

Costume Exhibition and Museum: A Platform for the Art of Fashion

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Abstract: China has been known as the "Land of Clothes". In its long history, China has created a colorful dress culture and decorative arts. Silk fabrics such as damask, silk and satin, the four famous embroideries and the four famous brocades - brilliant achievements, beautiful and ingenious. In recent years, Chinese elements have become a treasure trove and source of inspiration for the international fashion, art and design industries. If people want to visit the Chinese Costume Festival today and learn more about the 5,000 years of costume culture, they finally have a good place to go: the Chinese Costume Museum. This paper firstly introduces the costume exhibition and museum, then proposes the combination of costume exhibition and museum, which breaks the traditional fashion art exhibition, and finally analyzes the data through questionnaires to conclude that: gender does not have an effect on the motivation of respondents to come to visit the museum; people aged between 18 and 30 years old are more inclined to go to the Costume Museum; at least 29% of undergraduate degrees in the four groups involved in the test were more inclined to the Costume Museum.

Keywords: Fashion Art; Costume Exhibitions; Costume Museum; Display Platforms

1. Introduction

Early fashion shows were mainly reflected in clothing and apparel, and in bartering, both parties in the transaction were motivated by the introduction and rendering of texture, style and price of clothing to achieve the purpose of bartering. This kind of clothing trade as an objective component of the early human lifestyle and in a fairly long period of time as the initial, the main mode of trade. Accompanied by people's aesthetic awareness of market commodities and aesthetic willingness to enhance, multi-dimensional, multi-level display forms, environmental arrangements, models and other integrated sales means of the use of the traditional barter trade gradually replaced the traditional way to become the main economic form of the modern industrial revolution and the transformation of Western clothing art. Relative to the communication science, "clothing performing arts" has a closer and more complex relationship with it. China's fashion show art started late, really get attention should be from the early 1980s. With the rapid development of high-tech sound, light, electricity and computer technology, clothing culture dissemination methods are also constantly updated, people's appreciation level and aesthetic approach has also produced a qualitative leap and rapid change. This kind of change is subconsciously affecting the enhancement and development of costume performance art, and the display form has gradually transcended the traditional display category.

For the study of fashion art, there have been experts and scholars who have long made relevant research on this. Bai Q took the Metropolitan Museum of Art, the largest art museum in the United States, as an example, and conducted a qualitative research on the Chinese artworks it displayed from the perspective of the Chinese artworks it displayed, and conducted an in-depth study of the global cultural policy and business discussions triggered by the Chinese artworks it displayed[1]. McCartney N's discussion explored the historical similarities between fashion and art, but he attributed the uniqueness of several recent collaborations to the fusion of postmodern aesthetics. He argued that a shared concern for the power, the visual, the physical, and the art and design could lead to the creation of a new cross-section of aesthetic concepts [2]. In recent years, research related to the intersection of fashion and ICT ("digital fashion") has gradually gained attention in both academia and industry. However, due to the diversity and variability of the research field, there is still a lack of corresponding research results. In July 2019, Noris A conducted a systematic literature review on the keywords

"digital" and "fashion" in 5 research databases. This provided 491 items of relevant data for analysis, which Noris A classified into three main categories: (1) communication and marketing; (2) design and manufacturing; and (3) culture and society. Each category contains two or three subcategories [3]. The above studies are relatively outdated literature and are not innovative. The current new exhibition format of combining costume exhibitions with museums is very rarely addressed.

As a place to enhance the spiritual culture of the public, the museum interprets the meaning of the collection through the display function, which is one of the four functions of the museum, such as collection, research, display and education. The main idea of this paper is to explore the clothing display design form, whether it can be used in the museum display design concept, conveying the classic and intuitive operability, and the formation of a new core concept of clothing display value, and thus in the design form of clothing can achieve the effect of advertisement, the display can be given to the clothing design of the second design of the life dynamics, sublimation of the clothing value concept to achieve the role of their own to enhance the value of the clothing, this paper discusses the topic of novel, innovative, and more research significance.

2. Museum exhibitions and fashion art

2.1 Traditional costume performing arts

Most people know very little about fashion display art, which can be literally understood as the way of accepting and loving the designed clothes in front of the audience in a particular environment. The display art we are usually familiar with refers to creating a colorful, artistic and individual display environment through design, using plane layout, color matching, and space planning. And with the help of this environment, the content of the display is displayed to the audience in a planned and targeted manner. The ultimate goal is to allow the audience to receive the information that the designer plans to convey. The display is usually a static display [4-5].

The traditional sense of fashion display art its form of expression to the static visual elements and plane visual elements, in addition to the static display of clothing shot into the plane of the picture hanging in the display cabinet display method, there are a variety of display methods [6-7]. The single piece of clothing for two-dimensional display we call single-element display; will be two or more pieces of clothing displayed on the counter, we call double-element display; will be two-dimensional or three-dimensional clothing static display methods mixed in the display of clothing, we call the composite elements of the display.

Museum display design is a kind of design discipline, with the development of design means and technology, museum display design also has more new connotation. Relative to the general location of the display design, museum display design on the design of the style, methods and categories have put forward higher requirements. Museum display design involves psychology, communication, architecture, aesthetics and ergonomics and other disciplines. Therefore, in the museum display design, it is necessary to take the deep cultural connotation as the background, so as to make the design of the art form stronger, in line with the current people's aesthetics [8].

2.2 Specific paths to promote the integration of traditional culture and art with modern fashion in modern museum exhibitions

(1) Respecting the traditional artistic aesthetic interests of modern people

In today's world, despite the increasing cultural diversity, Chinese people have a deep affection for the aesthetics of traditional art, which can be seen from the current popularity of national style cultural products [9]. Therefore, when the museum display seeks to integrate traditional culture and art into contemporary fashion trends, it must first pay respect to modern artistic aesthetic interests. The decorative elements of traditional Chinese culture have profoundly influenced contemporary Chinese display and exhibition art, as well as people's aesthetic interest and consciousness, especially in the design of architecture and indoor and outdoor exhibition space at all stages of historical development, which can be seen everywhere [10]. When selecting the elements of traditional culture, elemental symbols with distinctive features and typical significance are often drawn from different historical eras [11-12].

(2) Strengthening the integration of traditional cultural and artistic symbols with modern museum design

Traditional cultural and artistic elements are a symbol of contemporary museum display art design, which is decorated in a way that is neither conventional nor backward, on the contrary, it is a modernity in itself [13]. At the same time, the decorative elements of traditional culture should also be taken into account. The architectural form of the exhibition hall is a symbol of modern mankind's pursuit of a better way of life [14].

(3) Following up the supporting programs and services

As far as the exhibition is concerned, it is not just a display of a collection, it also contains a deeper meaning and connotation. For example, when displaying collections such as picture albums and books, more attention is paid to the inheritance of traditional culture, that is to say, the process of such an exhibition is to spread the awareness of traditional culture. And through the detailed display of the collection, on-site copying can further enhance the enthusiasm of visitors [15-16]. At the same time, modern forms such as academic seminars and lectures enhance the degree of professionalism and the interactive experience of visitors. For example, some museums encourage visitors to wear costumes unique to each period when they are on display, so that they can truly feel the living atmosphere of ancient literati. And the provision of more diversified services enhances visitors' knowledge of calligraphy and calligraphy.

3. Questionnaire for museum respondents

In order to test the reliability of the questionnaire of this research, SPSS software was used to analyze the reliability of the measurement results, and the results of the analysis are shown in Tables 1 and 2.

The formula of Cronbach's alpha coefficient is as follows:

$$a = \frac{k}{k-1} \times \left(1 - \frac{\sum \sigma^2 i}{\sigma^2 t} \right) \tag{1}$$

Among them, α is the Cronbach's alpha coefficient; k is the number of items in the scale or questionnaire; $\sigma^2 i$ is the variance of each item; $\sigma^2 t$ is the total variance of the scale or questionnaire.

The corrected item-total correlation is calculated as follows:

$$R_c = \frac{R_o - R_m}{\sqrt{1 - R_m^2}} \tag{2}$$

Among them, R_c is the corrected item-total correlation; R_o is the observed item-total correlation; R_m is the average item-total correlation.

The formula calculates the ratio of the observed variance to the maximum possible variance of the scale or questionnaire. It indicates the proportion of the total variance that is accounted for by the true score variance rather than the measurement error. The higher the Cronbach's alpha value is, the higher the internal consistency reliability. As is shown in Table 1.

Table 1: Reliability analysis of Chinese fashion museum exhibition content preference scale

Scale 1 Content	Correction line total correlation	Coefficient of deleted a	Cronbach's coefficient
The evolution of clothing in the past and present	0.756	0.843	0.875
How is a garment designed?	0.645	0.859	
Fashion Matching Experience	0.632	0.86	
The Echo of Chinese Fashion on the World Stage	0.594	0.865	
The Beauty of Hundred Years of Makeup and Hairstyles	0.655	0.857	
Recreation of classic art and literature scenes at home and abroad	0.642	0.859	
Domestic and international cultural trends of the times	0.664	0.856	
Standardized Cronbach's coefficient: 0.875			

Cronbach's $\alpha > 0.8$, the reliability of the questionnaire is relatively high; when Cronbach's $\alpha > 0.7$, it is

an acceptable and good scale; when Cronbach's $\alpha < 0.6$, consider redesigning the questionnaire. According to the data results, the reliability coefficient value of scale 1 is 0.875, which is greater than 0.8, indicating that the research data reliability is of high quality. Regarding the "CITC value", the CITC values of the analyzed items are all greater than 0.4, indicating that there is a good correlation between the analyzed items, and also indicating that there is a good correlation between the analyzed items and the CITC values of the analyzed items. Good correlation between the analyzed items also indicates that the reliability level is good. Scale 1 data reliability quality is high and can be used for further analysis. As is shown in Table 2.

Table 2: Reliability analysis of Chinese fashion museum exhibition format preference scale

Scale 2 Content	Correction line total correlation	Coefficient of deleted a	Cronbacha coefficient
Exhibits, paintings, sculptures, scene restorations, figure restorations	0.647	0.626	0.747
Video and sound installations	0.461	0.732	
Physical manipulatives, human-computer interaction, role-playing, craft workshops	0.481	0.723	
Exhibition theater, plot interpretation	0.584	0.665	
Standardized Cronbach's coefficient: 0.746			

Cronbach's α coefficient was used for data analysis in this reliability analysis. When Cronbach's $\alpha > 0.9$, the reliability of the questionnaire is very good; the value of reliability coefficient of Equivalence Scale 2 is 0.747, which is greater than 0.7, indicating that the quality of the reliability of the data of the study is very good. To sum up, the value of the reliability coefficient of the research data is higher than 0.7, which comprehensively indicates that the data reliability is of high quality and can be used for further analysis. As is shown in Figure 1.

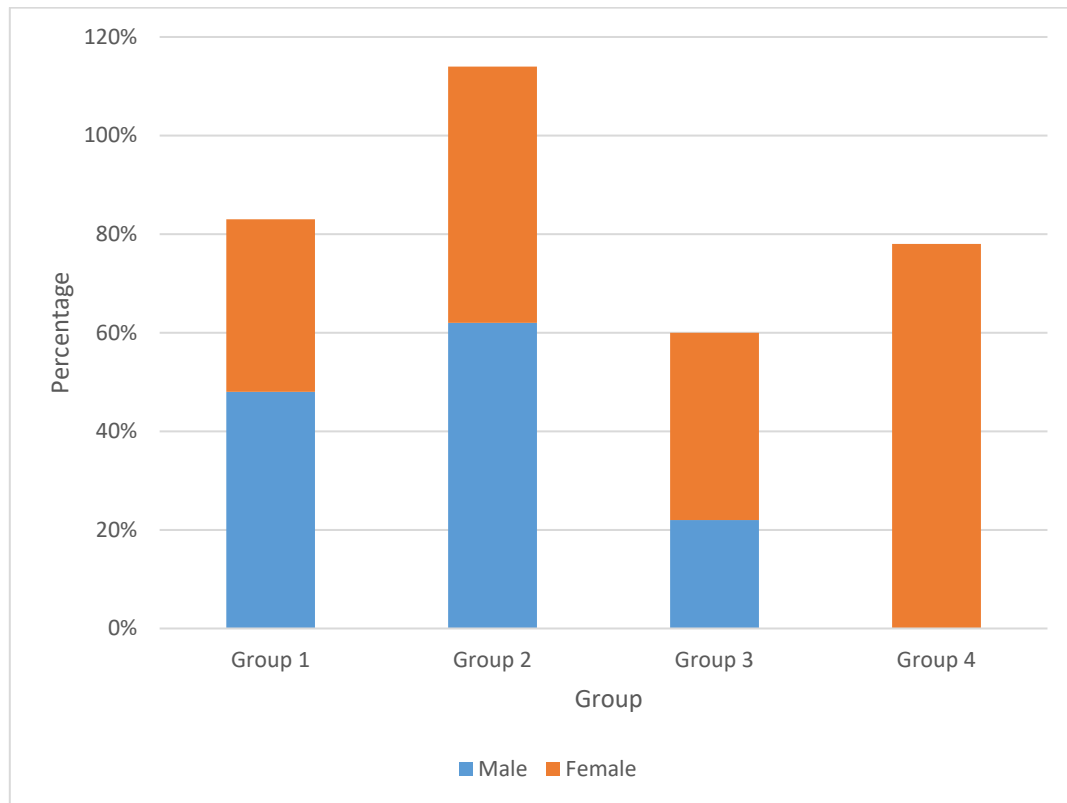


Figure 1: Gender analysis of the population in the four clustered populations

The main demographic variables were analyzed for significance with the clustered groups as shown in Figure 1. Based on the results of the significance analysis, it can be seen that gender has no significant effect on the respondents' motivation to visit. As is shown in Figure 2.

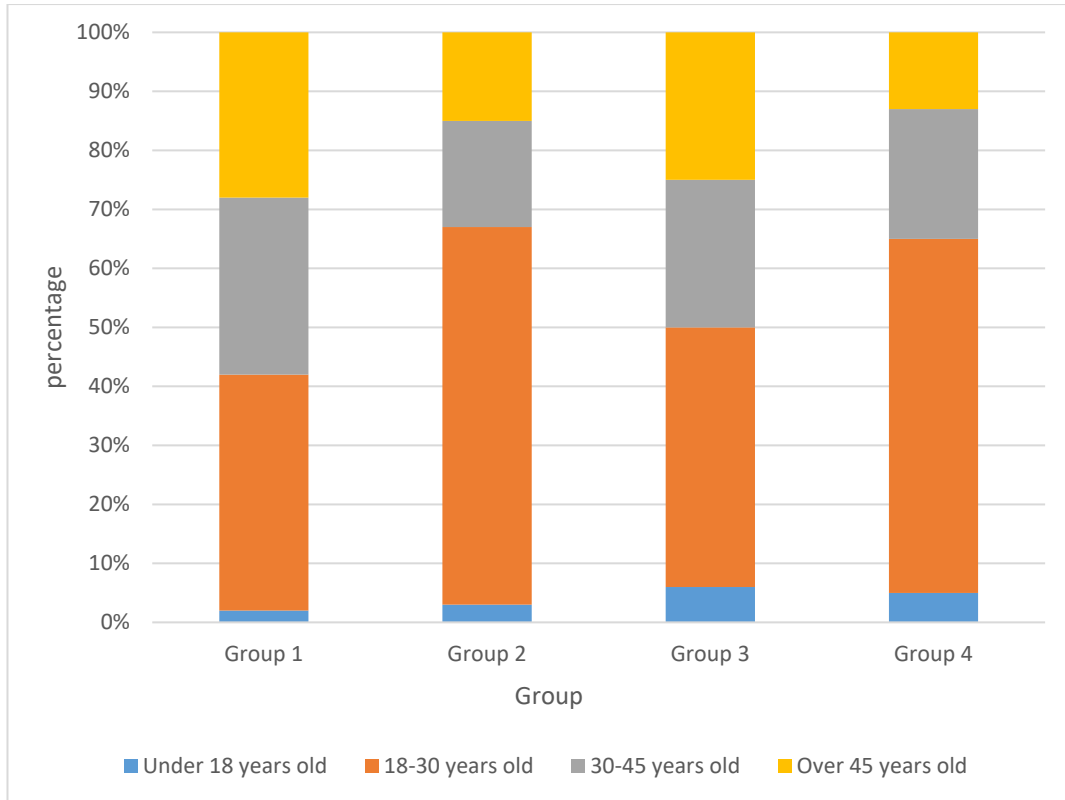


Figure 2: Demographic age analysis of the four clustered populations

The main demographic variables were analyzed for significance with the clustered groups as shown in Figure 2. Based on the results of the significance analysis, it can be seen that age has a significant effect on the respondents' motivation to visit. People in the age group of 18 to 30 years are more inclined to visit museums. As is shown in Figure 3.

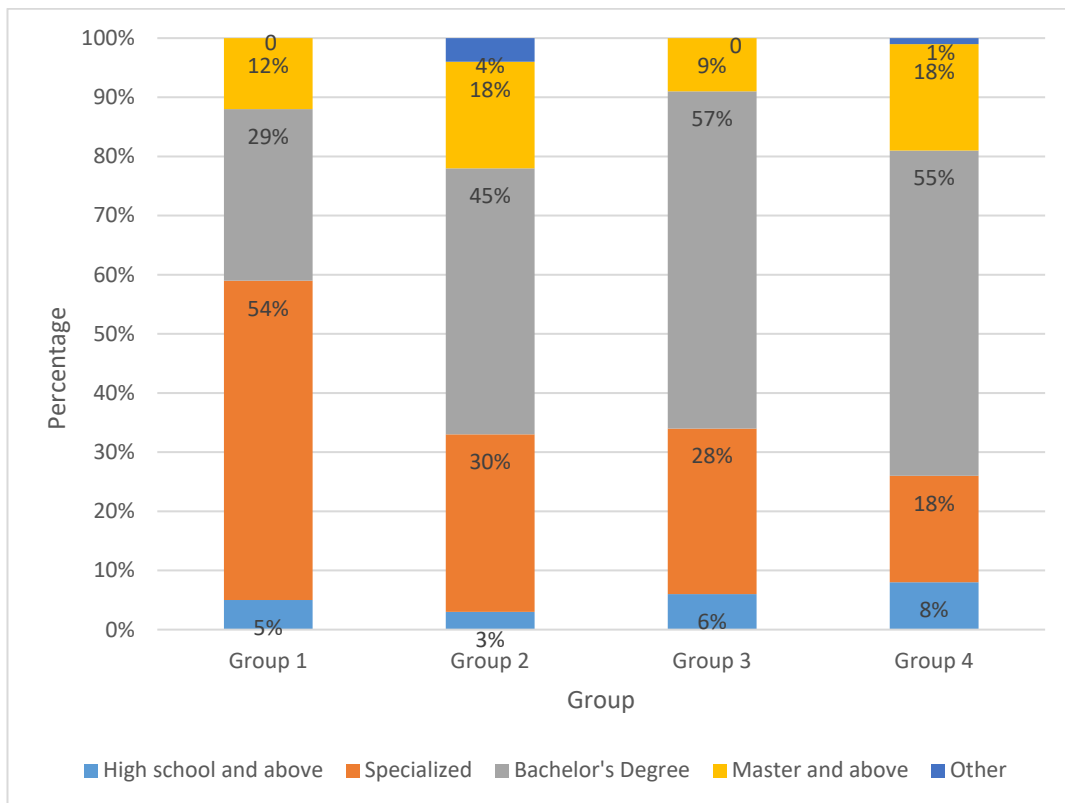


Figure 3: Analysis of demographic qualifications of the four clustered populations

The main demographic variables were analyzed for significance with the clustered groups as shown in Figure 3. According to the results of the significance analysis, it can be seen that the educational level has a significant effect on the motivation of the respondents to visit the museum. Most of the museum respondents are in the middle of the education level of specialization and bachelor's degree, reflecting the fact that people in this education class prefer to visit the museum. As is shown in Figure 4.

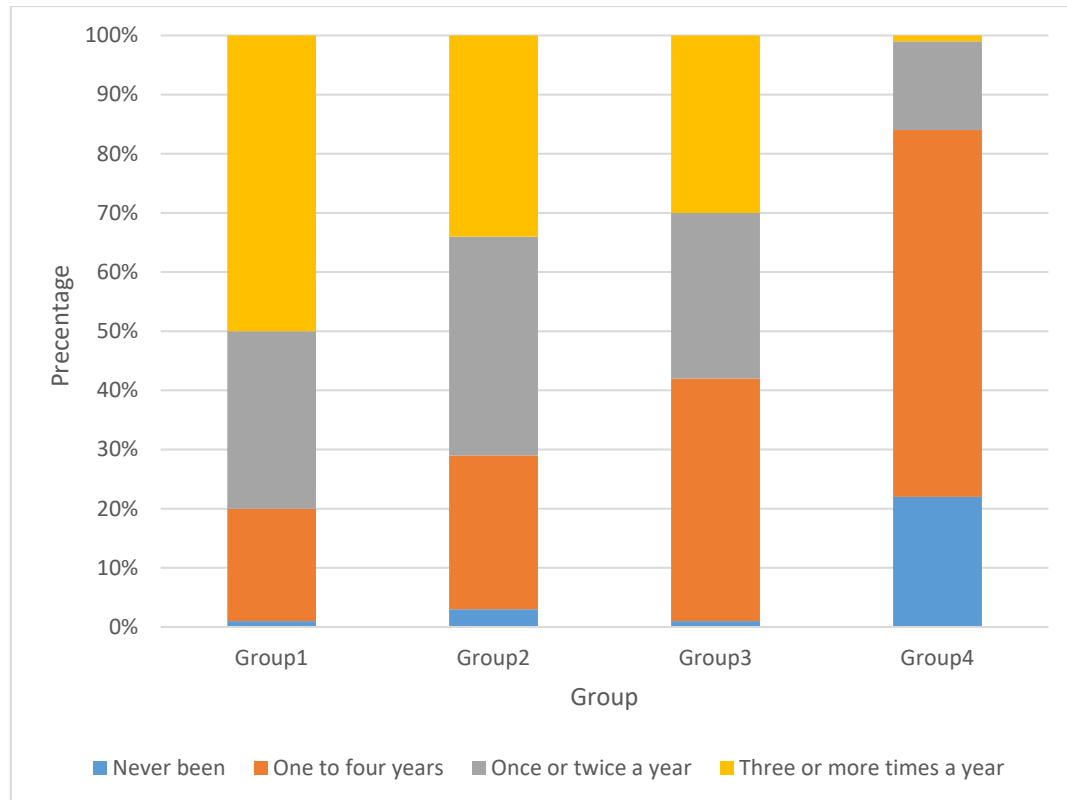


Figure 4: Analysis of frequency of museum visits for clustered groups

The main demographic variables were analyzed for significance with the clustered groups as shown in Figure 4. Based on the results of the significance analysis, it can be seen that most of the people choose to visit once in one to four years or twice a year.

4. Conclusion

The purpose of the Chinese Costume Museum is to keep a collection of costumes of historical and cultural value for human beings, especially for Chinese costume culture, and to ensure that the collection is safely stored, preserved, researched, displayed and utilized by a wide range of the public. To accomplish this, the Chinese Costume Museum will help the public to fully understand the collection through well-displayed and well-serviced galleries, as well as research collections, world-class exhibitions, a variety of educational programs, publications, and imaginative use of media. This paper discusses new ways of presenting fashion art by exploring the integration of museums and costume exhibitions. Finally, a questionnaire was analyzed to explore the age of the people attending the exhibition as well as the frequency of their visits to the museum. The costume museum can provide more knowledge expansion to the people of specialties and undergraduates, based on this purpose to attract more people to visit.

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