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Exploration of the External Publicity Strategy of "New Chinese-Style Outfits" Based on Generation Z in the Context of New Media

-- A Case Study of the "Horse-Face Skirt"

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Abstract: The emergence of "New Chinese-style Outfits" under the backdrop of "China Chic" has brought renewed attention to Chinese Hanfu culture with a unique blend of tradition and modernity. In the new media age, "New Chinese-style Outfits" have become increasingly visible and are well-received by the younger generation in China. The youth are actively engaged across various social media platforms, sharing and discussing trending topics. Consequently, the attention of the current external publicity has pivoted towards the Generation Z demographic. However, the urgent challenge remains to promote "New Chinese-style Outfits" to overseas Generation Z communities. This thesis will delve into the case of the horse-face skirt, a trend gaining recognition beyond established circles overseas. It will explore strategies to publicize "New Chinese-style Outfits" to Generation Z abroad through new media. Furthermore, the study will offer pertinent suggestions drawn from literature research, case analysis, and qualitative assessment to revitalize Chinese traditional costume culture globally.

Keywords: New Chinese-Style Outfits; New Media; External Publicity; Generation Z.

1. Introduction

"New Chinese-style Outfits" refers to clothing that combines traditional Chinese elements with contemporary aesthetic trends, which is an important medium for Chinese individuals to showcase their cultural confidence, embodying Chinese culture's depth and unique characteristics. Therefore, this thesis exploring how to promote "New Chinese-style Outfits" abroad has significant value and can help further research on strategies for disseminating China's apparel culture internationally.

Due to the rapid development of digital technology and the Internet, new media, represented by network media, have significantly altered how information is disseminated. It has also transformed social structures through widespread expansion and formed a unique social communication system called the New Media Context. The communication characteristics of New Media, such as openness, equality, anonymity, and interactivity, present new advantages compared to traditional media contexts. Therefore, this thesis will produce innovative research results by proposing strategic suggestions for the external publicity of "New Chinese-style Outfits" from the perspective of new media.

In the past few decades, China has embraced Western fashion, leading to a decline in traditional Chinese clothing among young people. By contrast, the secret to the kimono's resilience against global fashion trends lies in its ability to cater to the unique interests of Generation Z and promote itself through new media channels. Japanese bloggers leverage the "otaku" culture popular among Generation Z by uploading videos related to anime characters wearing kimonos onto major overseas social platforms. These videos have gained widespread appeal and admiration from young people worldwide, serving as an exemplary case of traditional clothing rejuvenating itself in the era of new media. It is also important to promote clothing with Chinese cultural elements on the global stage. With the rise of Generation Z and new media, engaging this demographic in promoting China's clothing culture internationally is vital. Therefore, this thesis argues that leveraging new media platforms, emphasizing cultural inclusivity, and utilizing interactive technologies are key strategies for effectively promoting "New Chinese-style Outfits" to overseas Generation Z audiences, as exemplified by the successful case of the "Horse-Face Skirt".

After researching related fields, it was found that while there has been significant progress in academic research about the external dissemination of traditional Chinese dress culture, there are very few theses on the theme of "New Chinese-style Outfits". Most existing studies focus on the design style and cultural inheritance of "New Chinese-style Outfits", with scarce Chinese and English research on their external publicity. Therefore, an urgent unresolved issue in this field is the exploration of external publicity strategies and paths for "New Chinese-style Outfits". The majority of research methods used in relevant papers are theoretical analysis, questionnaire surveys, and inductive summarization. Few studies use case studies to explore this theme. Additionally, no research idea combines "New Chinese-style Outfits" with "New Media Context" and "Generation Z". Therefore, it is especially important to study the external publicity of "New Chinese-style Outfits" based on Generation Z from the perspective of new media.

In this year's Spring Festival, the horse-face skirt unexpectedly became popular among the "New Chinese-style Outfits." The skirt has gained attention on short videos and social media platforms popular with young people, with many famous bloggers wearing it to visit cultural sites and tourist attractions. This trend has turned the "Horse-Face Skirt" into a prominent "New Chinese-style Outfits" example that has gone viral internationally. Therefore, this thesis focuses on the

external publicity strategy of the horse-face skirt, using case study and qualitative analysis to explore the external communication strategy of "New Chinese-style Outfits" targeted at Generation Z within the context of new media.

2. Concept Elaboration

2.1. Definition and Cultural Connotation of "New Chinese-Style Outfits

The term "New Chinese-style Outfits" refers to a contemporary style of clothing that blends traditional Chinese dress elements with modern aesthetics and incorporates new materials, techniques, and technologies. The design of the latest Chinese dress is influenced by traditional Chinese dress from the Tang Dynasty, adapting to the current aesthetic trends while preserving rich traditional Chinese cultural connotations. For example, elements like "wide robe and big sleeves" and "praising clothes and broad belt" convey the Confucian idea of treating people with generosity and erudition. The patterns and motifs used in the design feature auspicious and beautiful symbols from Chinese tradition, such as plum blossoms and orchids. The color palette mainly consists of pure colors, symbolizing inner purity and gentleness of character. This color scheme is in harmony with nature and conveys the unity between heaven and mankind, emphasizing the harmonious coexistence of humans and nature.

"New Chinese-style Outfits" are characterized as elegant, unique, and wearable, in contrast to traditional Chinese dress. Previously, the horse-face skirt was known for its elegance and was made from Yunjin and Songjin fabrics with intricate handwork. Nowadays, modern tailoring and contemporary aesthetics, combined with a vintage jacquard elastic waistband, make traditional clothing more in line with contemporary simplicity and fashion. Apart from the horse-face skirt, various styles of new Chinese clothing are designed by drawing from conventional Chinese clothing elements. For instance, the cheongsam now features a large silhouette and plated button details, allowing it to be worn alone or layered with pants and skirts. Similarly, the Chinese-style men's shirt, inspired by the "Tang suit", incorporates modern stand-up collar elements and decorative buttons on the shoulders or cuffs of the shirt.

2.2. Significance of External Publicity of "New Chinese-style Outfits"

The "New Chinese-style Outfits" have preserved the essence of traditional Chinese dress culture, and innovated in response to the changing times. Its promotion and dissemination in China are crucial for building cultural identity and boosting self-confidence. However, it's important to acknowledge that the external promotion of "New Chinese-style Outfits" also holds irreplaceable value that cannot be overlooked.

Promoting "New Chinese-style Outfits" has positive effects on cultural exchanges. French fashion master Roland Barthes said that clothing is a state of systematization of rules and signs; it is language in its pure form. Fashion is a language at the level of clothing information and speech at the level of textual information." Thus, it can be seen that clothing is the external carrier of human civilization. It reflects the wearer's spiritual concepts, aesthetic tastes, and value orientations, thus demonstrating the influence and education received as a member of a cultural community. The design concept of "New Chinese-style Outfits" contains many traditional Chinese elements. As a clothing symbol with cultural bearer properties, it condenses the essence of China's 5,000-year-old folk culture, aesthetic culture, and institutional culture. Therefore, it can become an important tool for cultural communication between China and the West. At the same time, "New Chinese-style Outfits" is more widely accepted, commercial, and practical than other cultural forms like the tea ceremony, such as Peking Opera and calligraphy, so it can strongly stimulate the interest of foreigners in Chinese clothing culture. This offers a unique opportunity for cultural dialogue and benefits cross-cultural exchanges between China and the West.

Secondly, disseminating "New Chinese-style Outfits" is conducive to the economic development of related industries. Taking the horse-face skirt as an example, on the cross-border e-commerce platform TEMU, the horse skirt is priced at about $20, and some of the relevant links are sold for more than $10, 000, which is very hot. According to the Magic Mirror Insight statistics, from March 2023 to February 2024, after a large amount of videos about the "Horse-Face Skirt" were released on overseas social platforms, the online market size of the "Horse-Face Skirt" reached 2.35 billion yuan, a year-on-year growth of 503.1%. It can be seen that the promotion of "New Chinese-style Outfits" helps to develop its international market, booming the fashion design, textile, and other related industries. And it can finally drive economic growth.

Finally, the external publicity of "New Chinese-style Outfits" effectively demonstrates cultural confidence. Culture is the essence of a country and its people, representing the most fundamental and enduring strength. This promotion can showcase a new model of openness, inclusivity, and innovation in Chinese culture. It signifies that Chinese traditional culture is embracing the global trend with a positive and open mindset while also leading the way in shaping new cultural trends with a broad and open-minded approach. This kind of promotion also reflects China's self-assurance and the innovative spirit of its culture. It highlights the importance and respect that China places on traditional culture amid globalization. Furthermore, it encourages its people overseas to preserve and promote traditional culture better.

2.3. Characteristics of Generation Z

Generation Z, often referred to as the young people born between 1995 and 2010, is also known as the "mobile Internet native". They are closely connected with the Internet and social media, possessing unique consumption views and social habits. According to the 2024 Global Generation Z Consumption Insight Report, there will be more than two billion Generation Z individuals in 2024, accounting for 25.2% of the global population. Furthermore, a 2023 Pew Research study found that 95% of U.S. teens use YouTube, while 67% use TikTok, highlighting the importance of these platforms for reaching Generation Z. As the largest demographic cohort globally, Generation Z has garnered significant interest due to their consumption patterns, cultural and entertainment preferences, and social lifestyles. For the external communication and promotion of "New Chinese-style Outfits", it is essential to conduct a more comprehensive analysis of the audience characteristics of "Generation Z" and gain a profound understanding of their social behavior patterns and cultural receptiveness in the context of new media. Only through this way can we effectively develop

relevant strategies, enhancing the effect of external publicity and promotion efforts for Chinese culture.

In thought, "Generation Z" is characterized by originality, openness, and diversity. This group is generally well-educated, broad-minded, and has many hobbies. The vast amount of knowledge and information in the network world can stimulate the desire of Generation Z to explore and innovate, providing a broad audience base for the promotion of emerging trends. In addition, Generation Z is both emotional and rational. In the collision of outdated and innovative ideas, they break traditional thinking and are willing to pay attention to personal interests, emotional appeals, and self-realization. Still, they are independent, not easily swayed by various information, and thoughtful on some issues. According to relevant surveys on China.com, on the TikTok platform, the total number of video views for personal value topics such as "#Story Time", "#Positivity", "#Selfcare", and "#POV" are 27.72 billion, 1.71 billion, 3.27 billion, and 68.56 billion respectively. These large numbers further confirm that overseas Generation Z pays close attention to videos reflecting individual assertions, daily lives, and self-awareness expressions.

Regarding consumption habits, "Generation Z" also pays equal attention to both classics and trends, especially the combination of traditional elements and modern aesthetics, highlighting the spiritual background of cultural trends, such as the Palace Museum cultural creation and Li Ning's "Enlightenment" series. They are no longer satisfied with basic material needs, but pay more attention to the sense of spiritual acquisition, and favored products rich in spirit, value, and heritage. Their consumptive decisions are influenced by both creativity and quality. In addition, according to a in-depth research conducted by LTK company on more than 2,000 Generation Z consumers, among the surveyed Generation Z consumers, 40% belong to the "heavy blogger content consumption group" and account for two-thirds of bloggers' brand promotion revenue. This data shows that Generation Z is more willing to pay for their interests, so it is easier to be influenced by bloggers, and more willing to repost blog posts and interact with them. Therefore, social media blogger content has become the dominant factor driving Generation Z orders, followed by brand advertising, store guides, brand awareness, celebrity endorsements, and finally social media information flow content recommendations.

In the era of new media, the most typical feature of "Generation Z" is that they prioritize entertainment and are widely active on various social media platforms. With the prevalence of mobile smart devices, Generation Z is gradually focusing on new media platforms that provide convenient information, fragmented reading, and interactive services. Short video platforms have become an important window for overseas Generation Z to understand global humanities. On the one hand, Generation Z abroad is keen to participate in large-scale cultural events and experience characteristic festivals of various countries through short videos. This type of video creates a sense of simultaneity for Generation Z, which can enhance their interaction when participating in cross-cultural exchanges. On the other hand, short videos featuring food, clothing, and other cultural symbols have become the starting point and interest point for Generation Z to learn about exotic cultures. According to YouTube's 2022 Culture & Trends Report, 68% of Generation Z social media users in the United States continue to explore or express willingness to personally experience foods from another culture after discovering them online. Generation Z attaches importance to the construction of group identity, gathering through common interests and hobbies on the social platform to share experience, write personal perspective, and establish an interest-oriented circle.

3. Predicament of External Publicity of "New Chinese-Style Outfits

3.1. Defects of Traditional Media

Traditional media includes newspapers, magazines, radio, television, and other similar forms of communication. These platforms have been traditionally known for their authority and credibility due to their strictly examined and checked contents. However, with the rapid development of digital technology, new media has emerged, making it challenging for traditional media to meet the demands of Internet users for diverse, real-time, personalized, and interactive information, particularly in today's world, where Internet buzzwords and trends, the dissemination of less popular cultural forms, such as "New Chinese-style Outfits", may be hindered by the limitations of traditional media communication methods.

Firstly, traditional media time and space limitations in information dissemination are serious. On the one hand, they usually cannot grasp new information in time, which damages the timeliness and accuracy of information dissemination; on the other hand, the process of traditional media requires strict and professional collection, editing, and review, which makes the information fail to spread anywhere and anytime. Taking newspapers as an example, in the era of "Information is like fast food", compared with the time-consuming and labor-intensive newspaper publishing, online news can take advantage of the Internet to disseminate information around the clock for 24 hours, so there is no longer any need to read newspapers.

Secondly, the content and form of traditional media lack user-oriented thinking. From reporters and editors to chief editors and station directors, minorities check the theme and content of traditional media at all levels. Still, the public users cannot choose, causing extremely low compatibility with the information recipients' needs and thinking. Lacking differentiated processing of information release makes it impossible to analyze users' interests. That is to say, the same content released on different media will inevitably lead to a decline in communication effect. What's more, the contents and forms of traditional media lack innovation. Some mainstream media overemphasize grand narratives and over-publicize single thoughts and evaluations. Lacking inclusiveness and diversity will lose enough attraction of users.

3.2. Departure From the Preferences of Overseas Generation Z

American communication scholar Melvin Deler proposed in the 1940s that different audience members have different characteristics, resulting in a disparate impact of mass communication on the audience. According to this theory, the external publicity of "New Chinese-style Outfits" for Generation Z must be based on a thorough analysis of this group, and adopt a "targeted" publicity and promotion strategy. However, the current situation of "New Chinese-style Outfits" is facing the problem of its external publicity deviating from the characteristics of overseas Generation Z.

3.2.1. Single Publicity Channels.

There are three main methods now for promoting "New Chinese-style Outfits" to the outside world. The first method involves holding fashion week exhibitions and shows offline. For instance, at the Shanghai Fashion Week in October 2023, a stunning fashion show, "National Colors of the East" showcased new Chinese-style clothing, attracting international attention. Additionally, during the 2024 spring Milan Fashion Week, the new "Miao Print" series, inspired by HUI brand embroidery, garnered significant interest from overseas media. The second method is inviting overseas experts and celebrities to participate in design lectures, seminars, and other events related to "New Chinese-style Outfits". Lastly, the third method involves Chinese leaders wearing "New Chinese-style Outfits" to international conferences. A notable example of this was seen at the 2001 Shanghai APEC conference, where the Chinese leaders in attendance wore "New Tang Costumes" for a group photo.

It can be concluded that the overseas dissemination channels of "New Chinese-style Outfits" are mainly offline and simple. Most of their target audience is high-status and senior industry insiders or related media overseas. At the same time, the spread range is limited among young overseas Generation Z. Traditional media channels used to report "New Chinese-style Outfits" such as newspapers, magazines, and TV programs can't attract many Generation Z. However, the survey found that in the online new media platforms that overseas Generation Z prefers more, such as Twitter, Facebook, and TikTok, there are very few related videos about "New Chinese-style Outfits" besides "Horse-Face Skirt" and "Hanfu".

3.2.2. Outdated and Boring Content.

Regarding content preferences, Generation Z has a prominent demand for experiential content in entertainment. Videos with funny storylines, parodies, and transformational stunts are highly viewed on major overseas video platforms. These videos use quirky and exaggerated methods to explore creativity in everyday life, offering innovative points that give young overseas audiences a significant sense of novelty. Additionally, their simple and direct presentation style makes them more acceptable to Generation Z. Moreover, Generation Z generally exhibits fan culture characteristics, leading to the popularity of entertainment short videos related to celebrities and idols. According to platform data research, an increasing number of fans are expressing their admiration and support for stars and idols through short videos.

However, a survey conducted by CSM shows that Generation Z users highly recognize the positive energy and authority of short videos about "New Chinese-style Outfits", but have a low evaluation of their innovativeness. This demonstrates that in the network era where "Content Is King," a lack of innovation is a significant flaw in the outward communication of "New Chinese-style Outfits". When browsing news apps, one can find that some videos about "horse-face skirts" are compressed versions of TV news, focusing on key scenes from news content already published on traditional media channels. They added subtitles and audio effects and then pushed them to internet users. These relocated news contents lack originality and have caused dissatisfaction among Generation Z netizens.

Additionally, for the videos released by self-media influencers, the phenomenon of content homogeneity is ubiquitous. When a certain type of hit video appears, many video bloggers will be driven by the desire for clout and followers to make similar videos, even engaging in content plagiarism. For example, the topics of some videos related to "horse-face skirt" are roughly the same, and they do not form their style, so it is difficult to appeal to overseas Generation Z audiences, and user loyalty is poor. Besides, many videos use the same music and editing techniques. As long as it is tagged with "New Chinese-style Outfits", the video will use ancient background music, which can easily generate aesthetic fatigue in Generation Z who always pursue individuality and innovation. Therefore, this kind of video cannot positively impact cultural output.

3.2.3. Non-interactive Forms.

Deep interaction video content ignites the passion for interaction and creation among Generation Z. Observational studies reveal that dialogue-based, street interview, and mukbang videos foster two-way communication with audiences, making them more likely to inspire likes, comments, and secondary creations from Generation Z users. According to TikTok's latest trend report, community engagement and gaming interactive videos serve as crucial pathways for Generation Z's social participation on platforms. Videos establishing such exchange relationships draw Generation Z into topic scenarios, offering them a stronger sense of immersion.

Generation Z overseas strongly desires to establish interactive relationships and prioritizes a good user experience through social mechanisms such as dialogues, sharing, and interactions. However, the current external promotion of "New Chinese-style Outfits" is one-way and lacks interaction with the audience. In traditional media reporting channels, overseas audiences are passive recipients of information and have limited control over content production and dissemination. They can either choose to watch or not watch without being able to participate. This lack of interaction, as opposed to timely comments and sharing on new media platforms, must be addressed and improved.

3.3. Cultural Disparities and Linguistic Barriers

A comprehensive analysis focused on videos of "New Chinese-style Outfits" demonstrates that arousing the cultural identity of overseas Generation Z is a tricky difficulty that has always been faced in the process of external publicity. Therefore, this section delves into cultural discrepancies and their implications, specifically addressing issues like "Cultural Discount" and "Cultural Appropriation". It also examines linguistic hurdles encountered during the external publicity of "New Chinese-style Outfits". Through specific examples, we underscore the importance of dispelling Western misconceptions and refining content with linguistic or cultural inaccuracies regarding "New Chinese-style Outfits" on foreign social media platforms.

Colin Hoskins, an economist in the cultural industry, once proposed the "Cultural Discount" theory, believing that cultural products produced in a specific cultural background are more likely to be accepted by local users. In contrast, users in other cultural contexts may disagree with and receive this product. Due to the cultural differences in clothing and the distinct cognitive logic of Chinese and Western users, most overseas netizens know little about the historical development and cultural connotation of "New Chinese-style Outfits". Many Westerners have limited understanding of Chinese clothing culture and often conflated distinct styles, so it can be said that the cultural publicity effect of "New Chinese-style

Outfits" on overseas Generation Z is "greatly reduced". For instance, a 2022 incident where a major Western fashion brand mislabeled a qipao-inspired dress as a "Traditional Japanese Kimono" highlights the need for more accurate cultural education. Similarly, the common misconception of many overseas mainstream media that all traditional Chinese garments are "Hanfu" overlooks the rich diversity of regional and ethnic clothing styles within China.

The concept of "Cultural Appropriation" pertains to instances where elements of a particular culture are adopted, appropriated, imitated, or replicated by individuals from another cultural background without proper authorization. According to Canadian philosopher James O. Young in his work Cultural Appropriation and the Arts, this conception is defined as "People from one cultural background utilizing elements that originated in another culture." He suggests that any utilization of cultural artifacts by those outside its origin culture constitutes "Cultural Appropriation". Recently, numerous foreign commentators are engaging in what can only be described as reprehensible acts of "Cultural Appropriation", often disguising them as "Cultural Borrowing". For instance, a famous South Korean artist released her new designs on Twitter that copy China's traditional clothes "guanfu" attire known as "pibo"; A Vietnamese influencer posted videos on TikTok falsely representing herself as donning "Vietnamese traditional dress", but in fact, her apparel originates from the Song Dynasty's "bei zi".

This trend arises mainly from inadequate recognition of the intrinsic worth and importance of Chinese cultural heritage in global exchanges, lenient measures against "Cultural Appropriation", and the consequent exploitation by external parties. It is imperative to recognize that "Cultural Appropriation" not only represents an ethical lapse but also denigrates China's rich cultural legacy, potentially harming the cultural assurance of Chinese people and diminishing the esteem for Chinese culture among our international peers. Accordingly, such misconduct warrants stringent sanctions.

The language barrier is another significant challenge in promoting "New Chinese-style Outfits" to international audiences. Translation programs translate many foreign language subtitles for the explanation videos inaccurately. For example, the term "skew collar" is translated as "lapels", which is incorrect. Most videos released overseas are in English or some Asian languages, with very few in any minority languages. Due to the difficulties in subtitle translation and the scarcity of high-quality creators, many videos lack localized cultural creativity. The entertainment-focused atmosphere of these videos has diluted the Chinese cultural significance, greatly diminishing the cultural value of "New Chinese-style Outfits".

4. Case Analysis of the "Horse-Face Skirt"

4.1. Case Introduction

The "Horse-Face Skirt", also known as the "Horse Face Pleated Skirt", has pleats on both sides and a smooth section in the middle, taking its name from the "Horse Face" because resembles a type of architectural feature on ancient city walls. The one from Song Dynasty is the most widely adopted version of the "Horse-Face Skirt" in the consumer market. Looking back through history, the term "horse face" first appeared in Ming Palace History, which was described as a special clothing style. Its name was derived from its unique design, referring to the fact that the front and back of the skirt did not connect, folding over each other to form the shape of a horse face.

The incident of Dior replicating the "Horse-Face Skirt" on July 16, 2022, sparked a viral discussion on Weibo, leading to lively discourse among Chinese netizens. This prompted a growing realization within the Chinese community that nurturing cultural self-assurance and promoting the rich heritage of traditional Chinese culture is crucial to prevent future instances of "cultural appropriation". Consequently, numerous overseas social media platforms began sharing promotional videos highlighting the captivating allure of the "Horse-Face Skirt". Research findings showed that in 2023, users from over 90 countries and regions worldwide shared content related to "Horse-Face Skirt" on popular social media platforms such as YouTube and TikTok. Particularly on TikTok, a prominent fashion blogger's video titled "Strolling through France adorned in a resplendent horse-face skirt" garnered tens of thousands of views and likes in a remarkably short period. The comment section was filled with praise and awe from international netizens captivated by this unique sartorial masterpiece. The footage featured the blogger gracefully wandering through the Louvre, wearing an exquisite horse-face skirt embellished with delicate gold silk threads intricately woven into silver embroidery patterns—reminiscent of flowing ink paintings. This attracted locals and foreign tourists who couldn't resist capturing photographs alongside it. The seamless blend of elegant European architecture and this vibrant and sophisticated garment created an enchanting ambiance that left viewers spellbound. With utmost confidence and generosity, the blogger proudly showcased this distinctive embodiment of "New Chinese-style Outfits" to friends worldwide.

On TikTok, slightly over 400 videos use the hashtag "#Horse-Face Skirt", accumulating almost 800,000 views. Among these, there are attention-grabbing descriptions such as "showcasing Oriental aesthetics internationally", "surprising foreigners", and "taking the challenge of wearing the 'Horse-Face Skirt' abroad". The "Horse-Face Skirt" has become a key symbol for the widespread popularity of "New Chinese-style Outfits" internationally.

4.2. Analysis of Strategies

4.2.1. Innovative Video Content.

The "Horse-Face Skirt" has gained widespread popularity on international video platforms due to its innovative and captivating storytelling. Bloggers have successfully tapped into the psyche of overseas Generation Z, who value novelty, interaction, and cross-cultural experiences. Rather than using cliched content, these bloggers create non-traditional narratives, making concepts more accessible to Generation Z. Additionally, they focus on specific topics such as "#China", "#traditional Chinese culture", "#Hanfu", and "#Horse-Face Skirt", connecting the garment to the image of China and thereby preventing cultural appropriation by bloggers from other countries.

Upon analyzing the data of the most popular YouTube videos related to the "Horse-Face Skirt", it becomes apparent that the video category "walking around the street wearing a Horse-Face Skirt and observing foreigner's reaction" has the highest number of videos, with the most views reaching 510,000. These videos feature interactions with foreign passersby, including reactions such as "continuous glances"

"unwavering praise" and even "approaches to inquire about the garment". This demonstrates the widespread popularity of the "Horse-Face Skirt" beyond borders. The comment sections of these videos are flooded with inquiries from overseas users about purchasing the unique garment showcased in the videos. Some foreign viewers even cautiously inquire about potential cultural appropriation concerns when wearing a Horse-Face Skirt. The video hosts patiently address these inquiries, capitalizing on Generation Z's passion for "interaction" while also providing insights into the cultural significance of the garment's design. Another noteworthy video, with an impressive heat index of 470,000 views, 11,000 likes, and over 370 comments, bears the title "Wearing a horse-face skirt always makes me yearn for a journey with a sword." This video creatively incorporates the Chinese symbol of "martial arts", which resonates strongly with overseas Generation Z. The use of background music from well-known Chinese martial arts films, such as "The Brave Archer" further adds to the appeal. These videos undoubtedly strike a chord with young overseas Generation Z, who are deeply fascinated by Chinese martial arts culture and are engrossed in the romantic and chivalrous atmosphere evoked by the "Horse-Face Skirt".

Note that successful videos often feature empathetic storylines and relatable content, giving them a genuine, "human touch" that resonates with overseas Generation Z. For instance, a video titled "Horse-Face skirt for engagements" has amassed 1.1 million views, 20,000 likes, and over 400 comments. These videos not only provide insights into the wedding market's interest in the potential of the horse-face skirt, but also pique the curiosity of overseas Generation Z about traditional Chinese wedding culture. Some videos cleverly blend innovation and humor, eliciting laughter from overseas Generation Z while leaving a lasting impression of the "Horse-Face Skirt". In July 2023, a content creator shared a video of her foreign boyfriend donning a Horse-Face Skirt, which garnered 460,000 views and 67,000 likes. Li Yuting, a native of Guangxi living in Rochester, New York, previously posted a video of her foreign husband wearing a Horse-Face Skirt on TikTok, which overseas Generation Z widely appreciated for its ability to bridge the cultural gap between East and West.

The "Horse-Face Skirt" gained significant attention on various social media platforms, including TikTok. A video posted by user @handcraft019 received 18 million views, 141,100 likes, and over 3,000 comments, showcasing the handmade Horse-Face Skirt and its making process. This unique approach of practical demonstrations resonated with overseas Generation Z audiences, who appreciated the departure from traditional teaching methods. TikTok also featured videos demonstrating the trying-on effect of "Horse-Face Skirt", catering to young users' aesthetic trends and preferences of young users. Notably, a video showcasing costume-matching skills for the Horse-Face Skirt garnered the highest view count of 240,000. Additionally, the official TikTok account of China Daily shared videos presenting trying-on effects of different colors and patterns in various scenarios, receiving praise from overseas users.

4.2.2. Application of New Media.

Firstly, the emergence of new media has overturned the traditional media's dialog pattern. On the one hand, the Internet, wireless communication networks, and digital broadcasting have broken through traditional media's spatial and temporal limitations, making people's connections with the world closer. No matter where you are, as long as you use smartphones and other mobile terminal devices, you can widely and freely receive news and information from all over the world, and browse the rich content of personalized recommendations based on big data analysis. On the other hand, the information dissemination subject in the new media era has achieved publicization, and a bilateral interactive dissemination model has been established. This transformation has given the public their voice and enabled them to express opinions through various carriers such as news comments, online forums (BBS), blogs, emails, and video platforms, exerting their influence on developing and disseminating emerging trends.

The "Horse-Face Skirt" has been widely spread on overseas video platforms, owing to the advantages of new media communication tools. Firstly, the communication subject has a personalized advantage, which can effectively promote the spread of Horse-Face Skirts through user-generated content (UGC). The most popular videos on TikTok and YouTube platforms are mostly self-media accounts, most Chinese users from various industries, and some are long-term overseas Chinese. These popular influencers take their personal lives as material, and their videos of horse-face skirts are not as monotonous as those of mainstream media accounts, but are full of liveliness and creativity, sharing their personal experiences of wearing Horse-Face Skirts and dressing tips on social media platforms and interacting with other overseas Generation Z users.

Secondly, the new media dissemination channels are extensive, and it's convenient for network users to participate in creation and interaction through various channels. There are video-sharing platforms such as YouTube and TikTok, social service websites such as Facebook and Twitter, and search engines such as Google. Generation Z actively uses these platforms, especially short video platforms. Short video has many merits. For example, simple and concise techniques let anyone become a creator without specialized learning. In terms of shooting techniques, it has achieved diversity and richness through different types of shooting equipment, such as portable SLR cameras, action cameras, drones, and even just a smartphone. Compared with traditional news reports, the selection of shooting scenes in short videos is more flexible, as well as the video length can be freely adjusted. Post-production editing is also easy as ready-made templates or auxiliary editing software are available. What's more, "filters", "special effects", and "emoticons" have become a new online language of Generation Z. The "straight shots" and "put good products in one's mind" types have greatly enriched the immersive and interactive experiences of overseas Generation Z, causing the fleeting sensory pleasure of just "a glimpse" to extend to the aesthetics of emotional cognition, thereby forming a beautiful image of Chinese clothing as a whole.

4.2.3. Cultural Respect and Tolerance.

The contemporary era of new media also inherits the spirit of "diversity, openness, and sharing" intrinsic to the internet, capitalizing on its technological superiority to fulfill the multifaceted cultural demands of users across different nations, thus creating a vibrant environment where diverse cultures thrive in harmony. National mainstream cultures engage in a dialectic of competition and integration, progressively establishing a steady and inclusive framework for international cultural propagation. Chinese culture, ideas, and ideologies are integrated into the overseas new media

dissemination circuit via the international cultural propagation channel. In the expansive and inclusive milieu of new media, geographical boundaries, and cultural distinctions are constantly in conflict, resolution, and amalgamation, with many online subcultures emerging as an essential spiritual haven for the general public.

Numerous Chinese bloggers who share videos concerning horse-face skirts on international video platforms are members of Generation Z who have been educated within both Chinese and Western academic frameworks. The profound roots of traditional Chinese culture run through their veins, serving as the foundational impetus driving these bloggers to utilize social media platforms to propagate culture. Simultaneously, they possess an international outlook, maintain close connections with friends abroad, and exhibit proficiency in respecting and tolerating diverse cultural norms and ideologies, along with a long-term vision and distinctive insights. This generation of bloggers excels not only in the strategic use of video tags such as "Chinese Horse-Face Skirt" to emphasize the cultural heritage of the Chinese people, seamlessly integrating themes of patriotism, cultural preservation, and more, which captivates the attention and sparks discourse among international audiences, thereby enhancing the global recognition of the "Horse-Face Skirt". They also emphasize cultural tolerance, and contextually refine the content of certain the Horse-Face Skirt videos. For instance, they are advising female viewers in the Middle East, India, and other regions who are inclined to try on Horse-Face Skirts to simultaneously maintain local traditional attire such as hijabs, while doing so, thereby upholding cultural tolerance in external communications and demonstrating respect for cultural diversity.

5. Suggestions for Using New Media

5.1. Social Media Promotion

Social media platforms have the merits of preservation of content and easy accessibility, as well as the freshness and timeliness in information transmission, and have their technical support for reading images, listening to and watching audio-visual content, so they can be used to promote and publicize "New Chinese-style Outfits" overseas on a large scale. To begin with, we can invite or hire professional foreign tweeters to create high-quality soft articles on "New Chinese-style Outfits" such as clothing introductions and cultural explanations in native foreign languages, and post them on well-known forums such as Reddit and Quora. Secondly, we can also form online communities based on overseas interest in "New Chinese-style Outfits" on Twitter and Facebook platforms. Besides, we can call overseas Chinese to share videos of themselves wearing "New Chinese-style Outfits" on various video platforms such as TikTok and YouTube, encouraging them to produce more innovative content, update regularly, and maintain activity levels. These people can also set up online shops or e-commerce links to attract overseas consumers. In addition, we should be good at seizing opportunities and releasing cultural content related to "New Chinese-style Outfits" during traditional Chinese festivals, which can enhance the linkage between it and other traditional cultures, for example, launching special styles during the Lantern Festival and holding promotional activities.

Whether a tweet or a video, the content should grasp the characteristics of the overseas Generation Z audience. That means pictures should be beautiful, texts should be moving and videos should be eye-catching, full of highlights, and close to life, fully demonstrating the unique charm and rich cultural heritage of "New Chinese-style Outfits" in the contemporary era.

5.2. Online Interactive Activities

In response to the strong demand for interaction among overseas Generation Z, domestic "New Chinese-style Outfits" brands can regularly organize online activities, such as costume matching challenges and design competitions to encourage active participation from overseas users by offering awards. Additionally, these events invite designers interested in "New Chinese-style Outfits" from both domestically and overseas to participate and showcase their works on the platform, allowing other users to vote and score them. These initiatives not only enhance the sense of involvement for overseas users but also provide creative inspiration for the design of "New Chinese-style Outfits", thereby aiding in its further dissemination. Furthermore, organizers must strengthen feedback mechanisms and communication with users, humbly accepting opinions and suggestions. Through methods such as online surveys and interactive engagement in comment sections, they can gain insights into the demands and preferences of overseas users regarding different types of "New Chinese-style Outfits", enabling timely adjustments to their dissemination strategies.

5.3. AR and Virtual Fitting

With the continuous development and large-scale application of AI technology, the external publicity of "New Chinese-style Outfits" has also been pushed into the era of experiential communication of application scenarios. Firstly, cultural experience will be strengthened by the comprehensive use of virtual reality (VR), augmented reality (AR), three-dimensional motion (3D), and other digital technologies. This can help display the design concept of "New Chinese-style Outfits", heritage history, technology, and other content from multi-dimension for overseas audiences. Secondly, it is necessary to enhance the consumer experience, which means making full use of modern digital technology and AI technology to enhance the scene experience of trying on, providing users with "visible to fit, visible to buy" services so that consumers can try on "New Chinese-style Outfits" online, while combining the details of matching suggestions. Digital technology can break geographical restrictions, provide a more intuitive and convenient fitting experience for overseas Generation Z, and improve their purchasing desire and satisfaction.

5.4. Big Data and Customized Content

Based on big data analysis and classification models, cloud computing and other information technologies are used to research users' age, cultural levels, habit preferences, experience, and other aspects, tracking their personalized needs and feedback. Through various search engines, such as Google, targeted and differentiated services for overseas Generation Z and other age groups aim to push different types of "New Chinese-style Outfits" related content or advertising. This can capture the consumption tendency of overseas Generation Z, and optimize the communication strategy according to the data results to improve the publicity effect.

5.5. Unfavorable Factors and Evaluation Indicators

Based on the analysis of the "Horse-Face Skirt" case, several suggestions can be summarized for promoting "New Chinese-style Outfits" using new media technology. However, these proposals will inevitably encounter various unfavorable factors during their adoption and implementation. Taking AR as an example, technical challenges and cost issues are the primary obstacles to its application in the e-commerce market for apparel. Developing AR technology is highly challenging due to difficulties in achieving technological breakthroughs and a shortage of talent. Moreover, high-quality AR devices and applications are expensive, deterring ordinary e-commerce users and thus limiting the popularity of AR technology in promoting and selling "New Chinese-style Outfits". Additionally, cybersecurity and privacy concerns represent significant challenges. As AR technology becomes more widespread, an increasing amount of user data is collected and stored, heightening the risk of data breaches. AR devices and applications may become targets for hackers, threatening user privacy and security. Currently, there is insufficient regulation and legislation regarding cybersecurity and privacy protection for AR technology, further exacerbating potential risks.

Several key metrics can be used to evaluate whether these strategies have achieved successful publicity effects: numbers of video views, likes, comments on overseas social platforms; reads and comments of related tweets; the degree of discussion on relevant topics within communities; live streaming viewership and interaction numbers; sales and good review rates of "New Chinese-style Outfits" on overseas e-commerce platforms, etc.

6. Conclusion

The "New Chinese-style Outfits" has precious and unique cultural value, not only because it embodies national characteristics that are conducive to arousing the emotional resonance and cultural confidence of Chinese people, but also because it integrates innovation and modernization which is beneficial to effectively disseminating traditional Chinese clothing culture to overseas audiences.

From the perspective of global fashion culture trends, young people represented by Generation Z are paying more attention to avoiding frivolity and enjoying slow life in a fast-paced era. The traditional cultural concepts embodied by "New Chinese-style Outfits", such as "Zen", "void state" and "harmony between human and nature" can be said to highly align with the current pursuit of "slowness" and comfort by young people around the world, allowing them to understand Chinese culture and thought while enjoying wearing "New Chinese-style Outfits". Besides, this type of clothing style tends towards "minimalism", possessing aesthetic values that emphasize "spirit surpasses form", which also makes it easy for fashion experts and designers from other countries to gain admiration and imitation. Therefore, the Chinese fashion represented by "New Chinese-style Outfits" will likely spark a trend of "Slow Fashion" in the international apparel market in the future.

However, due to the lack of current research on the deep integration of "New Chinese-style Outfits" with new media technology and the publicity of it to Generation Z, we cannot take advantage of the convenience of new media to conduct targeted overseas dissemination. This thesis analyzes that the "Horse-Face Skirt" is widely popular on overseas video platforms to tap the unlimited potential of overseas Generation Z, concluding that there are various effective strategies for the external publicity of "New Chinese-style Outfits" in the new media era.

In the future, if there is more research and practice to promote the external publicity of "New Chinese-style Outfits", the "Chinese stories and elements" in the field of clothing will be more likely to break through the cultural barriers between China and the West, stimulating young generations who shoulder the mission of world cultural communication to love, study and consciously spread Chinese culture.

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