, which are treasures in the cultural treasury of Fujian. With the change of time, the traditional culture is gradually disappearing, and visual creative design is one of the effective means to inherit and carry forward the national culture. Therefore, this topic intends to select the non-heritage cultural elements of Fujian fisherwomen as the research object and explore their application in visual creative design, expecting that the excavation and inheritance of the non-heritage culture of Fujian fisherwomen can inspire people's love and inheritance of local culture.

Unique Artistic Value and Cultural Connotation of Xunpu Women, Meizhou Women, and Hui'an Women:

Xunpu Women, Meizhou Women, and Hui'an Women are the three unique fishing women cultures representing Fujian Province, symbolizing the fishing village culture and female images of different regions in Fujian.

Meizhou Women refer to the women residing on Meizhou Island, Putian City, Fujian Province. They are the main disseminators and guardians of the Mazu belief. The most famous hairstyle of Meizhou Women is the "Mazu Bun," a tall bun symbolizing a sail. On each side, they insert a wavy hairpin representing oars. On top of their heads, they wear a round hair ornament symbolizing the rudder of a ship. Red strings and silver pins are inserted in the hair ornament, representing the cables and anchors of a ship. Their tops are slanted jackets in sea blue, symbolizing the color of the sea and reflecting the living environment and spiritual sustenance of Meizhou Women. Their pants are wide-legged straight pants with red and black patches, representing good luck and missing someone. This design is both beautiful and practical, suitable for

long-time wear. Meizhou Women are renowned for their devout belief and inheritance of Mazu culture. They hold grand Mazu sacrificial activities during festivals and celebrations, attracting countless believers to worship.

Hui'an Women refer to the women residing in Hui'an County, Quanzhou City, Fujian Province. They are known for their hardworking, simple, and persevering spirit. Hui'an Women's headwear is diverse and complex, including headgears, scarves, and velvet flowers, which are both practical and aesthetic. Especially the headgear, besides its functions of sun protection and rainproof, also reflects the local aesthetic concept and social customs. Their tops are usually slanted jackets, mostly in light blue or white with lace or simple patterns. This design is simple and elegant, suitable for working and also showing women's femininity on specific occasions. Their pants are wide black pants, sometimes tightened at the knees for easy walking. This design provides enough comfort and room for movement during labor, while maintaining a neat appearance during rest. Typical Hui'an Women's attire includes a yellow bamboo hat and a floral scarf, wearing a slanted jacket with black pants, demonstrating the characteristics of "feudal head, democratic belly, frugal clothes, and wasteful pants." This attire visually presents a style that is both conservative and liberating, adhering to traditional culture while adapting to the needs of life. Hui'an Women are mainly engaged in fishing and agriculture, working hard in harsh marine environments and making significant contributions to their family's economic income, demonstrating the hardworking and independence of women along the Fujian coast. Their stories are widely spread among the local people, becoming an important symbol of Fujian culture.

Xunpu Women originate from Xunpu Village, Minhou County, Fuzhou City, Fujian Province. Their attire is most prominent in their headwear, known as "head gardens." The headdress of a woman named Charybu is known as the "garden on the head" and "garden on the walk", with ivory chopsticks all over her head and fresh flowers hairpin on her head. It is fragrant and bright all year round, regardless of age. The custom of Chanpu women wearing "hairpins and flower rings" on their heads, which is both ancient and unique, does not know

when it originated. Some say it originated from the customs left over by Arab and Persian merchants who lived in Quanzhou during the Song and Yuan dynasties; Some people also say that this custom has existed in China since the Han Dynasty, and cite relevant poems from previous dynasties to demonstrate it. For example, in the lyrics of the Quanzhou local opera Gaojia Opera "Peach Blossom Crossing", there is a phrase "surrounded by flowers in April, one hairpin is heavy on both ends"; There is also the theory of officers and soldiers besieging and suppressing. Once upon a time, a group of officers and soldiers came here to besiege and suppress. The local people were panicked and scattered everywhere, with their hair scattered in panic. They casually rolled up the scattered hair in a few circles and inserted the hard branches they could catch horizontally into their hair buns, which continued on. Although it is uncertain which legend "Zanhuawei" originated from, each legend seems to have its own distinctive factors. Various ethnic groups in our country have different care for hair and assign different meanings to it. Many ethnic groups in China believe that hair should be given to parents and cannot be cut. As Tibetan people protect their hair, every adult Kangba male must wear red or black tassels to protect their hair. Xun Pu women have been growing long hair since childhood. From the age of eleven or two, they comb their beautiful hair behind their heads. Before combing, they use their hands to dip in tea oil or aloe vera juice and gently apply it onto the black silk. Even the longest hair will not be fluffy. They insert an ivory chopstick horizontally in half of the slanted head, and some even add a red chopstick to fix the long hair in circles. The elephant spirals together to form a bun at the back of their head. Some people also believe that the tree rings, also known as "tree buns," do not leave bangs and broken hair in front of Xun Pu women's hairstyle, possibly because bangs often go into the sea. Due to the inconvenience of labor caused by the sea breeze, a spiral bun is used as the center, and flower buds or buds of fresh flowers are strung together with hemp thread to form flower wreaths, ranging from one or two rings to four or five rings, with one ring larger than the other. Wearing it at the back of the head is called the "hairpin flower circle". Aunt Xunpu not only satisfied with the

"hairpin wreath" made of these flowers, but also decorated her hair bun with beautiful single branch flowers. These single branch flowers are mostly silk or plastic, also known as "ripe flowers", adding a lot of vitality to the originally arranged and symmetrical flower wreath. Some Chanpu aunties even insert a gold crescent shaped comb into their hair buns. The exquisitely crafted gold comb not only displays a person's noble temperament, but can also be taken down at any time to tidy up their hairstyles that have been blown by the sea breeze. There are also jewelry such as gold hairpins, silver needles, and gold hairpins.

The flowers used in the "Zanhua Wai" by XunPu women are usually made from seasonal flowers. Due to the market demand for Pu women's Zanhua, nearby villages have specially planted Zanhua Wai flowers that change seasons, becoming one of the traded varieties in the market. Generally, it costs around 15 yuan per strand. Therefore, Charybu women have a source of flowers throughout the year. The "Zanhua Wai" flower decoration varieties mainly include jasmine, magnolia, chrysanthemum, smithful flower, coarse bran flower, etc. They usually wear 2-3 strands of flower wreaths on days. If they encounter festivals or celebrations, they need to wear 5-7 strands of various colors of flower wreaths. The headdress is adorned with a jasmine flower known as "June Snow". The white flowers are about to bloom, with dozens of small white flowers tightly intertwined, with spherical purple red rough bran flowers; It is smaller than a saffron wreath, neatly arranged in the middle ring. The string closest to the bun is usually chosen as a goose yellow smiley flower, and the Charybdis female headdress - "Walking Garden" - presents an ancient and splendid charm to the ancient fishing village. The shape of the gold and silver jewelry of the XunPu women also reflects the foreign culture. The Xunpu women's earrings are generally made of gold, with a thin gold bar processed into the shape of a question mark, and the dots below and above the question mark connected to form a knot. This type of earring design was not found in ancient China. In the Central Plains region of the Sui, Tang, and Five Dynasties, ear piercing was not popular. Wearing earrings during the Five Dynasties period became a

distinguishing feature between the Han and Han dynasties. Women in the Song Dynasty liked to wear earrings, mostly featuring flowers, leaves, fruits, butterflies, dragonflies, and other decorative themes. The Arabic style decorative patterns, with wavy curves as the main aesthetic feature, evolve into various geometric shapes from lines, which is the pinnacle of Islamic aesthetics. It remains to be verified whether the geometric shape of the symbolic earrings of the XunPu woman was also influenced by the Arab decorative patterns that came from navigation. In addition, the hairpin of the XunPu women's headdress is clearly influenced by Western culture, and its overall shape is like a Western missionary's cane. The hairpin head undulates and rotates in a curved pattern, overlapping and reversing each other, creating a seamless unity. The rhythmic abstract lines are coherent, dense, and lively, which is an important artistic feature of Arabic patterns. Traditional hairpin decorations in our country are mostly decorated with bird and animal patterns, such as butterfly hairpins, phoenix hairpins, and coiled dragon hairpins. However, no hairpin head decorated with such curved patterns has been found yet. The golden hairpin in the XunPu women's headwear is clearly a product of foreign cultures.^[11]

The formation of Xunpu women, Meizhou women, and Hui'an women is attributed to multiple factors, including the accumulation of historical culture, the influence of geographical environment, and the constraints of socio-economic factors. These fishing women groups reflect the rich folk culture and the social roles of women in different eras in Fujian. From the hairpin flower custom of Xunpu women to the sailing bun of Meizhou women, and then to the traditional costumes of Hui'an women, these are all manifestations of cultural diversity and regional characteristics.

1.2 Purpose and significance of the selected topic

Culture + creative design, as a new paradigm of traditional cultural expression, is constantly appearing in all areas of our lives and is growing as a new industry. And the non-heritage culture of Fujian fisherwomen is also advancing with the progress of society, constantly pushing forward and

innovating. However, most people's concept of cultural innovation of non-heritage is still limited to simple copying and reproduction. Therefore, this topic emphasizes the fusion of culture and era in the cultural intermingling, and tries to find opportunities for the fusion of traditional culture and modern fashion culture in theory and practice!

Under the promotion of foreign trade, various different civilization forms intersected and coexisted in Quanzhou area, and at the same time intersected and influenced each other, so that the southern Fujian area formed a marine civilization which was very different from that of the Central Plains. This unique civilization kernel has been uniquely expressed in many visual art forms in Southern Fujian, and the culture of Southern Fujian fisherwomen is one of the bright flowers.^[1] So, in today's world where cultural diversity is emphasized, how to apply this excellent local visual culture to the local visual communication system is the ultimate meaning pursued in this thesis.

Difficulties Facing the Culture of Fisherwomen in Fujian :

As one of the unique intangible cultural heritages in Fujian Province, the legends and related customs of "Three Major Fisherwomen in Fujian" have a profound cultural foundation in the local area. As a traditional cultural symbol in Fujian, they carry profound historical heritage and regional characteristics. However, with the changes of the times, new aesthetic standards and social environments are advancing rapidly. Zhang Zhedai, associate professor of the Department of Color at the Central Academy of Fine Arts, once said, "The standard of beauty will gradually innovate with the economic and social progress." The same is true for the three major fisherwomen in Fujian. When their pace of innovation cannot keep up with the rapid development of society, their decorations may sometimes become the heaviest shackles. In today's society, the non-heritage culture of fisherwomen mainly faces the following difficulties:

(1) Impact of changes in economic structure: With the transformation of the economic structure, traditional fishing and agricultural income may not be enough to support family livelihoods. The younger generation may choose to go

out to work or engage in other industries, which may not only lead to the loss of traditional skills but also make the remaining women bear more family and economic pressure. During the decade from 2011 to 2021, more than 50 villages in Fujian Province entered the "aging" stage, with an average age of 69 for the population remaining in the villages. In some coastal villages, there are even a large number of left-behind children and elderly people living alone.

(2) Impact of environmental pollution: Fujian Province has a coastline of more than 3,700 kilometers, so most fisherwomen mainly rely on the sea for their livelihoods, mainly through fishing and marine aquaculture. However, with the rapid development of the coastal economy, pollution in offshore waters has become increasingly serious, with the total amount of pollution discharged into the sea continuously increasing, the area of tidal inlets in bays continuously decreasing, marine biodiversity decreasing, and the harm of red tide disasters increasing. Data shows that plastic is the main type of marine litter in China, accounting for 92.9%, 75.9%, and 83.3% of floating litter on the sea surface, beach litter, and seabed litter, respectively. These marine litters have seriously affected traditional fishing and thus also caused severe blows to fisherwomen in Fujian.

(3) Conflicts in cultural identity: With the advancement of globalization, the influence of foreign cultures may lead to conflicts in local cultural identity, especially for the younger generation, who may feel confused between traditional culture and modern values. On one hand, there is the invasion of "advanced" culture, and on the other hand, there is the "backward" local culture. In addition, the long learning cycle, slow return, and choice between the two also have a significant impact on the inheritance of this culture.

Therefore, under the impact of contemporary culture, the culture of fisherwomen has gradually declined. Today, the population that is still faithfully inheriting this custom in Fujian Province accounts for less than 0.02‰ of the total population of Fujian, and the number of people who can accurately recognize and distinguish the traditional three major fisherwomen accounts for about 2‰ of the total population of Fujian.

1.2.1 The development of visual creative design

Visual creative design is an approach to expressing visual symbols through creative ideas, originating from early human markings and totems. These simple forms directly communicate information with strong practicality. As society developed, visual creative design art primarily underwent the following periods:

(1) The Middle Ages: During the Middle Ages, visual creative design was influenced by religion, often employing symbolic images and symbols with decorative qualities, such as the stained-glass windows and murals in churches.

(2) The Renaissance: In the Renaissance, visual creative design shifted focus to humanity, science, and innovation, utilizing perspective and color theory to create more vivid and realistic forms, exemplified by Leonardo da Vinci's "Mona Lisa".

(3) The Modernist Period: Originating in Europe in the early 20th century, modernist visual creative design emphasized geometric shapes and abstract elements, pursuing functionality and simplicity. It rejected traditional decorative elements and focused on formal innovation and breakthroughs to convey information, profoundly influencing subsequent design styles.

(4) Contemporary Visual Creative Design: With the development of computer technology and the internet, digital media has become an essential carrier for visual communication design, leading to significant changes in its expression and dissemination methods. Designers in this period primarily convey their intended themes through the internet and digital symbols.

It is evident that when tangible objects or ideas are expressed through concretization, designers can enable audiences to recognize and understand different cultural traditions and artistic forms, thus promoting cultural inheritance. For instance, designers can guide audiences to understand the history and cultural depth of festivals through graphics and fonts, or convey information through graphics, colors, and fonts. These elements generate feelings and impressions in the audience about the theme, triggering consensus. An example is the use of extensive green and blue in poster design to enhance

audiences' awareness of environmental protection. Therefore, combining Fujian fisherwomen's intangible cultural heritage with visual creativity can reignite the flame of life for this cultural heritage.^[3]

1.3 Domestic and international research status

1.3.1 Domestic Research Status

Domestically, there have been some relevant research results on the application of visual creative design of the cultural elements of Fujian fisherwomen, for example, Liu Lili and Jin Xiongbu's^[12] book intertwines the cultural symbols of Fujian fisherwomen with the modern culture, and the article compiled by Li Lingting^[5] also intertwines the clothing elements of Fujian fisherwomen with the modern light textile, which forms a new genre.

1.3.2 Foreign Related Research

In the part of the current status of foreign research, mainly through the combing of foreign related literature, theses and research reports, it is found that foreign scholars have already conducted more in-depth research on the application of Fujian fisherwomen's non-heritage cultural elements in visual creative design. For example, Y Liu has made a relatively perfect visual design reconstruction of the image of the fisherwoman in the work he prepared. Moreover, in the field of visual design, foreign scholars emphasize the integration between cultural elements and contemporary design, believing that traditional culture as a design element has a unique charm and expressive power, which can inject new inspiration and vitality into modern design. With regard to the characteristics and historical background of Fujian fisherwomen culture, some foreign scholars have made in-depth inquiry into it and put forward some theories and methods related to visual creative design. In addition, some foreign scholars have also tried to explore the application effect of Fujian fisherwomen's

non-heritage cultural elements in contemporary design by means of field research and case analysis, and summarized a series of successful cases, which provide reference and inspiration for the relevant fields in China. J Lu, a famous foreign art and design director, also puts forward more ideas for the non-heritage cultural elements of Fujian fisherwomen and contemporary design in his article "Application Strategies", trying to further integrate the non-heritage culture of fisherwomen with the local traditional culture of Fujian. As a unique regional cultural phenomenon, the culture of the Fisher Girl has gradually attracted widespread attention from foreign scholars in recent years. These studies not only delve into the origins, development, and evolution of the Fisher Girl culture, but also analyze the status and role of the Fisher Girl in society, economy, and culture from multiple perspectives. The following will briefly introduce the research ideas and achievements of the Fisher Girl culture abroad.

Research ideas

Fieldwork and case studies: Foreign scholars often use fieldwork methods to go deep into fishing villages and fishing ports, and conduct face-to-face exchanges and observations with local fisherwomen. They collect first-hand information through oral history, observing daily life, participating in fishing activities, and other methods to provide a solid foundation for in-depth research. At the same time, they choose representative fishing villages or individual fisherwomen for case studies, using the point to the whole, to reveal the universality and specificity of fisherwomen culture.

Interdisciplinary research :The study of the culture of the Fisher Girl involves multiple disciplines, such as anthropology, sociology, cultural geography, folklore, etc. Foreign scholars focus on interdisciplinary communication and cooperation, combining theories and methods from different disciplines to comprehensively and deeply analyze various aspects of the Fisher Girl culture.

Comparison between history and current situation: During the research process, foreign scholars not only focused on the historical evolution of the Fisher Girl culture, but also on its current development in modern society. By comparing history and current situation, they analyzed the challenges and opportunities

faced by the Fisher Girl culture in the context of modernization and globalization

Gender perspective: In view of the special status of fisherwomen in the fishing industry and family, foreign scholars pay special attention to the gender perspective in their research process. They analyze the role and status of fisherwomen in the family, community, and country, and explore the impact of gender relations on fisherwomen's culture.

The origin and development of the culture of fishing girls: Foreign scholars have revealed the origin and development process of the culture of fishing girls through in-depth research. They found that the culture of fishing girls is a cultural form closely related to fishery production, with unique regional and ethnic characteristics. At the same time, the culture of fishing girls has continuously absorbed and integrated other cultural elements in the process of inheritance, forming a rich and diverse cultural connotation.

The status of fisherwomen in the socio-economic landscape: Foreign scholars have revealed the important role of fisherwomen in fishery production and the socio-economic landscape by analyzing their division of labor, income status, and social status. They found that although fisherwomen play an important role in fishery production, they often face issues such as income inequality and insufficient protection of their rights and interests.

The inheritance and changes of the culture of fisher girls: Foreign scholars have paid attention to the process of the inheritance and changes of the culture of fisher girls. They found that with the advancement of modernization and globalization, the culture of fisher girls is facing unprecedented challenges. Some traditional elements of the culture of fisher girls are gradually disappearing, while some new cultural elements are constantly emerging. Therefore, how to protect and inherit the culture of fisher girls has become an urgent issue to be addressed.

Gender relations and fishing girl culture: Foreign scholars have analyzed fishing girl culture from a gender perspective. They found that fishing girls often find themselves in a vulnerable position in both fishing production and family

life. This gender relationship not only affects the social status and rights protection of fishing girls, but also affects the inheritance and development of fishing girl culture. Therefore, promoting gender equality and protecting the rights and interests of fishing girls has become an important way to promote the inheritance and development of fishing girl culture.

In short, foreign scholars have achieved fruitful results in the study of the culture of the Fisher Girl, providing valuable experience and inspiration for us to gain a deeper understanding of the culture of the Fisher Girl. In the future, we need to further strengthen exchanges and cooperation with foreign scholars to jointly promote the research and development of the culture of the Fisher Girl.

1.3.3 Insufficient research at home and abroad

At present, there are some limitations in domestic and international research on the application of Fujian fisherwomen's cultural elements in visual creative design, such as insufficient in-depth understanding of non-heritage culture, or bias in the interpretation of its cultural connotations, and therefore a lack of systematic research on the specific use and effect of the design. Therefore, this paper will draw on the research results of scholars at home and abroad, expand and improve the shortcomings, and put forward a more perfect theoretical framework and practical guidance for the application of Fujian fisherwomen's non-heritage cultural elements in visual creative design.

1.4 Research Methods

Literature Research:

Through a large number of readings and references to the relevant literature on Fujian fisherwomen, to understand the local fisherwomen's characteristic culture in Fujian, to provide reference and basis for the design of the illustration. Collect relevant journals and monographs as well as network literature, summarize, organize, classify and analyze the information.

Investigation and Research Method:

Questionnaire Survey: Through market research to understand the current image favorite degree for Fujian fisherwomen, as well as through the questionnaire survey to understand the public's cognitive degree of Fujian fisherwomen and the demand related to the costumes of the three major fisherwomen in Fujian, in order to provide the basis for the subsequent design.

Comparative Research Method:

Conduct in-depth research on the existing cultural and creative design works, compare and reference, compare and analyze the cultural and creative works at home and abroad with other existing cultural and creative designs to determine the final design positioning.

Field Study:

By going to the Fujian Fisherwomen Cultural Experience Hall, or consulting and taking photos with the fisherwomen culture enthusiasts wearing hairpin flower bibs and fisherwomen costumes on the road, and understanding their views and attitudes towards fisherwomen culture, it helps to further understand the general public's preference for non-heritage culture, and experience the aesthetic value of the non-heritage culture inherited to the present day.

Summary of the chapter I

1. Research status Established the main background that needs to be obtained in the culture of fishermen, and identified the main survey objects and sources of their background.

2. Established the purpose and significance of investigating the culture of fishermen in the entire paper, and provided further explanations and prospects for the purpose and significance

3. Through analysis of research and surveys both domestically and internationally, it has been clarified that the current culture of fishermen has already achieved research results in the environment in which it operates

Chapter II

Research on the Three Major Fisherwomen Cultures

2.1 Research Methods

This study adopts a combination of online and offline research methods, through the collection and collation of historical documents, academic papers, government reports and folklore about the three major fisherwomen in Fujian, their historical development and cultural characteristics were analyzed in depth.

The concept of "intangible cultural heritage products" studied in this article refers to "arts and crafts or handicraft products" widely developed and applied based on traditional art and traditional craftsmanship intangible cultural heritage. It not only aims to "revive Chinese handicrafts+protect and disseminate culture", but also promotes the integration of technology, information, humanities, specialties and other new elements of intangible cultural heritage culture in ethnic regions through production, sales, and circulation, transforming them into products that match the aesthetic quality and practical functions of contemporary life, thereby achieving the active protection of intangible cultural heritage culture. Therefore, in the face of the impact of the new civilization era with abundant ecology and social transformation, the research on the design value, design strategies, innovative technologies combined with manual production, daily practical functions, and cultural forms of intangible cultural heritage new products has become a continuous concern in the academic community. Through sorting, it was found that there is currently not a wealth of review research on the theme of "intangible cultural heritage product design" in the domestic academic community. The current literature mainly focuses on innovative design mechanisms for intangible cultural heritage products, the relationship between intangible cultural heritage product design and consumption, the evaluation management and marketing functions of intangible cultural heritage product design, brand identification of intangible cultural

heritage product design, and path strategies for "going global". In terms of research level, on the one hand, the analysis content is relatively single, and there are research shortcomings in terms of overall integrity and considerations for commercial industry development. On the other hand, there are more qualitative descriptions in research methods, and the level of quantitative research needs to be improved, especially in terms of literature research hotspots and in-depth content description research, which have significant subjectivity. This article aims at visual creative design and quantitatively analyzes the current research status and cutting-edge trends of intangible cultural heritage product design in a graphical manner, providing innovative ideas for the research and practice of intangible cultural heritage product design in China.

2.1.1 Online Research

Relevant literature was collected from libraries, archives and the Internet, and then the literature was read and understood in detail according to chronological order and thematic categorization, in order to fully understand the image shaping and social status of the three major groups of fisherwomen in Fujian in historical documents. In our research, we found that there are very few investigation reports on the culture of fisherwomen, and among the combination of fisherwomen's culture and visual creativity, the Xunpu element is the most mentioned or cited, and spirituality and plastic arts are also mentioned.

2.1.2 Online Research

In order to be able to fully understand the performance of the three major fisherwomen cultures in Fujian in the market, I adopted the market research method. we took a questionnaire survey to analyze the social and cultural atmosphere of fisherwomen's culture in the current society by distributing questionnaires with optional questions. I found that although the three major fisherwomen cultures in Fujian have remarkable potential in the market, they also have very obvious flaws. For example, the serious commercialization in the

society may make the traditional culture become a money-making gimmick and lose its fundamental nature. The inheritance of traditional skills is facing the situation of no successor, and young people's interest and participation in traditional culture needs to be improved and gradually reduced. Finally, the uncertainty of market positioning is also a challenge. How to meet the needs of different consumer groups while maintaining cultural authenticity is a problem that needs to be solved. Online research on "Fisherwomen's culture" reveals a wealth of information about the lives, traditions, and contributions of women who have made a living from fishing along the coastlines of Fujian, China. This research sheds light on the unique aspects of their culture, including the tools and techniques they use, their traditional clothing, and their roles in the community.

The online resources provide insights into the challenges faced by fisherwomen, such as the physical demands of their work and the impact of changing environmental conditions. These resources also highlight the resilience and adaptability of fisherwomen, as they have had to adjust to new economic and social changes over time.

Moreover, the online research emphasizes the importance of preserving and promoting fisherwomen's culture. There are calls for greater recognition of their contributions to the fishing industry and society, as well as efforts to document and protect their traditions and knowledge. This includes initiatives to record their stories, create museum exhibits, and develop educational programs that teach about their way of life.

The research also reveals the intersection between fisherwomen's culture and other aspects of Chinese coastal culture, such as the importance of fishing in the economy and the role of women in family-based businesses. This highlights the broader context of fisherwomen's culture within the overall cultural and economic framework of coastal communities in Fujian.

Overall, the online research on fisherwomen's culture provides a valuable resource for understanding and appreciating the lives and contributions of these remarkable women. It underscores the importance of preserving their cultural

heritage and ensuring that their stories and traditions are passed down to future generations.

2.1.3 Field Research

In this paper, through the comparative research method, Xunpu women, Meizhou women and Hui'an women were selected as the research objects, and a large amount of information and data about these cultural groups were collected through literature review, questionnaire survey and collecting relevant information on the Internet, and then I went to the experience hall of fisherwomen culture, where I saw the dress dressing of Fujian coastal area with my own eyes. By systematically organizing this information and data, I discovered the differences and commonalities among the three major fisherwomen through a comparative study of the clothing, living customs, artistic expressions and social status of Xunpu women, Meizhou women and Hui'an women. Research has found that the culture of fishermen has a deep mass base and extensive influence in the coastal areas of Fujian. Whether in ancient fishing villages or modern cities, the culture of fishermen attracts people's attention and love with its unique charm. This indicates that the culture of fishermen is not only a cultural phenomenon, but also a reflection of a way of life, closely linked to the lives of local people.

The survey also found that the culture of fishermen faces certain challenges in modern society. With the acceleration of urbanization and changes in lifestyle, many traditional fisherwoman cultures are gradually disappearing. For example, there has been a gap in the inheritance of traditional performing arts such as fishing songs and dances among the younger generation; Traditional fishing gear making techniques have gradually been lost due to the impact of modern production methods. This reminds us that effective measures need to be taken to protect and inherit these precious cultural heritages

In addition, the survey also found that the culture of fishermen has demonstrated strong vitality and innovation in modern society. Many young

people are beginning to re-examine and explore the value of fisherwoman culture. They combine fisherwoman culture with modern aesthetics by learning traditional skills and creating artistic works with fisherwoman themes, creating many new cultural products. This innovation not only contributes to the inheritance of fisherwoman culture, but also injects new vitality into it.

In summary, the culture of fishermen has a deep mass foundation and broad influence in the coastal areas of Fujian, but it also faces challenges in inheritance and development. We should strengthen the protection and inheritance of fishermen's culture, while actively promoting its innovative development, so that it can continue to play its unique value and role in modern society. At the same time, I also explored the deep-rooted reasons behind these differences and commonalities, as well as their impact on cultural inheritance and development. By going to the field to observe the dress halls of the three major fisherwomen, I went to experience the sense of culture brought by the ancient non-heritage culture over the years.

2.1.4 Summary of research results

In the process of the research, because of the geographical distance or insufficient reference materials, etc., the non-heritage culture could not achieve a sufficiently in-depth understanding, and thus did not have a deeper understanding of the kernel of the fisherwomen's culture. This resulted in the inability to accurately capture the core values and aesthetic characteristics of these elements, thus affecting the originality and depth of the design, as well as how to utilize modern design software to express the aesthetics of the elements of the non-heritage culture. Although the traditional cultural elements of Fujian fisherwomen have high artistic and cultural values, consumers may not have a high level of awareness and acceptance of these elements in modern society, which can create certain difficulties for designers in marketing. Driven by commercial interests, some designers may overdevelop and utilize the traditional cultural elements of Fujian fisherwomen, thus destroying the original

appearance and cultural value of these elements, making the original non-heritage culture mixed with social opinion and eroded by commercialization.

However, at present, this non-heritage culture is gradually receiving more and more people's love, mainly college students "hairpin" boom is also slowly popular. The image of fishing women is emerging with a fresh face in the modern design field, retaining traditional charm while integrating modern creativity and aesthetic concepts. It has gradually become an inexhaustible source of inspiration for designers. For example, during the Marine Cultural Tourism Festival held in Fuzhou, the organizers skillfully utilized the image of fishing women to create a series of peripheral products, such as T-shirts, hats, and canvas bags adorned with patterns depicting the mythological stories of fishing women. These products have garnered widespread popularity and support.

Furthermore, with the development of information technology, information visualization has become a new way to disseminate intangible cultural heritage. For instance, some designers have attempted to illustrate various legends and customs about fishing women in the form of charts and illustrations, enabling readers to understand the meanings behind these ancient stories at a glance. This approach has undoubtedly greatly enhanced the effectiveness of cultural communication, making it more acceptable and appealing to younger generations.

However, while actively developing and utilizing the cultural elements of fishing women, we must be vigilant against potential issues caused by excessive commercialization. Professor Zhang, a renowned folklorist, said in an interview, "The preservation and inheritance of any intangible cultural heritage must respect its authenticity and cannot be blindly pursued for economic benefits to cater to the market." Therefore, designers should strike a balance between creative expression and the authenticity of the heritage, ensuring that each cultural transformation is a powerful interpretation of the original culture rather than a hollow imitation of form. Achieving a strong balance between the two is indeed a challenging task.

In my opinion, the following steps can help improve the current cultural environment:

Firstly, we should strengthen the protection of intangible cultural heritage. As a major theme in current policies, we can protect intangible cultural heritage through legislative measures, educational outreach, and other methods. This will enable cultural heritage to maintain its independence while integrating with visual creativity to create new expressions.

Secondly, we should integrate cultural heritage into urban development. For instance, promoting the cultural heritage as part of the tourism industry can enhance its popularity and attract tourists, thereby increasing revenue. We should avoid separating culture from its context, creating a false and empty impression. When cities and intangible cultural heritage can effectively integrate, they will undoubtedly promote each other.

Lastly, we need collaborative development from all parties. The government, enterprises, and all sectors of society need to work together to promote the creative development and innovative transformation of intangible cultural heritage and modern social culture. We should ensure that we take the essence and discard the dross of intangible cultural heritage, allowing it to radiate positive energy in contemporary society.

Summary of chapter II

1. We have established a survey method for the culture of fishermen and conducted detailed research.
2. Through literature research, the uniqueness of intangible cultural heritage in fisherwoman culture and the development process of fisherwoman culture in history have been clarified.
3. By conducting market research and questionnaire surveys, we can determine the recognition and knowledge channels of the fisherwoman culture among the general public in the current society.

4. The visual communication method that combines with the culture of fishermen has been determined, and the origin and application significance of visual communication design have been explained.

5. Provide examples of successful cases where visual communication design is organically integrated with intangible cultural heritage or traditional culture, and analyze them.

Chapter III

Design Positioning and Conceptualization

The cultural core expressed by Minnan Fisherwoman Culture is also different from the traditional Chinese civilization in the Central Plains region, with obvious characteristics of marine civilization. As a derivative culture of marine civilization, Minnan Fisherwoman Culture is inevitably influenced by visual culture. Whether it's the bold and open clothing style of Huian women or the smooth sailing hair accessories of Meizhou women, these details are often related to the production of the marine economy. Among them, the special clothing form of Huian women not only boldly absorbs foreign cultural factors, but also the characteristics of marine economic life are important design drivers. And it was precisely the need for ocean production that ultimately overcame Confucian ethical concepts and fixed this form of clothing. Due to the predominant fishing industry in the southern Fujian region, most men rely on the sea for their homes and spend long periods of time on boats, making women the main labor force among the left behind population. Therefore, unlike women in deep houses and courtyards in the Central Plains region, they need to participate in economic production activities. This special form of clothing is designed based on production needs: skirts are obviously unable to meet this heavy labor need, and clothing combinations of tops and pants have emerged; If the hem is too long or too close to the body, it will restrict physical activity and reduce labor efficiency; Finally, with strong sunshine and strong sea breeze, women's skin is delicate and prone to sunburn. Therefore, measures must be taken to protect it, and scarves and hats cater to their needs. It can be said that it is precisely the needs of marine production that have created a special clothing style for Huian women that is both "feudal" and "democratic". The "smooth sailing" hair accessories of Meizhou women showcase the ocean civilization more directly. It is said that the unique hairstyle of Meizhou women was personally designed by Mazu. As a sea god, she creatively incorporates elements such as oars, helmets, and sails into her hair accessories, thus creating a

beautiful meaning of "smooth sailing". The fundamental purpose of a fisherwoman's daily hairstyle is not only to beautify herself, but also to hope for the safety of her family on a long voyage, with a strong maritime civilization characteristic. In the process of design, the aesthetic value and cultural value of this non-heritage culture should be taken into full consideration, and its characteristics should be deeply excavated, so that the final product can meet the value of the contemporary cultural and creative products. In the integration of visual creativity, I first consider that the theme color of the fisherwoman culture is blue, because blue reminds people of the sea, so I will use blue and white in illustrations, IP images and peripheral cultural creativity, so that people can deeply and three-dimensionally feel the visual impression of the fisherwoman culture. For the poster of the fishing village tourism festival I chose to use the feeling colors of the four seasons as the theme color, pink theme color for spring, green theme color for summer, yellow theme color for autumn, and blue for winter. Incorporating the four seasons into the promotional poster gives people a sense of unfolding intimacy. Accordingly, each season of the festival will be centered on a specific theme, which are "Spring Tide Fishing Song" in spring, "Summer Wave Fishing Shadow" in summer, "Autumn Rhythm Fishing Return" in autumn and "Winter Fishing Return" in winter. In summer, "Summer Waves and Fishing Shadows", in fall, "Autumn Rhythm and Fishing Returns", and in winter, "Winter Fishing Dreams". Each of these themes will be accompanied by seafood cuisine, folkloric performances and interactive games to ensure that visitors can have a unique and memorable experience in different seasons. The poster and logo design of the event are also unique. The poster adopts a fresh and aesthetic color palette to catch the eye through a harmonious image layout, while the logo incorporates the images of fishing nets, waves and fisherwomen, reflecting the lifestyle of the fishermen in Fujian and their deep connection with the sea.

Summary of chapter III

1. Clarify the design ideas for the graduation project of Fisherwoman Culture and construct a logical system.
2. Establish the theme color of the graduation design work through the clothing matching of fishermen in reality.
3. Establish a cultural festival for the fishing village and design promotional posters for the cultural tourism festival, establishing the style and theme used in the posters.
4. Set up the main components of the logo and explain their significance.

Chapter IV

Design Process and Results

4.1 Information Visualization of Fisherwoman Culture

The information visualization of fisherwomen culture is to present the data, information and content related to fisherwomen culture in visual forms such as graphics, images and animation, so as to better understand and disseminate fisherwomen culture. The latest research and development trends show that with the continuous progress of artificial intelligence technology, information visualization are moving towards automation, intelligent direction. For example, deep learning models have been used to enhance underwater images in order to improve image quality and thus improve the accuracy of fish recognition. In addition, there are also studies on the use of virtual reality technology to provide an immersive cognitive and visual experience of marine life. The following are the elements included in the information visualization:

(1) Cultural map: Create a map of fisherwomen's culture to show the geographical distribution of fisherwomen's culture, major communities, important places, etc. Such a map can visualize the geographical features and distribution of the fisherwomen's culture through colors, icons and labels.

(2) Timeline: Utilize the timeline to show the development history of the fisherwomen's culture, including the origin, development, and important events. Through the form of time line, it can clearly show the historical lineage and evolution process of fisherwomen culture.

(3) Display of culturalelements: Visualize and display various elements of the fisherwomen culture, such as costumes, headdresses, traditional crafts, fishing tools and so on. Through pictures, models, animations and other forms, the characteristics and charms of these elements are displayed, so that the audience can understand the culture of fisherwomen more intuitively.

4.2 Fujian Fisherwoman Culture and Tourism Festival - "Chasing flowers and tracing, fishing with you"

Fujian Fisherwomen Cultural Tourism Festival will be a grand cultural event to show the beautiful and mysterious place of Fujian to tourists all over the world through the platform of Fujian Fisherwomen Culture. The origin of the festival is based on a story - Legend has it that a long time ago, the town suffered an unprecedented drought, the sea receded, the fishing village's livelihood was almost in despair. The three fishermen decided to join hands to pray for rain to save their hometown. They prayed day and night, and finally moved the sea god. The Sea God gave them three magic pearls, told them that as long as the pearl into the sea, can bring rain. Three fishermen in accordance with the instructions of the sea god action, Pearl fell into the sea, suddenly rough sea, pouring rain down. The rain moistened the land and life in the fishing village returned to normal. In order to thank the Sea God's gift, the three fishermen decided to hold a grand celebration every year to commemorate the miracle. With the passage of time, the celebration gradually evolved into the three major Fujian Fishermen's tourism festival. This festival is not only the spirit of the three fishermen inheritance, but also on the display of Fujian coastal culture. In the tourism festival, people can enjoy the traditional dances of fishermen, taste delicious seafood, can also participate in a variety of cultural activities and handicrafts. Today, the three Fujian Fishermen's tourism festival has become a well-known cultural tourism brand in Fujian province and even the whole country, attracting countless tourists to participate. This festival not only makes people feel the unique charm of Fujian Coastal, but also promotes the inheritance and development of local culture. And the story of the three fishermen, has also become the Fujian Coastal People's hearts eternal legend. These three fisherwomen are Xunpu women, Meizhou women and Hui'an women. In order to honor them, people will be in this time of the year to commemorate them, and over time, the formation of the fisherwomen's cultural tourism festival. This festival is not only the inheritance of the spirit of the three fisherwomen, but also a display of coastal culture in

Fujian. At the tourism festival, people can enjoy the traditional dances of the fisherwomen, taste fresh seafood, and participate in a variety of interesting and interactive trivia games.

(1) Special Dressing Try-on for Fujian Fisherwomen

Different headwear of various fisherwomen is displayed on the heads of dummy models, and their distinctive costumes are categorically arranged in the center of the venue. For instance, Meizhou fisherwomen's sailboat-shaped hairstyle with blue tops and Hui'an fisherwomen's bamboo hats with small scarves. Interested visitors can freely try on the headwear and costumes. Behind each piece of headwear lies its historical origin, and each unique costume is labeled with its development process and how it evolved to its current form. This allows visitors to experience the cultural charm of Fujian fisherwomen through photo-taking and hands-on experiences.

(2) Experiencing a Day in the Life of a Fisherwoman

Visitors to Fujian can change into traditional fisherwomen's headwear and clothing to experience a day in their lives. Guided by local residents and assisted by the government, some special activities, such as fishing and net drying, can be carried out under the premise of safety. These meaningful interactions allow visitors to truly feel the culture of fisherwomen.

(3) Checking-in at the Fisherwomen's Cultural Wall

One of the essential activities during a tour is to check-in at unique cultural attractions. The past and present, historical background, and main images of the three main fisherwomen groups can be depicted on the village walls through words and paintings, forming a cultural wall. When cultural memories blend with reality in the village, visitors can take photos and share them on social media, further promoting intangible cultural heritage worldwide.

(4) Collecting Peripheral Cultural and Creative Products

After experiencing the culture, why not take home a beautiful or practical cultural and creative product inspired by the fisherwomen? It could be a cartoon figurine of the three fisherwomen groups, cute and vivid. It could also be practical items like phone cases, cushions, or handbags with printed images.

This allows the trend of intangible cultural heritage to move beyond textual records and into everyday life.

4.3 Design of IP image

By utilizing the unique memory points of the most important appearance of costumes and the cultural kernel of non-heritage culture in the fisherwomen's culture, and visual communication creativity can be better integrated with each other to create a more memorable IP image. In addition, the design of IP image of fisherwomen culture also helps to enhance the local popularity and image, and a cultural IP image with unique memory points can become the symbol of the place, which can effectively show the cultural charm and historical heritage of the place. Through the promotion and dissemination of the IP image of fisherwomen culture, it can better promote the local socio-economic development of Fujian, develop tourism, pull foreign investment, etc., and strengthen the local economic prosperity.

With the vigorous development of the cultural and creative industry, the image of fishermen has gradually become an important element of cultural innovation in Fujian region. The benefits of designing a fisherwoman's IP image are not only reflected in economic benefits, but also in its profound impact on cultural inheritance and social development.

The design of a fisherwoman's IP image helps to enhance the recognition of local culture. Through unique visual design, the image of a fisherwoman can quickly convey the regional characteristics and cultural heritage of the coastal areas of Fujian, becoming a bridge connecting the past and present, local and global. This improvement in recognition helps to attract more tourists, promote the development of cultural tourism industry, and further expand the influence of Fujian culture.

The design of the image of a fisherwoman's IP helps promote cultural innovation and development. On the basis of preserving the essence of traditional fisherwoman culture, designers can integrate modern aesthetic and

creative elements to create IP images that have both traditional charm and modern aesthetics. This innovation not only gives new vitality to the culture of fishermen, but also provides rich materials and inspiration for the development of cultural and creative products

The design of the fisherwoman IP image also helps to enhance the cultural pride of local residents. When the image of a fisherwoman becomes a cultural symbol of the Fujian region, local residents will feel proud and identify, and thus more actively participate in cultural inheritance and protection. The enhancement of this cultural pride helps to create a positive cultural atmosphere and promotes the harmonious development of the community

The image design of fishermen's IP helps to promote the coordinated development of related industries. Fisherwoman culture is not only reflected in traditional industries such as clothing and handicrafts, but can also be combined with modern cultural and creative industries, tourism, entertainment, and other industries to form a diversified industrial chain. The integration of this industry chain helps to optimize the allocation of resources and promote the common development of related industries.

In summary, the benefits of designing the image of a fisherwoman's IP are multifaceted. It not only helps to enhance the recognition and influence of local culture, but also promotes cultural innovation and development, enhances the cultural pride of local residents, and promotes the coordinated development of related industries. Therefore, we should attach importance to the development and promotion of the image design of fishermen's IP, making it an important engine for cultural innovation and development in Fujian. This paper focuses on the design of IP image centered on Xunpu women

4.4 Secondary creation of fisherwoman image

For the illustration of the fisherwoman image, it can bring multiple benefits, which are not only reflected in the cultural heritage and artistic innovation, but also have a positive impact on social development. The

secondary creation of the image of the fishing girl is a creative and imaginative process that can incorporate new elements and styles while retaining the characteristics of the original image of the fishing girl, thus creating a new artistic image.

In the secondary creation, it is possible to first conduct in-depth research on the characteristics of the original fisherwomen's image, including their clothing, hairstyle, facial features, and cultural connotations. These characteristics will provide inspiration and reference for the secondary creation.

Next, various artistic techniques and skills can be used for creation. For example, visual art forms such as painting, sculpture, and photography can be used to reproduce and reconstruct the image of the Fisher Girl through the use of elements such as lines, colors, and light and shadow. In the creative process, modern aesthetic concepts and fashion elements can be incorporated to make the image of the Fisher Girl more in line with modern aesthetic needs.

In addition, secondary creation can also explore the integration of the image of the Fisher Girl with other cultural elements. For example, the image of the Fisher Girl can be combined with elements such as marine culture and folk culture to create a new image with unique charm. This integration can not only enrich the cultural connotation of the image of the Fisher Girl, but also broaden its artistic expression.

In the process of secondary creation, it is necessary to pay attention to maintaining respect for and inheriting the original image of the fisher girl. Although new elements and styles can be added, the basic cultural characteristics and image features should not be changed. At the same time, it is also necessary to focus on innovation and uniqueness, so that the secondary creation of the fisher girl image has unique artistic charm and cultural value.

(1) **Cultural heritage and promotion:**the secondary creation of the fisherwoman image can further inherit and promote the fisherwoman culture. Through the re-modeling and re-creation of the image of the fisherwoman, more

people can understand and pay attention to this unique cultural phenomenon, thus enhancing the sense of identity and pride in traditional culture.

(2) **Artistic innovation and development:**The secondary creation of the fisherwoman image can promote artistic innovation and development. Artists and designers will try to combine the elements of the fisherwoman with modern aesthetics and fashion elements in the process of creation, creating new works with unique charms. This kind of innovation not only enriches the form of artistic expression, but also expands the field and depth of artistic creation.

(3) **Increase social attention and recognition:**the secondary creation of the fisherwoman image can attract more people's attention and love. By displaying the beauty, diligence and tenacity of the fisherwomen image, it can inspire people's respect and esteem for this group, thus increasing the social attention and recognition of fisherwomen culture. With the increase of social attention, the culture of fisherwomen will receive more support and protection, which will help promote the inheritance and development of the culture.

4.5 Peripheral Cultural Creation

Unique cultural charms are more likely to give rise to unique cultural and creative products, and the peripheral cultural creations of the fisherwoman culture are more proof of this.

Peripheral cultural creations of fisherwomen culture can more effectively promote the dissemination of non-heritage culture. Through innovation, these products incorporate the images, stories and spiritual connotations of fisherwomen into the products, so that consumers can understand and feel the culture of fisherwomen more deeply while using or appreciating the products. For example, pillows and eye masks with the head of a fisherwoman, or mugs with the four seasons' scenery of a fishing village, and so on. These cultural and creative products can enhance the public's awareness of and interest in fisherwomen's culture, thus promoting the inheritance and development of fisherwomen's culture. The peripheral creative products of fisherwomen culture

can also satisfy the cultural demand and spiritual pursuit of consumers. In modern society, people's demand for creative products is increasing, and they are even more attracted to products with local characteristics and cultural connotations. The peripheral cultural and creative products of the fisherwoman culture can satisfy this demand of consumers and provide rich and diversified cultural experiences and spiritual enjoyment. And Fisherwoman culture is an important intangible cultural heritage in the coastal areas of Fujian Province, carrying rich historical information and unique local characteristics. In recent years, with the vigorous development of the cultural and creative industry, cultural and creative products surrounding fishermen's culture have gradually become a new favorite in the market, not only bringing significant economic benefits to the local economy, but also having a profound impact on cultural inheritance, social cognition, international exchanges, and other aspects.

The development of cultural and creative products has effectively promoted the inheritance and popularization of fisherwoman culture. The traditional culture of fishermen is mainly passed down locally through oral transmission and folk performances, with limited coverage. The emergence of cultural and creative products has enabled the culture of fishermen to reach a wider audience in a more intuitive and easily accepted form. For example, dolls depicting fishermen Daily necessities such as T-shirts and phone cases not only allow consumers to feel the charm of fisherwoman culture during use, but also become effective carriers of cultural dissemination.

The development of cultural and creative industries has also driven local economic growth. Cultural and creative products related to fishermen's culture often have distinct regional characteristics and become important souvenirs for Fujian tourism. With the prosperity of the tourism industry, the sales of these cultural and creative products have brought considerable economic benefits to the local area, increased the income of residents, and improved their living standards. At the same time, the development of the cultural and creative industry has also driven the development of related industrial chains, such as design, manufacturing, sales and other industries, providing new impetus for the

diversified development of local economy. In addition, the development of the cultural and creative industry has also promoted employment and provided new employment opportunities for local residents, especially for old artists engaged in traditional handicrafts. The market demand for cultural and creative products has found new living space for their skills.

The innovative design of cultural and creative products also promotes the innovative development of culture. During the creative process, designers not only explored the traditional elements of fisherwoman culture, but also integrated modern design concepts and techniques, creating many works that have both traditional charm and modern aesthetics. This innovation not only enriches the expression of culture, but also injects new vitality into the development of culture, making the culture of fishermen shine with new brilliance in modern society. At the same time, the innovation of cultural and creative products also encourages more young people to participate in the inheritance and innovation of fisherwoman culture, injecting fresh blood into the sustainable development of culture.

The international dissemination of cultural and creative products has also enhanced Fujian's international image. Fisherwoman culture related cultural and creative products have been popular in both domestic and international markets, becoming an important carrier for Fujian culture to go global. Through these cultural and creative products, people from all over the world can have a more intuitive understanding of Fujian's culture and customs, enhance their understanding and favor of Fujian, and enhance its international reputation and influence. The export of this culture not only helps to enhance Fujian's soft power, but also builds a bridge for Fujian's foreign cultural exchange, promoting mutual understanding and respect between different cultures.

The healthy development of the cultural and creative industry has also had a positive impact on social values. The spirit of diligence, wisdom, and unity and cooperation emphasized by the culture of fishermen has been widely disseminated through cultural and creative products, playing a positive role in promoting social morality and values. At the same time, the development of the

cultural and creative industry also advocates the concept of sustainable development. Many cultural and creative products are designed with environmental factors in mind, such as using renewable materials to reduce waste generation. This not only conforms to the current trend of environmental protection in society, but also has a positive impact on cultivating public environmental awareness.

In short, the rise of cultural and creative products surrounding the culture of fishermen has not only brought significant impact and benefits to the cultural inheritance and economic development of Fujian, but also provided new platforms and opportunities for cultural innovation, social cognition, and international exchange. In the future, we should continue to deepen the research and exploration of the culture of fishermen, promote the sustainable and healthy development of the cultural and creative industry, and let the culture of fishermen shine more brightly in the new era. At the same time, attention should also be paid to balancing the relationship between cultural inheritance and commercial development, ensuring that the authenticity and integrity of culture are not compromised, and achieving a win-win situation between culture and economy.

Summary of chapter IV

1. Clearly visualize the information of fishermen and label the basic information of fishermen's culture, such as their main distribution areas and clothing. The second creation of the image of the fisherman woman.

2. Further improve the cultural tourism festival in the fishing village, and construct the sources, posters, activities, etc. of the cultural tourism festival.

3. Improve the IP image of fishermen, determine the main framework of the IP image, and explain the design ideas.

4. Summarize the benefits brought by the dissemination and development of fisherwoman culture.

Conclusion

In the process of designing the IP image of the fisherwoman, the first thing to consider is the degree of image restoration, which not only needs to reflect the Q version of the fisherwoman's image, but also should not lose the degree of recognizability, and should maximize the characteristics of the fisherwoman. Fisherwoman illustration and peripheral creativity is to take into account the aesthetics and not lose the practicality, so the unique charm of the fisherwoman's culture to express out at the same time, but also can not be mixed into too many flashy elements, to make the overall picture appears to be coordinated and natural soulful, showing the colorful appearance of the non-heritage culture.

China as the world's largest number of non-heritage culture, but there is still a considerable part of the cultural heritage has not been properly utilized, and therefore suffered the loss of skills or material damage. But traditional culture and non-heritage culture is still a field full of potential and opportunities, if traditional culture and non-heritage culture can be further protected, can be more effective with the development of modern society and integration, then the fisherwoman culture will go out of the country along with the process of globalization, and the world's cultural exchanges and interactions, and further increase the international community for the Chinese traditional culture and non-heritage culture. Recognition of the international community for Chinese traditional culture and non-heritage culture.

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ANNEX



Figure 1.1 Distribution map of the three major fisherwomen



Figure 1.2 Introduction of the Three Great Fisherwomen Illustrations

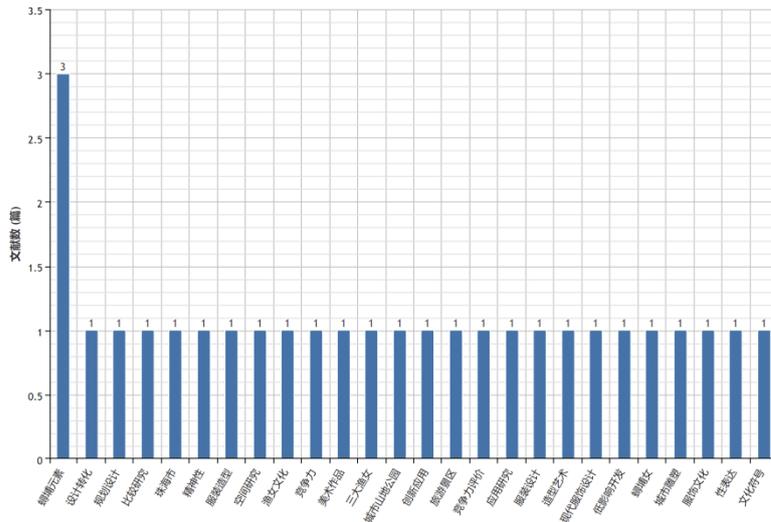
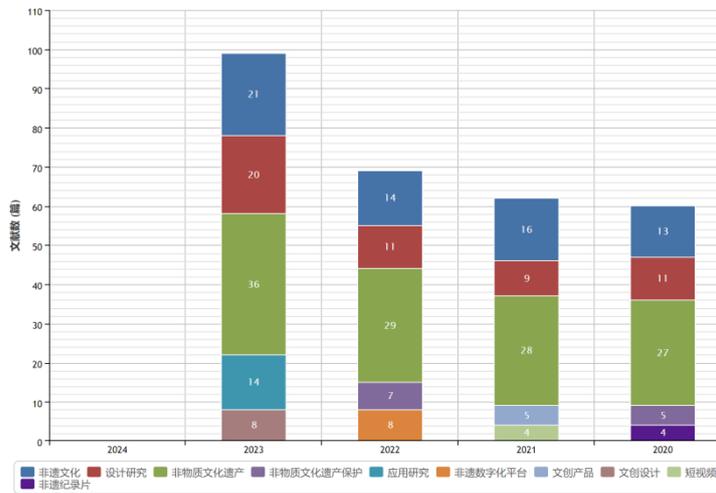


Fig. 2-1 Literature citation related to fisherwomen's costumes (Source: China Knowledge)



2-2 Literature citations related to fisherwomen in non-heritage culture (Source: China Knowledge Network)

Table 2-1 Age Distribution Table

Age	Subtotal	Proportion
Below 18	21	7.86%
18-25 years old	110	39.64 percent
26-35 years	80	27.86%
36 years old and above	69	24.64%
Total	280	

Table2-2 Distribution of Favorite Styles

Style	Subtotal	Proportion
Simple and generous	102	36.43

Bright and beautiful	169	60.36%
Vintage Elegant	96	70%
Fresh & Cute	116	41.43
Number of valid entries for this question	280	

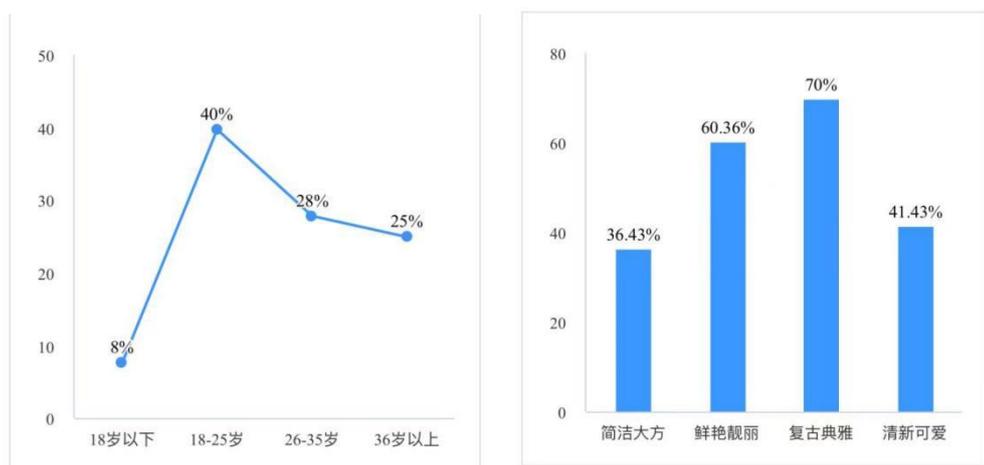


Figure 2-3 Line Chart of Surveyed Age Figure 2-4 Histogram of Favorite Styles

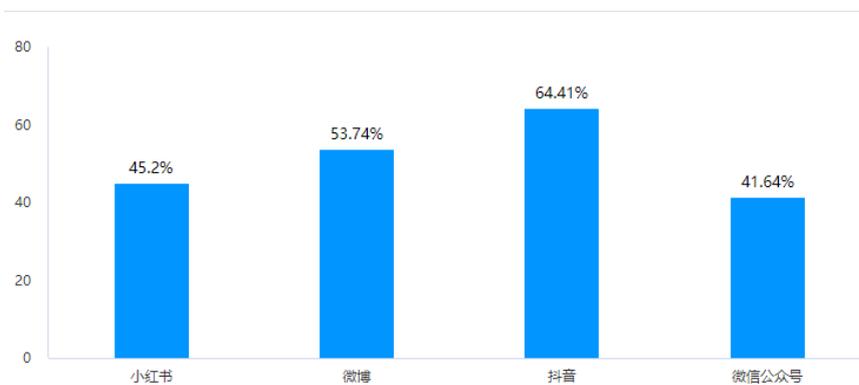


Figure 2-5 Histogram of Understanding Sources

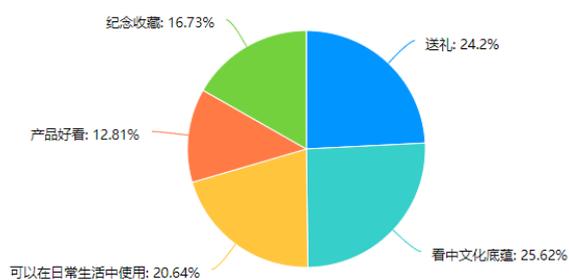
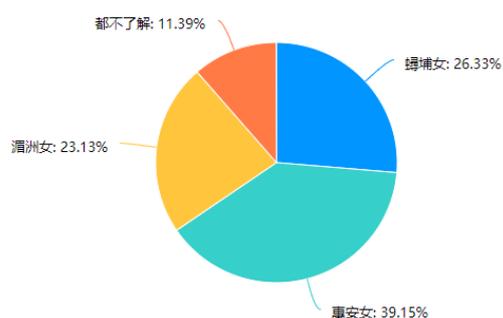


Figure 2-6 Pie Chart of Knowledge of the Three Major Fisherwomen Figure 2-7 Pie Chart of Reasons for Purchasing Cultural and Creative Products

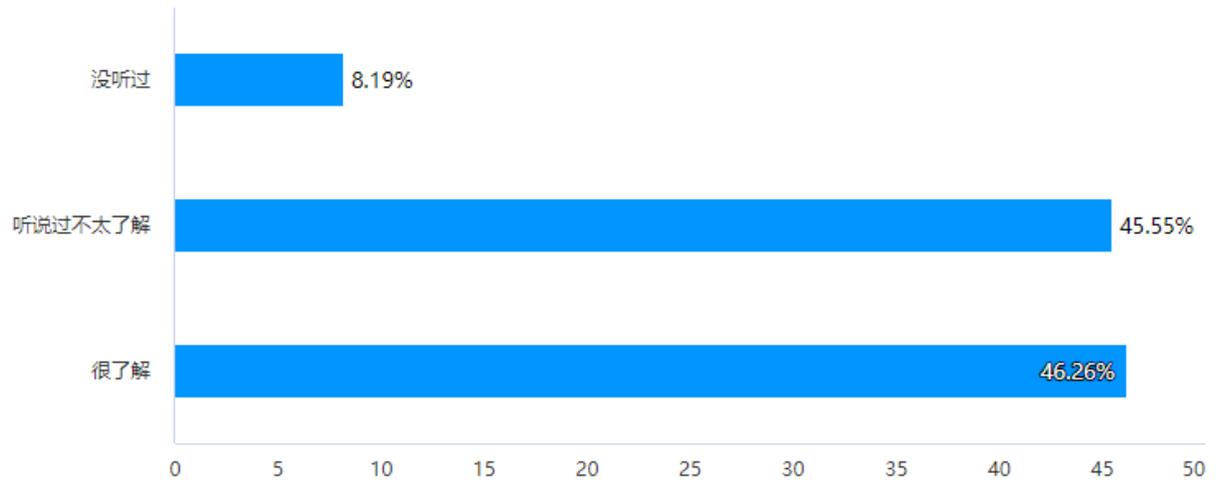


Figure 2-8 Histogram of the degree of understanding of fisherwomen's culture



Figure 2-1 Fisherwomen's Cultural Experience Hall

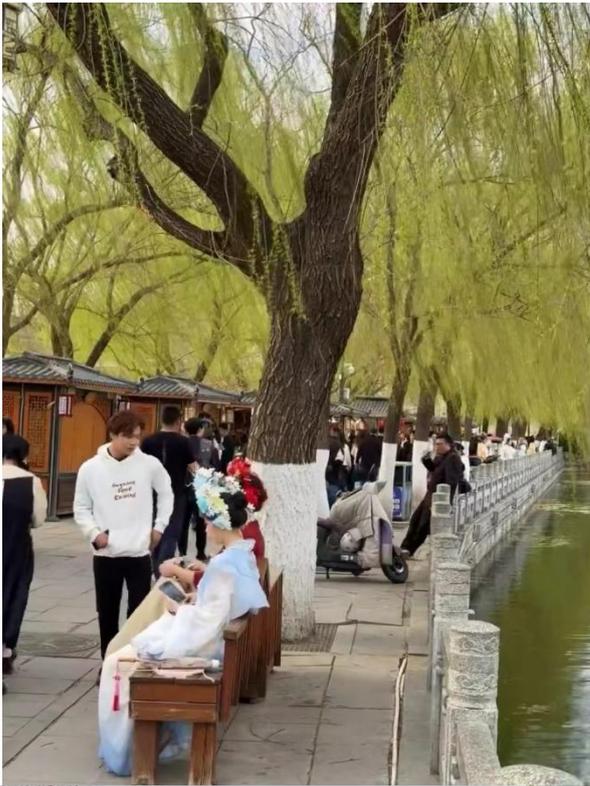


Figure 2-2 Field research

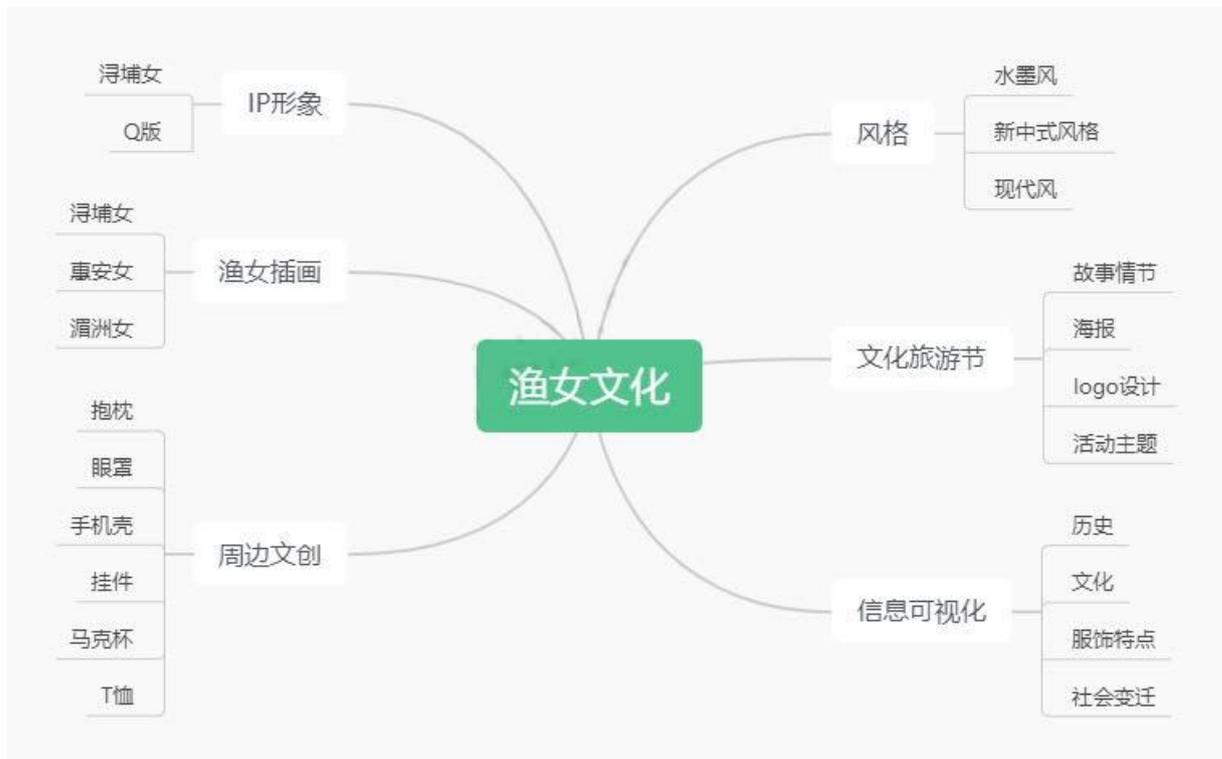


Figure 3-1 Logic guide





Figure 3-2 Reference Image



Figure 4-2 Poster of Fisherwomen Cultural Festival





Figure 4-3 IP image sketch



Figure 4-3 Fisherwoman Illustration



Figure 4-4 Fisherwoman Illustration



Figure 4-5 Fisherwoman Illustration



Figure 4-6 Cultural and Creative Products Figure 4-7 Cultural and Creative Products



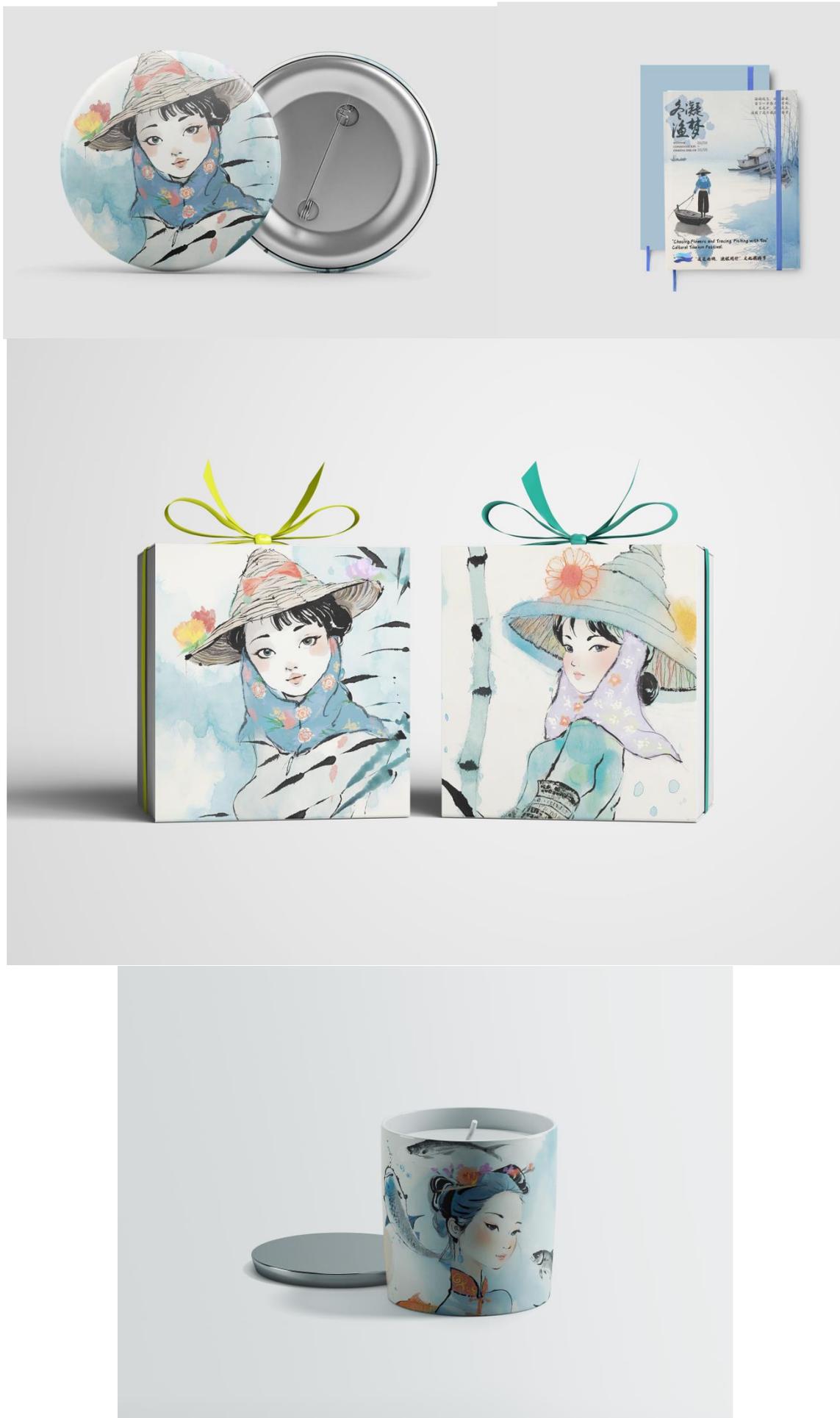


Figure 4-8 Cultural and Creative Products