

## **A Study of the Hanbok Industry through Its Survey Research**

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### **Abstract**

*Korea may have the social environment that has a high interest and demand for the fashion industry, but the relative importance that the Hanbok industry occupies in the fashion industry is very low. It can be found that this is attributed to the difficulty in identifying the trends of Hanbok due to the smallness of Hanbok material producers and Hanbok producers, a change in consumers' consciousness of Hanbok, the difficulty of ties and integration between Hanbok-related organizations, the lack of support from government and the like. Given the recent trend that the principal factor that enables the Korean fashion industry to be competitive in the world fashion business community is based on the beauty of Hanbok, this indifference to the Korean Hanbok industry would be the roadblock to internationalizing the Korean fashion industry.*

*Accordingly, this study attempted to identify the problem of Hanbok-related department as the basic work for the development of the Hanbok industry and present the plan to activate it, thereby providing basic materials for exploiting the new arena of the Hanbok cultural industry the domestic and foreign fashion market in the 21st century.*

Key words : Hanbok industry, traditional Hanbok, Saenghwal-Hanbok

### **1 . Introduction**

In contemporary society, fashion is not only the popular means for expressing the

individual's identity and taste but also the industrial domain that creates high added value, and is positioned as the peculiar social cultural mode distinguishable from the pre-modern. The fashion industry is continuing to expand its domain, and taking into consideration its socio-cultural influence and economic ripple effect, it can be said to be the field that needs a sustained interest and policy support from government. Especially, Korea has the social environments that have a high interest in and demand for the fashion industry, and against this background diverse studies and policy development concerning fashion are being considered.

Fashion and its accessories occupy relative importance in the fashion industry and are the place that attracts attention in development. At the end of the 20th century, the post-modern tendency, neo-nationalism and the tendency of ecological design acted even on fashion, and oriental beauty was presented as the new criterion for beauty in the fashion field to which the western criterion for beauty had uniformly been applied, and is spread in the width of sympathy. In the 1970s, Japanese designers made inroads into the world fashion market and took the lead in the world fashion trend. Korean designers gradually accumulated their performance as they participated in world-class collection in the 1990s and strove to realize the dream of becoming the world-class fashion giant. To achieve this promising ambition of the Korean fashion industry, it is necessary to strive to develop original and popular design among other things, and it is research on the Hanbok industry to lay a foundation for this.

Though the ripple effect of fashion may show greater relative importance than any other industry in the Korean society, the Hanbok industry, an important part of the fashion industry, has deviated from the trends of development and change of the fashion industry and shows the aspect that it is differently treated in the composition of the fashion industry. This may be attributed to the peculiar nature of the Hanbok industry, which acts as the factor of being separated from popularity and the Hanbok industry has the low place in the fashion industry. It was regarded as a part of fiber industry, or clothing industry, not as one field of the fashion industry. The entire field of clothing manufacturing was industrialized at a rapid rate, but the field of Hanbok industry did not mostly get away from the pre-modern system except some parts and was not equipped with the systematic system.

In addition, the Hanbok industry accounts for the size of annual sales equal to 50 billion won and is excluded from the object of all kinds of basic statistics. The compilation of statistic data on the Hanbok business world is the basic and most important step for developing the policy of promoting the Hanbok industry because it is excluded from the object of research on account of the smallness of business firms.

And it is the domain untouchable in individuals or small organizations. The current Hanbok industry does not occupy an independent place in the fiber industry, the clothing industry, or elsewhere. With this real situation in mind, this study attempted to identify the accurate present situation of the Hanbok industry and use its results as the basic materials for formulating the future policy.

This study sought to analysis this social background and the actual conditions of the business world and thereby focused on considering the realistic and practical plan that can promote the Hanbok industry. To identify the environmental change of the Hanbok market, on first trial, it attempted to investigate the structure and present situation of Hanbok material firms and Hanbok manufacturers based on the statistical researches of Korea National Statistical Office, Korea International Trade Association, Korea Federation of Textile Industries, and Hanbok Newspaper. It identified consumers' consciousness of traditional Hanbok and Saenghwal-Hanbok based on the internal research from 1990's to latest, and investigate the present situation of Hanbok- related bodies and organizations and then consider the plan to promote the Hanbok industry.

## **II. The Environmental Change of the Hanbok Market**

Since the enlightenment of the Korean society, Korean costume witnessed great changes in the mode of traditional costume with the emergence of Gaeryang Hanbok and with the introduction of westernization due to the inflow of foreign cultures since social upheaval such as the liberation of Korea from imperialist domination and the Korean War and activated rehabilitation of the fiber industry, Korean people entered the period in time when they wore Hanbok and foreign dress together.

As industrialization began and economic growth was rapidly achieved since the mid-1960, the Korean society made political, economic and cultural changes in the 1970s and clothing, food and shelter became better. Accordingly, women came to wear western dress as daily dress and wear traditional Hanbok as ceremonial dress and evening dress.

In the early 1980, demand for Hanbok decreased because of the intense acceptance of westernization, but economic business was again restored trough international events such as 86 Asian Games and 88 Seoul Olympics and the like and all kinds of fashion shows were successively held at home and abroad, which provide Korean fashion an opportunity to enter the world arena. And the interest in the beauty of traditional Hanbok beauty mounted. Accordingly, the secondary processing method

wad greatly developed as decorative elements such as dyeing and the like except gold-foil or embroidery were developed. People had many opportunities to see designer's Hanbok through the increased number of ladies' magazines, published journal of Hanbok and Hanbok fashion shows, and consumers had the greatly developed interest in and aesthetic sense of traditional Hanbok.

As the age of internationalization opened on a full scale in the 1990s, interests in traditional cultures increased and the field of fashion and its accessories came to focus attention on the expression of Korean identity and direct itself toward the quality and the individuation, diversification and luxuriant design. In addition, as interests in Saenghwal-Hanbok with practicality in mind mounted in the mid-1990s, the number of Saenghwal-Hanbok business firms rapidly increased, and the Hanbok market came to take on the phenomenon of the double structure such as traditional Hanbok and Saenghwal-Hanbok.

### **III. The Trends of Hanbok Manufacturers**

The Korean Hanbok industry shows the reducing phenomenon of Hanbok consumption because of changes in consumers' demand resulting from industrialization and westernization, the lowered business management and production mode of the Hanbok-related industry, and in the latter half of the 1990s, the Hanbok industry are stagnant since economic recession such as the foreign exchange crisis and the like in spite of national efforts such as the declaration of the Hanbok-wearing day, the free admission into the old court/ museum of those wearing Hanbok and so forth.

Besides, Hanbok, traditional Korean costume may have the longer history and greater functional and aesthetic value than folk costume of any other country, but as it is alienated from people, it is necessary to throw some light on the Hanbok industry. Furthermore, it is necessary to make an active effort to activate the Hanbok industry by developing a diversity of Hanbok materials for its globalization and identifying the problems of its distribution structure and support for it.

To this end, it is important, among other things, to identify the trends of Hanbok material firms and Hanbok manufacturers, but since the present situation of the Hanbok industry has never identified since the mid-1990s, it is desperately necessary to get basic data to consider the plan activate the Hanbok industry with a focus on identifying the present situation of Hanbok material firms and Hanbok manufacturers.

## 1. Hanbok Material Firms

Material in Hanbok can be said to be of more important significance than any other element because Hanbok, traditional costume, tends to pursue diversity according to materials and sewing methods as its basic form does not change according to time, pomp, season and the like.

These Hanbok materials have transformed with rapid social changes such as the liberation of Korea from Japanese domination, the Korean War, economic growth and the like. Especially, the seasonal division of Hanbok materials was made unclear in the 1980s, and silk textile having the effect of Nobangju and Mosi(ramie) was used as 4-season material of the so-called 'four-season clothing' and in the 1990s 4-season Hanbok became less popular and such traditional materials as Mosi(ramie), Hangra (sheer silk), Sookgosa, Kapsa(fine gauze), Jamisa, Mobondan came to reemerge through the influence of naturalistic and retro tendency but the overall Hanbok material industry are greatly recessive. .

In addition, Hanbok materials produced at home have not been classified and officially named, and even the same material is differently named according to the product name of the company, the place of origin, the change of texture or processing and the like.

Accordingly, the classification and designation of Hanbok materials should be accurately done, and the systematic work of Hanbok material such as the making of the collected sample of Hanbok materials should not only be done but since it is necessary to identify the present situation of research & development, production and distribution by Hanbok material firms, it is desperately necessary to identify the present situation of Hanbok material firms.

Hanbok material firms are divided into textile manufacturers, dyeing and processing firms, textile printing firms, embroidery and goldfoil firms and the like in a broad sense.

Most large textile producers are located in Daegu, but the textile produced here are mostly for the industrial purpose, and Hanbok-purpose textile are very slight except Nobang. Hanbok material producers are locationally divided into those in Jinju in Kyungnam, those in Seoul and Kyonggi district, those in Kongju of Chungnam and those in Sangju of Kyungbuk in a broad sense. Of them, high-grade textile producers are located largely in the Sangpyung Industrial Estate and chemical textile producers manufacturing synthetic fibers are concentrated in the Yukyu district around Kongju City. Processing firms that import raw materials, dye and process them and export them are situated in Seoul and Kyonggi province.

According to the report of the Korean Silk Research Institute, the number of the

Hanbok textile firms in Korea accounted for 276 all told, of which 120 silk producers located in the Jinju district Hanbok material, including manufacturers of raw materials for the purpose of western dress material, necktie, scarf and the like, which accounts for 43 percent near almost half of 276 firms all over the country<See Table 1>, more than 75% of the quantities of demand for Hanbok material(silk) and more than 25% of the volume of exports. Therefore, Jinju is still positioned as the meca of Hanbok material (silk).

In addition, the silk goods business world in the Jinju district is placed in a difficult situation due to the worldwide business recession, the inflow of Chinese-made products, the excessive inventory from excessive investment in plant and equipment, and the increase of idle facilities and is providing for the way out such as abandoning the mass-production under the condition of overall decrease in demand for Hanbok and responding agilely to the market situation in the method of multi-item and small-production method.

<Table 1> The number of Hanbok textile producers

District	Jinju	Inchon/ Konggi	Seoul	Daegu/ Kyungbuk	Chunnam/ Chunbuk	Chungche ong	Kangwon	Total
Number of firms	120	68	48	22	9	6	3	276
Percent	43%	25%	18%	8%	3%	2%	1%	100%

Source: Data reported by the Korean Silk Research Institute

But according to the survey conducted by the Office of Statistics, the number of Hanbok textile producers with more than five employees accounted for 96 as of Dec, 2000, and it is estimated that 180 firms, 65% located all over the country as well as the Jinju district are those with less than five employees<Table 2>

<Table 2> The number of Hanbok textile producers by firm size

Firm Size (employees)	1999		2000		Rate of Increase of Decrease
	Number of Firms	Composition ratio	Number of Firms	Composition ratio	
5-9	56	45.5%	37	38.5%	-33.9%
10-19	34	27.7%	30	31.3%	-11.8%
20-49	28	22.8%	20	20.8%	-28.6%
59-99	3	2.4%	8	8.3%	+166.7%
100-199	2	1.6%	1	1.1%	-50.0%
Total	123	100.0%	96	100.0%	-22.0%

Source: Korea National Statistical Office, 2001

And as of Dec, 2000, the number of Hanbok textile producers with more than five employees decreased by 22% compared to that of the previous year. The reduction rate of those producers with less than ten employees accounted for about 3.3%. Accordingly, estimation based on these figures suggests that the number of small Hanbok textile producers with less than five employees has greatly decreased.

<Table 3> presents the major production and employment index of small Hanbok textile producers with more than five employees. It shows that as of Dec, 2000, gross sales accounted for 13,590 million won, a reduction of 25.6% compared to 18,360 million won in 1999, which indicates that the Hanbok material industry greatly shrank.

<Table 3> The major production and employment index of small Hanbok textile producers

Year Index content	1999	2000	Rate of Increase of Decrease
Number of firms	123	96	-22.0%
Gross sales(million won)	182,645	135,975	-25.6%
Gross production(million won)	184,082	136,643	-25.8%
Amount of Inventory(Million won)	38,841	35,643	-8.2%
Number of employees(number)	2,148	1,963	-8.6%

Source: Korea National Statistical Office, 2001

It was found that under the worried condition that demand for Hanbok was gradually decreasing in case of silk goods used as the material for Hanbok, the import of raw silk, the principal raw material of silk good at home, gradually decreased with 1999 as turning point.

The investigation of the trends of exports and imports of silk goods shows that as of Dec, 2001, the exports of silk good accounted for about 1,200,000 dollars, the reduction rate of about 19.6% compared to that of the previous year and that the imports of silk good accounted for about 970,000 dollars, the reduction rate of about 17.4% compared to that of the previous year. This indicates that the domestic demand market for Hanbok materials was shrinking<Table 4>

As discussed above, the domestic Hanbok material market is mostly made up small Hanbok material manufacturers with less than five employees. And production reduced due to the reduction of demand and the poor quality development, causing the market to shrink. And Hanbok material firms came to suffer from damage due to low price competitiveness compared to Chinese-made silk goods, their massive import,

&lt;Table 4&gt; The track record of the exports and imports of silk goods

(Unit: Thousand dollars, %)

Division	1999		2000		2001	
	Amount	Increase rate	Amount	Increase rate	Amount	Increase rate
Exports	143,700	-20.2	149,991	+4.4	120,664	-19.6
Imports	100,307	+15.0	117,484	+17.1	97,039	-17.4

Source: KOTIS, 2002

the unlawful distribution of silk goods imported as raw materials for export and the like. The volume of exports and imports of silk goods is also remarkably decreasing and the rate of operation is also dropping to less than 50%.

In addition, Hanbok material firms except Hanbok textile producers include textile printing firms, and embroidery and gold-foil business firms, but it is almost impossible to find out data on these business firms.

In case of textile printing business firms of them, printing was the most general means for decorating Hanbok cloth from the 1980s when the Hanbok market was very prosperous to the early and mid-1990. There were 100 textile printing business firms or so all over the country, but because more than 90% of them have become bankrupt, there are currently two to three firms in Seoul, one to two firms in Daegu and two to three firms in Jinju.

Accordingly, to activate the gradually decreasing Hanbok material industry, it is necessary to identify and analysis the present situation of business, employment, production, distribution and R&D of Hanbok material business firms business, define the classification and designation of Hanbok materials accurately, identify the imminent problem of the Hanbok material industry and consider the activation plan to overcome it.

## 2. Manufacturers

The distribution process of Hanbok is generally composed of four stages such as primary processing and manufacturing firms, the secondary processing firms, Hanbok textile producers, and finally consumers. Owing to this distribution process, Hanbok manufacturing firms have the function of wholesaling and retailing directly connected with consumers and have the close ties to Hanbok material business firms. Therefore, they have the characteristic of the distribution structure that brings them into direct contact with Hanbok material business firms and consumers.

Accordingly, as data on the realities of the business management and distribution



of Hanbok manufacturing firms are presented as both direct information on Hanbok retailing and indirect information on textile business firms and consumers, it is necessary to identify the structure and present situation of the Hanbok industry.

But the domestic Hanbok market does not have the clear classification of the business condition of Hanbok manufacturers and mostly comprises small business firms with less than five employees. But seeing that the Office of Statistics annually conduct the survey of business firms with more than five employees, it is impossible to make an accurate grasp of the Hanbok manufacturing firms and the present situation of their employment.

Therefore, it is desperately necessary to investigate the present situation of types and characteristics, business management and distribution of Hanbok manufacturers as the basic material for activating the Hanbok industry.

The Hanbok producers are not clearly classified in terms of the business condition but named as Hanbok tailor's shop, draper's shop, silk goods shop, specialized designer's boutique, shop of articles essential to a marriage ceremony and the like. So it is thought that it is the most important thing to establish the definition and classification of the concept of the business status.

According to the report of the basic statistical survey on 'business firms' in 1997, the number of private Hanbok tailor's shops all over the country accounted for 6,708 and 8,622 employees worked them. And most Hanbok tailor shops employed 1-2 persons, which indicate that they are very small.

According to the survey conducted by the Office of Statistics, the number of Hanbok producers with more than five persons accounted for 44 as of December, 2001, a reduction of 25% compared to that of the previous year, but since most Hanbok producers employed less than 5 persons, it can be estimated that they were scaled down and the statistical data on Hanbok producers with less than five persons are not almost available.

Accordingly, an attempt was made to investigate the present situation of Hanbok producers based on the result of surveying the draper's shops, Korean costume stores listed on the telephone directory. As a result, the present situation of Hanbok producers in major large cities in 2002 shows that their number accounted for 1676 in Seoul, 985 in Busan, 746 in Daegu, and 431 in Daejeon<Table 5>.

&lt;Table 5&gt; The number of Hanbok producers in major large cities in 2002

(Unit: number)

	Seoul	Busan	Daegu	Daejon	Kwangju	Chonju	Jinju	Suwon	Inchon
Korean costume store	590	475	303	222	237	141	112	83	109
Draper's shop, silk goods shop	1140	461	877	150	177	84	63	63	75
Shop of articles essential to a marriage ceremony	110	49	66	59	51	28	3	12	34
Total	1676	985	746	431	465	253	178	158	218

Source: Business Category in the Nationwide Telephone Directory, 2002

In investigating the trend of changing in the number of these Hanbok producers for the past 10 years, their number in Seoul increased from 928 in 1992 to 1033 in 2000 but decreased to 762 in 2002. This implies that the Hanbok business was prosperous before the Korean foreign exchange crisis in the mid-1990 and abruptly dropped since the IMF-supported regime. But it was shown that the number of Hanbok producers increased in Busan, Daegu and the like compared to that of Seoul. In Busan the number of Hanbok producers totaled 603 including silk fabrics shops and draper's shop in 1992 and greatly increased to 905 as of 2002. It increased from 434 in 1992 to 683 in 2002<Table 6>.

&lt;Table 6&gt; The number of Hanbok business firms

Remarks	1992		1999		2002	
	draper's shop	Korean costume store	draper's shop	Korean costume store	draper's shop	Korean costume store
Seoul	567	361	472	561	172	590
Busan	352	251	466	446	443	462
Daegu	358	178			398	285

Source: Hanbok Newspaper, issue of May, 2002

When Hanbok producers are subdivided into draper's shops and Korean costume stores, the number of draper's shops showed the tendency to reduce steadily in Seoul in 1992, 2000, 2002, whereas the number of Korean costume stores steadily increased since 1992. In Busan, the number of draper's shops increased from 352 in 1992 to 466 in 1999 but decreased to 443 in 2002. And the number of Korean costume stores showed the tendency to increase steadily since 1992 as in other districts. The reason that Korean costume stores numerically increased since the first half of the 1990 is that clothing sellers within the traditional market transformed their business category

to Hanbok in many cases and late-comers entering the Hanbok market<sup>9)</sup> do not easily give up their Korean costume store since economic recession.

As mentioned above, this study attempted to identify the trend of the size and numerical change of Hanbok producers based on the insufficient accurate basic data. But most small Hanbok producers adhere to the traditional tailoring method.

## **IV. Consumers' Consciousness of Hanbok**

Hanbok, traditional Korean costume, has pursued changes in terms of use because of uncomfortableness in activity and has been positioned as the ceremonial dress distant from real life. On the other hand, Saenghwal-Hanbok gets away from the Hanbok for the purpose of ceremonial dress and is designed to regain the status of daily clothes. Like this, there is a double structure in wearing Hanbok.

### **1. Consumers' Consciousness of Traditional Hanbok**

Hanbok is owned by most housewives but owned as ceremonial dress or evening dress rather than as plain clothes in many cases. In the marriage ceremony, most women wore this Hanbok most, followed by the anniversary and the festive day. But it was found that people did not almost wear Hanbok at the ordinary time and the time of going out, all kinds of gatherings, funeral and the like. Hanbok consumers felt dissatisfied with Hanbok in terms of price and management (Oh Wun-ja, 1998).

In the purchase behavior of Hanbok, many housewives purchased it due to all kinds of event, especially to wear it at the marriage ceremony. In purchasing Hanbok, they attached importance to colors and patterns, and in choosing the Hanbok shop, they prefer the shop of good acquaintance to the reputed shop. In addition, in the process of purchasing Hanbok, they had difficulty choosing Hanbok cloth due to a great kind of cloths. They experienced haggling over the price due to the non-observance of the listed price or the problem of purchasing Hanbok at the high price or the lack of information on Hanbok. And it was found that consumers experienced many problems because the Hanbok dressmaker did not reflect their opinion and demand in making Hanbok because of its custom-made method or keep a good promise.

In terms of the design of Hanbok, consumers showed a preference for plain and practical design or the design able to exhibit dignity, and plant patterns in terms of pattern, and embroidery in terms of decoration. They preferred similar colors in terms of pattern and ground, and similar and slightly different colors in the color arrangement

of upper and lower Hanbok. And they preferred natural fiber to synthetic fiber in terms of cloth.

In terms of the reason for wearing Hanbok, most consumers pointed out it as classicality, elegance, traditionality, beauty, insensibility to fashion and chaste image (Kang Hye-won, 1979). The image of Hanbok was generally evaluated as more positive than western dress and in terms of elegance and beauty (Hong Byung-sook, 1995)

But as for the reason for not wearing traditional costume, consumers pointed out the followings: ill-suited to lifestyle, low degree of wearing because it is worn for the festive day or event, uncomfortableness in activity, absence of comfort, physical pressure, untidiness, difficulty in management, high price, difficulty in customization, the lack of ready-made Hanbok and the like (Hwang Chun-seop, 1997; Choi Sun-young, Chung In-hee, Kang Soon-je, 1998))

Seen in terms of the function of Hanbok, consumers pointed out that it had symmetric beauty, rhythmical beauty, unity feeling and harmonical beauty, and beauty detailed decoration and the harmony between texture and color of material and form. And it had good resistance to cold. Especially, consumers pointed out that men's Hanbok was comfortable and had good resistance to hot weather. It was pointed out that its shortcomings included the lack of individual beauty, the lack of activity, difficulty in coordination and management in case of men's Hanbok, and bad resistance to hot weather, pressure on the breast due to the rolling of Chima, difficulty with breath and the like in case of women's Hanbok. These shortcomings were pointed out as the reason for not wearing Hanbok.

Accordingly, to popularize Hanbok based on the strengths and weaknesses of Hanbok as well as the meaning inherent in it, the following requirements should meet: First, consumers should have a clear value view on our culture and Hanbok. Second, the element of design that can give individuality to Hanbok should be achieved. Third, Hanbok should be newly changed or modernized to supplement the weaknesses of Hanbok. Finally, it is necessary to introduce the Apparel CAD System into the tailoring method to transform Hanbok into ready-made apparel and engage in the grading, making, and pattern making of Hanbok (Ahn Young-rang, 1996)

Like this, consumers showed the strong tendency to understand traditional Hanbok as ceremonial dress. They pointed out that its strengths included elegance, traditional beauty and its weaknesses included price and the tailoring method of 'custom-made'.

## 2. Consumers' Consciousness of Saenghwal-Hanbok

Those who experienced buying Saenghwal-Hanbok pointed out that Saenghwal-Hanbok caused them to feel their own identity and sense of belongingness and additionally understood it as the product that led them to have a sense of pride in the group of belongingness. And it was found that they preferred the image peculiar to calm and natural design and the contemporary nature of design in relation to Saenghwal-Hanbok. And they felt charming in wearing Hanbok as distinguished from the characteristics of design and the physical and psychological comfortableness given by the structure of Hanbok was highlighted as the motive to purchase it. And taking advantage of individual beauty is pointed out as a separate motive to purchase it. But consumers hesitating in purchase were mostly greatly concerned that Saenghwal-Hanbok was appropriate to them, which indicates that the appropriateness of use, age and body form and the like is important. This is mostly attributed to the stereotype of traditional Hanbok, and accordingly it is pointed out that the marketing effort for Hanbok is needed to change consumers' consciousness of Hanbok along with the improvement of the product (Choi Eun-young, 1999)

Consumers wanted to wear Saenghwal-Hanbok, like traditional Hanbok, at the festive day, which implies that the active style using Hanbok which can be worn as plain dress is preferred. In terms of the form of Saenghwal-Hanbok, It was found that consumers preferred Jeokori that had the length as much as the waistline and slightly free width, the sleeve being of traditional Hanbok type and narrower than that of traditional Hanbok and the round-shaped connection between the body of the garment and the sleeve. And it was found that consumers preferred the Chima of one-pieve form that had gathers in the waist and the length between the lap and the calf (Kim Young-mi, 2000)

It was found that difficulty in use perceived from Saenghwal-Hanbok included the problem of application to the end-use, the method of coordination and wearing, the management of materials, difficulty in judging the quality of design and the like.

The result commonly found in several studies on Saenghwal-Hanbok showed that consumers wanted modernity and functionality in terms of the form of Saenghwal-Hanbok and female and male consumers preferred blue colors. In terms of the color scheme, female consumers preferred light-colored Jeokori and dark-colored Chima. But it can be pointed out that in the process of the rapid expansion of Saenghwal-Hanbok qualitatively inferior products are found in terms of design or material, which makes consumers negatively conscious of Saenghwal-Hanbok. Accordingly, it is necessary to improve it in several respects (Choi Eun-young, 2001).

It has been pointed out that for Saenghwal-Hanbok to have the possibility of wearing it as daily clothes, it is necessary to develop it in several respects. Its contents include ① the practical aspect that design development comfortable with activity is preceded, ② the environmental aspect that there should not harm and pollution the body due to natural dyeing, ③ the emotional aspect that traditional elements are used with the behavioral change of contemporary lines, ④ the visual aspect of the color scheme because of minimal changes in the form made in Hanbok, ⑤ the diplomatic aspect that Hanbok can grow as folk dress in keeping with the international trend, ⑥ the scientific aspect that the pattern should be diversified to suit the body type to become functional, ⑦ the diversification aspect that Saenghwal-Hanbok can be worn as fashion, not at the level of loving ours by subdividing our clothing into ceremonial dress, plain clothing and working clothing according to uses, ⑧ the aspect of allowing people to wear Hanbok from their young age so that they may be accustomed to wearing it from the younger generation taking the lead in fashion(Ahn Myoung-sook, Kim Eun-jeong, Yang Sook-hyang, 1998)

As Saenghwal-Hanbok is gradually becoming daily clothing, and consumers have good impressions and evaluation on Saenghwal-Hanbok, it is necessary to produce and provide for consumers the products of traditional design and diverse colors with material easy to manage within the range of diverse prices. Then, it is pointed out that demand for Saenghwal-Hanbok will gradually increase (Ministry of Industry and Resources, 1999), and it is thought to be the biggest task in Saenghwal-Hanbok.

## **V. The Present Situation of the Bodies and Organization Related to Hanbok Industry**

The Hanbok-related organization can be divided into scientific organizations, designer-related associations, and producer-and seller-related organizations in a broad sense.

It seems that these organizations do not represent the whole Hanbok business world, but the members of these organizations are almost their representatives, who do not have the representativeness of the whole organization and the acceptance of manpower. For this reason, they do not have the capability of performing a role in governing the whole Hanbok business world. This is partly because the Hanbok business world has not establish and implement the development plan with the medium and long-term vision, which makes the tie and integration of business world difficult. It is thought that the integrated organization is needed to present and

implement the interest and vision of the whole business world revolving around these individual organizations.

<Table 7> The bodies and organization related to Hanbok industry

Name of Organizations	Classification	Remarks
The Korean Society of Costume	Meetings in academic world /business world	
Society of Korean Traditional Costume	Meetings in academic world /business world	
Korean costume association	Designers' meetings	
Hanbok Preservation society	Korean Costume Society, Hanbok Culture Society, Korean Costume Association	Organization of the event for the day of Hanbok
Our Clothing Council	Designers' meeting	Organized as the Federation for Hanbok People
Hanbok Promotion Association	Designers' meeting	
Hanbok Designers' Association	Designers' meeting	
Headquarters for Hanbok Wearing Campaign	Wholesalers' Association	
Hanbok Wholesalers' Association	Raw Material Wholesalers	

## VI. Conclusion

The Department of Material Business Firms: As for the name of colors used in the business world, it is necessary to develop the name of colors commonly available to consumers, producers and sellers. And it was found that it would be necessary to introduce the modern marketing analysis method that presents new fashion by synthesizing the recent trend of materials and colors. Since small business firms have difficulty developing materials and analysis the trend of fashion, it is thought that business firms need to cooperate to supplement the system for sharing necessary information. For this purpose, it is thought that it is necessary to receive support from government.

The Department of Production and Design Development: Hanbok has been produced mostly in the form of private workshop or household factory, and the history of scientific pattern development is comparatively short. The academic world pointed out this problem earlier, and studies have been made about Hanbok prototype development and grading. But the results of such studies are not applied to the field of the business world. For this reason, it is necessary to make Hanbok producers conscious of themselves as Hanbok designer, awaken them to the importance of new

design, inspire the desire for development by having the regular meeting between designers and enhance the atmosphere of the business world filled with the spirit of challenge. Design is the last alternative of 21st-century business management. Therefore, it is necessary to introduce the design marketing concept into the Hanbok industry, create demand for Hanbok by extending the trend into fashion and position Hanbok as a new genre of fashion industry.

**The Department of Consumers:** It is thought that it is necessary to market reasonably-priced, popular Hanbok, consider the plan to extend the opportunity to wear to the younger generation, and use practical materials. And the consumer policy is needed to change old design or help consumers get their Hanbok repaired and stored by establishing the Hanbok-related consumer center. It is thought that it is necessary to extend the opportunity to wear Hanbok in real life to the younger generation by holding all kinds of traditional Korean events. This study attempted to identify consumers' needs and attitude towards Hanbok through the survey of their consciousness of traditional Hanbok and Saenghwal-Hanbok and assist Hanbok firms in developing Hanbok in the form matching their current situation and condition in linkage with the survey of Hanbok producers.

**The Department of Organizations and Policy Related to Hanbok Industry:** Currently, the events for the Day of Hanbok are held under the auspices of the Ministry of Culture and Tourism. And Our Clothing Love Meeting is engaging for publicity of Hanbok there, and it is necessary to reorganize, reinforce and activate them as the more real event. That is, it is necessary to convert them in a direction for allowing the public to experience Hanbok and enjoy our cultures. And it is thought that it is necessary to list the department of Hanbok on the statistical data of all kinds of industries independently by shifting the vision from the Hanbok industry to the fashion industry and establish the independent policy on Hanbok. It is thought that it is necessary to set Hanbok industry that does not have its independent place as one part of fabric and clothing in all kinds of statistics or classification and to develop the accompanying independent policy. It is expected that the Hanbok industry will be able to revive and prosper further under active support from government and newly cultivated as the 21st-century cultural industry.

**The Department of Promotion:** To induce people to cherish Hanbok and enjoy its atmosphere at the times when they neglect it with the negative thinking of Hanbok, the plan is needed to give second birth to the image of Hanbok through all kinds of social-cultural events. And it is necessary to make a fresh image of Hanbok through the fashion leader of this time and give people diverse opportunities to experience and



feel Hanbok and traditional culture to suit the traditional festival, festive day, and the ritual of passage and the like. And it is necessary to extend the school educational field, the social education center, all kind of social organizations and provide people with an opportunity to wear Hanbok and enjoy themselves. It is necessary to induce people to meet Hanbok frequently through mass media and make Hanbok known to people through women's channel on cable TV, fashion, living culture program and the like. And it is necessary to provide people with an opportunity to see Hanbok frequently through periodical collection, magazine and the like and have a feeling of intimacy with it and to make it intimate to the public by mobilizing new marketing techniques such as star marketing and the like.

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