

Research on the Characteristics and Path of the Industrialization of National Costumes

Jinhui Yu

Northeast Normal University, Changchun, Jilin, China

Abstract: As a crystallization of the interaction between tangible material and spiritual culture, national costume culture is becoming more and more prominent in the trend of today's world. Therefore, it is necessary to combine the inheritance and development of national costumes with social and economic benefits in order to ensure the vitality of traditional costume culture. This paper discusses the characteristics and development trend of the current industrialization of national costumes in China. This paper summarizes the problems existing in the inheritance and industrialization development of national costumes, namely: the industrialization force of national costumes is relatively weak, the content and regional differences of national costumes industrialization are obvious, the production and wearing of national costumes are cumbersome, the industrialization of national costumes lacks coherence and the layout of the national clothing industry chain is unbalanced. In this regard, put forward a proposal for the industrialization of national costumes, the industrialization of national costumes should do a good job in cultural inheritance, focus on innovation and development, pay attention to standard brand building and pay attention to digital and intelligent development.

Keywords: National Costumes; Industrialization; Culture; Social Consumption.

1. Introduction

National costumes, also known as local costumes or folk costumes, are unique costumes of various ethnic groups, and usually appear on important occasions such as festivals, religious ceremonies, national ceremonies, and ethnic activities. The ornaments on these garments often reflect the marital status and social status of the wearer. In urban life across China, people mostly wear suits on a daily basis, while on special occasions such as festivals, religious events and state ceremonies, people choose national costumes to express their national cultural identity and pride.

National costume culture includes material, spiritual and social (institutional) forms. The material form includes the raw materials for processing and making fabrics, the fabrics for processing and making clothing, as well as accessories, dyes for printing and dyeing, and processing tools. The spiritual form contains elements such as related beliefs, moral and ethical concepts, and aesthetic concepts. The social (institutional) form includes elements such as the etiquette system and customary law related to clothing [1]. The national costumes of various places have some common characteristics. Based on a certain common characteristic, the costumes in various places have formed certain differences due to the different styles and main colors, so that the national costumes show a variety of colors under the premise of overall unity. The national costume culture has gone through a long historical process, has evolved many times in different historical periods, and is in the midst of rapid changes today. In the process of the development and evolution of clothing culture, we should make a difference, grasp the correct direction of the development and evolution of clothing culture, not only to keep up with the pace of the times, but also to inherit and maintain the basic national characteristics of clothing culture. Therefore, it is necessary to combine the inheritance and development of national costumes with social and economic benefits in order to ensure the vitality of traditional costume culture.

As a crystallization of the interaction between tangible material and spiritual culture, national costume culture has become more and more prominent in the trend of today's world. Because the development trend of today's world integrates economy and culture with each other, learns from each other, and integrates with each other, forming a situation of economic and cultural integration[2]. China's national garment industry has developed rapidly, and gradually formed a diversified and multi-level consumer market with Chinese characteristics. In recent years, with the growth of the economy, national costumes have made great progress in the context of tourism industrialization, and the demand for China's national clothing market will continue to grow.

2. The Relationship Between the Development of National Costumes and Economic Development

2.1. Characteristics of the Industrialization of National Costumes

On the one hand, the industrialization market of national costumes meets the needs of people's daily life and tourism experience, and plays an important role in the inheritance, persistence and development of national culture. On the other hand, the industrialization of national costumes is a concrete embodiment of the concept of innovative, coordinated, green, open and shared development, and is an endogenous driving force and an important source for the high-quality development of the local economy.

First of all, as a cultural symbol, the industrialization of national costumes is a cultural symbol, and people's curiosity about national costume culture and the experience obtained by consumption can arouse people's sense of identity with national culture, and this sense of cultural identity promotes the inheritance and development of national culture[3]. This is an important way of social capital accumulation, which is conducive to the harmonious development of economy and society.

Secondly, the industrialization of national costumes has the advantages of low resource investment and high cycle utilization, which is in line with the model of sustainable economic development and is conducive to the realization of resource sharing. The development of regional ethnic clothing industrialization industry with distinctive characteristics can promote the development of business formats towards the trend of diversification and product quality improvement, so as to meet the needs of different consumer groups in consumer psychology and social interaction, leisure and entertainment.

Finally, the rise of the industrialization of national costumes, as an intangible cultural attraction, provides new opportunities for the development and expansion of tourism, catering, entertainment and other related industries, and helps various industries to achieve integrated development, so as to form an economic industrial chain and help the local economy to generate income[4]. The promotion of cultural consumption has promoted the development of the industrialization market of national costumes. Modern society emphasizes the development trend of individualization and pluralism, and people pay attention to the image shaping and display of individuals. As a cultural carrier, national costumes can meet the personalized, diversified and perceptual needs and experiences of consumers in the apparel market.

The upgrading of social consumption has led to a change in the concept of consumption. In a materialistic society, material consumption no longer meets people's needs, but is more inclined to pursue spiritual and cultural experience, therefore, more and more people favor culture-related products and services, and also derive more consumer groups for the development of cultural industry.

2.2. The Development Trend of National Costume Industrialization

In recent years, with the rapid development of the national economy, the level of social consumption has been continuously improved, and the pursuit and tendency of Chinese people for cultural consumption have made the pursuit of culture and taste a new fashion. In this context, the national clothing industrialization market has ushered in new opportunities[5]. At present, the global tourism industry has ushered in a strong recovery, and the industrialization market of national clothing has also been continuously expanded. The directors of the bureaus of culture and tourism from all over the country have dressed up to leave the country, wear national costumes, and become national cultural ambassadors to help the economy of their hometowns, attract many tourists who come to visit, improve the income level of the local tourism industry, and inject impetus into the local economy. On the contrary, after the development of the local economy, more energy is also invested in the development of regional cultural undertakings, which in turn constitutes a benign development interaction. Therefore, the two are premised on each other and complement each other.

China's national costume culture is gradually integrating into the global fashion trend and becoming an important part of the world's economic and cultural integration. China's national clothing market will also continue to maintain a rapid development momentum, providing a strong impetus for the inheritance and innovation of national clothing culture. In 2024, the size of China's national clothing market will reach 118.5 billion yuan, a year-on-year increase of 6.7%. This growth is mainly due to the growth of China's economy and

the diversification and economic development of the national garment industry. According to the forecast of relevant institutions, by 2027, the demand of China's national clothing industry will reach 355.26 million sets, a year-on-year increase of 6.7%. This is mainly due to the development of the national clothing industry and the increase in consumer demand for personalized and characteristic clothing.

3. Problems in the Inheritance and Industrialization of National Costumes

3.1. The Industrialization of National Costumes is Relatively Weak

With the development of society and the change of the general environment of people's production and life, the relationship between national costumes and people's daily life is getting smaller and smaller; Moreover, the production of national costumes is cumbersome, the cost is high, and it is not suitable for daily wear, which makes the endogenous power of the inheritance of national costumes insufficient, which in turn leads to the thinness of the inheritance team [6]. The inheritance of national costumes and related crafts in the vast majority of ethnic areas is mainly concentrated in the government, private collectors, self-employed people and individuals interested in national costumes. The means of inheritance are mainly museums, ethnic culture centers, skill inheritance museums, exhibitions and social education of private collectors, physical stores of national costumes, and commercial marketing of national costumes e-commerce. On the one hand, there are fewer people involved in the inheritance process, and most of them are family-based; On the other hand, most cultural centers, heritage centers, and ethnic clothing stores also have less foot traffic.

3.2. There are Obvious Differences in the Content and Regional Differences of the Industrialization of National Costumes

Due to the different ethnic characteristics and costume characteristics in various places, the content and form of inheriting national costumes in various places are quite different. For example, Guangdong inheritance Xiangyun yarn and Cantonese embroidery are quite distinctive, and have attracted some young returnee groups, through marketing strategies and advanced customization and other means to give traditional crafts fashion characteristics and certain added value, so that the traditional crafts have new vitality[7]. Hainan Province Li Jin is a world-class intangible cultural heritage, the government in the inheritance of traditional crafts to support and guide more, the tourist area also set up a large number of traditional Li Jin skills display, Li Jin inheritance characteristics are obvious, and then gave birth to some Li Jin individual entrepreneurs. In addition to local museums and cultural centers, the folk customs inheritance of private collectors and the inheritance of intangible cultural heritage items such as family workshops and traditional valerian dyeing crafts are relatively scattered. On the whole, due to the guidance of the government and the differences in the production and lifestyle of people in different regions, the inheritance of national costumes in various regions is quite different, and the inheritance effect is uneven.

3.3. The Production and Wearing of National Costumes are Cumbersome

In places with rapid development and more exchanges with the outside world, national costumes are gradually disappearing in people's daily life. With the development of society and the change of people's production and lifestyle, in the vast majority of ethnic minority areas, national costumes have begun to fade out of people's daily life[8]. On the one hand, the traditional national costumes are relatively cumbersome to wear, and the material comfort is also poor, which does not match the characteristics of office buildings, offices and most occupations; On the other hand, the price of traditional handmade national costumes is higher, even if it is a machine-produced national costume, there is no price advantage compared with the clothing sold on the market, and the vast majority of ethnic minority people will only wear national costumes on specific occasions and special days.

3.4. Lack of Coherence in The Development of National Costume Industrialization

At present, the inheritors of Chinese national costumes and the people engaged in the inheritance of national costumes are mainly concentrated in the middle-aged and elderly people, most of them were born in the early days of the founding of the People's Republic of China, have the experience of handmade clothing, love national costumes, and have relatively superb skills, some of the national costume culture also has considerable attainments, and the vast majority of them have applied for all kinds of intangible cultural heritage inheritors at all levels[9]. Among young people, except for some schools that set up intangible cultural heritage courses, students in other regions and schools have no concept of national costumes, which makes the inheritance of national costumes have a large fault, which is not conducive to the long-term development of national costumes and the spread and inheritance of traditional culture.

3.5. The Layout of the National Clothing Industry Chain is Uneven

The national garment industry chain covers design, manufacturing, sales and other links. The upstream is mainly design and manufacturing, including academic research, design and production, etc.; The midstream is the sales link, which is sold through various channels such as e-commerce platforms and cultural communities; The end consumers include Hanfu enthusiasts and leasing companies. However, there is an imbalance in the distribution of various industrial links in terms of region, space and enterprise home, resulting in serious product homogeneity. In addition, the industrial market is highly competitive, with major competitors including traditional brands, fashion brands and emerging designer brands. Brand awareness, design innovation, product quality, and marketing strategies are key to the competition. With the enhancement of cultural self-confidence and the diversification of consumer demand, the national clothing market has shown a strong momentum of development. In addition, cross-border cooperation and innovative design have become new trends, bringing more development opportunities to the industry. At the same time, the existence of copycat products and the lack of protection of original designs are also challenges for the industry.

4. The Path of the Industrialization of National Costumes

How to develop the creative industry today, not only conducive to the development of China's national costume industry, but also the development of national costume culture, which needs to learn from the development of the garment industry in developed countries, to explore the characteristics of Chinese national costume culture, the traditional national costume fashion, the national costume professionalization and industrialization, and strive to promote the innovation and development of the national costume culture industry.

4.1. The Industrialization of National Costumes Should Do a Good Job in Cultural Inheritance

The status quo of national costumes in different regions and different nationalities presents certain differences and imbalances[10]. For example, national costumes exist in different forms in museums, heritage halls, ethnic tourism areas, grand festivals of national costumes and some national art stages. At the grand festival site, the costumes worn by the ethnic minority people have been changed from sewing by themselves to being customized by tailor shops and purchased by clothing stores, but in terms of shape, the costumes of various ethnic groups have not changed much, which has also been confirmed in some studies. Because the shape is the fundamental attribute of the national costumes, and it is also an important form of the inheritance of the national costumes within the nation.

The inheritance of national costumes in various places is carried out with intangible cultural heritage as the starting point. The inheritance content mainly focuses on local characteristic national costumes and their crafts, and the main body of inheritance includes the government, intangible cultural heritage inheritors and self-employed operators, and the inheritance means are mainly manifested in the inheritance of traditional clothing crafts and innovative design. Specifically, there are three main forms of national costumes in various places, one is the traditional national costumes that are far away from the daily life of the people, the second is the modern national costumes that have been mass-produced and used as commodities for sales through certain innovations, and the third is the special national costumes that have been artistically and innovatively designed for stage performances[11]. These three forms of national costumes present the following three inheritance status quo in different ethnic groups and different branches of the same nation.

It is necessary to do a good job in the protection and inheritance of national costume culture, which is the cultural root, and only when it is well protected, innovation and development will have a foundation; In addition, to continue to carry out the investigation and research of national costume culture, only by continuing to investigate and excavate, in order to fully understand and grasp the basic situation of the traditional clothing culture of ethnic minorities, only to study the national costume culture thoroughly, in order to provide theoretical basis and intellectual support for the protection and inheritance of national costume culture, innovation and development, to ensure the correct direction of the development of national costume culture; At the same time, it is necessary to boost rural revitalization through the development of national costume cultural industry.

4.2. The Industrialization of National Costumes Should Focus on Innovation and Development

The national clothing industry will pay more attention to design and innovation. With the improvement of consumers' personalized needs, the design of national clothing will pay more attention to the integration of modern elements, maintain the traditional charm at the same time, and give it a new sense of fashion and vitality. Designers will continue to explore new design concepts and technology to meet the aesthetic needs of different consumer groups. Innovation is the soul of national cultural progress and the driving force for the development of national clothing brand product design[12]. The creative expression of national costume elements will eventually achieve the innovative development of China's garment industry. As a kind of plastic art, the creative innovation of clothing is reflected in the visual vocabulary of special symbols. These symbolic visual vocabulary encompasses all the elements of the costume plastic arts.

In the course of the development of costumes of various ethnic minorities in China, a rich and colorful clothing culture has been formed, each ethnic group has its typical clothing color, clothing pattern, clothing modeling and production technology, such as the Tujia ethnic color advocating black and white, good at weaving Xilankapu, Miao people like to wear silver jewelry, good at Miao embroidery batik and other traditional clothing skills. These national costume characteristics constitute the unique visual symbols of each ethnic group and tell the history of the costumes of each ethnic group. The best choice for innovative and creative national costumes to support and guide the domestic tourism and cultural industry, the overall development of a region's tourism industry, must have the support and guidance of local governments, not only in terms of funds, but also in the support and guidance of investment and financing policies.

4.3. The Industrialization of National Costumes Should Pay Attention to Standard Brand Building

Industry standardization and brand building will become an important direction. With the intensification of market competition, the national garment industry will speed up the formulation and improvement of relevant standards to improve product quality and safety. At the same time, brand building will also become an important means for enterprises to enhance their competitiveness, and win the recognition and trust of more consumers by creating a brand with unique cultural connotation and market influence.

Starting from people's emotional and aesthetic experience, it not only has the cultural identity of clothing within the nation, but also allows different nationalities to discover and appreciate the beauty of national costumes. Guiding traditional aesthetics and adapting to modern aesthetics have become the two major tasks of creative transformation and innovative development of clothing, and the empowering role of clothing can be demonstrated[13]. At present, there are many workshops and enterprises that produce and process national costumes in China, due to the convenience of modern exchanges and exchanges, fast purchase and sales, and the traditional clothing of the Buyi nationality has gradually broken through the geographical restrictions. The advantage is that the national costumes can be inherited, carried forward

and developed, and the disadvantage is that the regional characteristics of the traditional costumes will be weakened. Therefore, strengthen the exchange and cooperation between manufacturers, form corresponding cooperation alliances, formulate industry standards and other measures. It is necessary to enhance brand building[14]. Brand benefit is a business awareness that cannot be ignored, and strengthening brand building can not only effectively protect but also make intangible cultural heritage come alive. At present, there are several brands in China, and their popularity and influence still need to be bigger and stronger. It is necessary to attach importance to folk interpretation. The cultural interpretation of national costumes in terms of material, color, shape, ornamentation, etc., comes from the folk reasonable, simple, life-oriented, and story-telling interpretation, which should be explored and valued, and can be recognized by the Buyi people.

4.4. The Industrialization of National Costumes Should Pay Attention to the Development of Digital Intelligence

Digitalization and intelligence will empower the national garment industry. Through the use of advanced technologies such as big data, cloud computing, and artificial intelligence, national garment enterprises can achieve precision marketing, intelligent manufacturing and supply chain management, and improve production efficiency and market response speed. At the same time, emerging channels such as e-commerce platforms and social media will also provide more opportunities for the sale and promotion of ethnic clothing. International development will become an inevitable trend in the national garment industry. With the increasing influence of Chinese culture in the world, national costumes will become an important cultural symbol on the world stage. Enterprises will expand overseas markets and enhance the international visibility and reputation of national clothing by participating in international exhibitions and carrying out cross-border e-commerce.

In the future, the national clothing industry will show trends such as design innovation, standardization and brand building, digitalization and intelligence, and international development. Relevant enterprises need to keep up with the pace of the times, strengthen technological innovation and brand building, and actively explore domestic and foreign markets to cope with the increasingly fierce market competition and achieve sustainable development. In the future, the national clothing industry will usher in a more diversified, professional and international development trend. With the acceleration of globalization and cultural integration, the market demand for national costumes, as an important carrier of inheritance and display of national culture, will continue to grow.

References

- [1] Yuan Li. Twentieth-Century Chinese Folklore Classics. Material Folklore Volume[C].Beijing:Social Sciences Academic Press, 2002.
- [2] Wu Zelin. Guizhou Miaoyi Social Research[M].Guiyang:Guiyang Wentong Book Co., 1942;
- [3] Dai Ping. Research on Chinese National Costumes. Shanghai:Shanghai People's Publishing House,2000.
- [4] Yang Yuan. Museum and intangible heritage protection[A].YANG Yuan,HE Xingliang. Research on

- National Costumes and Cultural Heritage--Proceedings of the 2004 Annual Conference of the Chinese Society of Ethnology[C].Kunming:Yunnan University Press,2005.
- [5] Jiangxi, Wu culture shines[N].China National Daily,2005-06-24.
- [6] Wang Qing. On the influence of Western Regions culture on Taoism in the Wei, Jin, Southern and Northern Dynasties[J].World Religion Studies,1999,(3).
- [7] Shen Haimei. Ethnic Identity:Male Objectification and Female Subjectivity[J].Ethnic Studies,2004,(5).
- [8] Li Jinyou. Chinese National Costumes and Costumes (Generational Order)[A].China National Museum, ed. Research on Chinese national costumes[C]. Beijing: Nationalities Publishing House,2003.
- [9] Liu Wanyu. The integration of fashion and tradition: an innovative exploration of Tibetan national costumes[J].China Nationalities Expo,2019,(02):187-188.)
- [10] Wei Yijun, Zhao Hengyu. Bibliometric and visual analysis of the study of ethnic minority costumes in China (1955-2022)[J].Silk,2023,60(4):88.)
- [11] Qiao Leijing. Internet celebrity "Liuzhou's "out of the circle" password--Exploring the high-quality development path of Liuzhou City's livability and business[N].Chifeng Daily,2023-04-07(001).
- [12] Li Shaoming, Chen Xianmin. Selected Papers on Ethnic Studies in Southwest China[C].Chengdu:Sichuan University Press,1991.
- [13] Zuo Wei Yin. The Aesthetic Thought and Cultural Value of Traditional Chinese Costumes[J]. Printing and Dyeing, 2023, 49(6): 102-103.
- [14] Zou Tao. Protection and Development of Cultural Resources of Traditional Costumes of Ethnic Minorities in Chongqing[J]. Decoration, 2015(9): 142-143.