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External Communication of Costume Culture in Chinese Film and Television Works

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Abstract

In the context of new media, the speed of external dissemination of Chinese film and television works has been accelerating, and the effect has become more obvious. At the same time, the external communication of film and television costume culture has also increased in development. Referring to the relevant principles of communication and film and television studies, this article analyses the development of new media employing literature and textual analyses. This study expounds on the development and communication of Chinese film and television series and the process, status, value and strategy of the external communication of film and television costume culture. This article summarizes the problems of external communication of costume culture in film and television works under the vision of new media and proffers suggestions for improvement, which will provide a reference for creating film and television dramas and the communication of film and television costumes in the future.

Keywords: new media; film; television; costume culture; communication

1. Introduction

New media refers to the development of modern science and technology, the prolongation or innovation of the traditional means of broadcasting or the means of transmission of text, images, and sound, and mainly uses digital technology, network technology, mobile technology and other modern technologies for the dissemination of media content (H. Shi, 2015). New media is mainly digital, interactive, hypertextual, and virtual, while incorporating network and analogue characteristics (Lister et al., 2009). The development of new media is based on the unfolding of traditional communication and technologies, using an iterative succession. According to International Telecommunication Union (2023) estimates, the number of global Internet users reached 67 percent of the total global population, or 5.4 billion people, by the end of 2023. In addition, there are more than 5 billion smartphone users worldwide (Seetharaman & Rajeswari, 2023). The increase in the number of people using the Internet and smartphones has promoted the development of the network and new media to a certain extent.

The external communication of Chinese film and television dramas can be traced back to the 1980s, and after nearly 40 years of development, the scope of their dissemination has been significantly expanded enhanced (J. Hu, 2021). Film and television dramas reflecting China's real society, national characteristics, history, and culture have been accepted by overseas audiences. Chinese television series have been exported to more than 200 countries and regions, and more than 1,600 television series have been translated into 36 languages and broadcast overseas (Q. Li & Zhuang, 2019). In the case of Dongyang Huanyu Entertainment Co. Ltd, the company's palace costume drama *Story of Yanxi Palace* has been translated into 15 languages and broadcasted overseas and is highly sought by viewers (He, 2024). In recent years, with the continuous development and progress of the Internet and new media, the dissemination of Chinese film and TV dramas in overseas media platforms has expanded. Chinese films and TV dramas can be found on YouTube, Netflix, Hulu, Amazon Video, Facebook Watch, TrueID and other video broadcasting platforms outside of China, including *Eternal Love, Empresses in the Palace, Justice Bao*, and *The Journey of Flower*. Chinese films are weaker than

television dramas regarding international communication, but have potential for further development. However, Chinese films also have an influence on cultural dissemination.

With the continuous development and progress of the Internet and new media, the overseas transmission speed of movies and television series will continue to increase, and the scope will continue to expand. Film and television are vital channels for promoting traditional Chinese clothing culture and play a key role in its dissemination to a broader audience. With the continued global distribution of Chinese film and television dramas, a pressing issue in current society is how to enhance the impact of traditional Chinese costume culture on international audiences.

The openness and connectivity of new media have contributed to the global development of the film and television industry. The continuous change and development of film and television communication platforms and paths further promote the dissemination of China's excellent traditional costume culture. It is necessary to strengthen research on the development and communication of the Chinese film and television industry and analyse the status quo of the external communication of Chinese film and television dramas. The purpose of this research paper is to study the effects, status quo, and reasons for the obstruction of communication of Chinese traditional costume culture in Chinese film and television dramas under the perspective of new media globalization, summarize its advantages and disadvantages, and offer feasible suggestions and recommendations, in order to provide a reference for the creation of film and television dramas and the communication of costumes in the future and to promote the development of the communication of film and television culture and costume culture to the outside world.

2. Methodology

The present study will explore the external communication methods and effects of costume culture in film and television works under the perspective of new media and adopts a qualitative methodological framework, which mainly consists of literature and textual analysis. These two methods allows for in-depth analysis of how the costume culture in film and television works is transmitted under the background of new media, and clarify the communication strategy, status quo, and effect of film and television culture and costume culture. In addition, the study will be carried out by integrating knowledge from related fields such as communication, costume culture, and cinematography.

The method of literature analysis is the basis of this study, focusing on the globalization of new media, the development of film and television, and the theoretical analysis of China's film and television communication with the outside world. The literature primarily consists of academic works, journal articles, and research reports focused on the study of costume culture in film and television, the international dissemination of film and television culture, and the impact of new media on the distribution of these works. Through the analysis of the literature, this paper explores the current situation, paths and methods of film and television communication in order to construct a research framework and support textual analysis.

The textual analysis method is one of the main methods of this study, which mainly refers to the analysis and study of textual content in image form, including textual materials such as episodes of dramas in overseas media broadcasting platforms, overseas promotional videos about Chinese film and television productions, as well as overseas videos about Chinese traditional dress and cultural activities. This study focuses on film and television works with significant international influence, including *Story of Yanxi Palace* and *The Ming Dynasty 1566*, as its sample. In particular, the selected samples consist of films and TV series that have been disseminated globally through new media platforms, with an emphasis on works that depict Chinese historical themes to ensure the reliability of the analysis. By interpreting and analysing the samples meticulously, we explore how costume culture in film and television works engages in cross-cultural communication as visual symbols and makes an impact among global audiences.

3. Film & Television and Costume under the New Media

3.1 New Media

New media is a new form of media communication relative to traditional mass media, such as newspapers, magazines, television, and radio (L. Shi, 2009). New media is primarily the use of computer technology, digital technology, and network technology, which uses media equipment to obtain information content usually related to the Internet (McQuail, 2010). New media make it easy for people to share content with and socialize with friends and colleagues. New media includes self-published new media, tool new media, knowledge new media, mobile new media, social new media, interactive new media, community new media, and public new media (Liu, 2014). New media have core features such as decentralization, user autonomy, socialization, platformization and virtual reality (Meng, 2018). These core features contribute to the fact that videoization will become an important trend in new media communication. The global reach of new media has made them significant in all countries. The new media electronic nervous system is rapidly integrating global ideas. However, the globalization of new media is a double-edged sword. While promoting the exchange of information and culture among countries, it also faces many challenges (Xin, 2018). The current global

media market, along with the cultural discourse shaped by its influence, faces the challenge of cultural homogenization (X. Yan & Q. Yan, 2012).

New media, as a key component of the modern cultural system, occupies a unique position in cultural communication and can inject strong vitality and provide effective impetus for cultural communication (J. Zhang, 2015). A question that many countries are exploring regards how to use television and film to show the world the culture and image of the country through the dissemination of new media.

3.2 Film and Television Development under the New Media Globalization

As new media continues to evolve, its influence on the development and distribution of film and television across countries has grown significantly, deepening people's understanding of its impact. New media provides different channels for the distribution of television dramas and films, prompting more people to use new media platforms to watch films and television dramas. Online video subscriptions have reached 1.3 billion subscriptions worldwide, up 14% from the previous year, with online video subscriptions overtaking satellite TV as the second-largest subscription market, according to data in the *Theatrical Home Entertainment Market Environment (THEME) Report* published by the Motion Picture Association (2021). YouTube, Netflix, Amazon Prime and others, have become an important way to watch films and television series. New media has broken the space and time limitations of watching movies and television series (Cao, 2024). At the same time, new media provides the ability to choose movies and television series, which increases interactivity and expands the scope and speed regarding the dissemination these movies and television series.

The globalization of new media has promoted the globalization of the development of China's movie and television series market. Chinese television series are broadcasted in more than 200 countries and regions in the world, including areas from Southeast Asia to Africa, the Middle East, the Americas and other places (Zhan, 2019). Costume dramas depicting Chinese history, including *Nirvana in Fire*, *Eternal Love*, and *Empresses in the Palace*, are popular with overseas audiences. With the wide communication of Chinese culture, as well as the continuous development of China's economy, and China's rising international status, the international cooperation of Chinese film and television dramas will become will increase, which promotes the development of film and television globalization.

However, in the process of globalization of film and television development, as a result of the influence of international relations and social and cultural factors, China's film and television development has experienced the phenomenon of involution. The concept of inner volume was first proposed by American anthropologist Alexander Goldenweiser (Dong, 2018). Geertz (1963) developed and proposed the term 'agricultural involution' to explain the labour process of a growing labour force over a quantitative area. The term 'involution' has been used in various fields of research. In China, involution refers to the phenomenon in which a social or cultural pattern, having reached a definite form at a certain stage of development, stagnates or fails to be transformed into another advanced pattern (Y. Hu, 2017). Film and television development involution will hinder the process of globalization of China's film and television industry. The development of China's film and television industry should prioritize internal growth while maintaining openness to the global market, in order to prevent stagnation and promote sustainable progress.

3.3 Film and Television Communication under the New Media

The integration of new media across various fields presents both opportunities and challenges. As a key component of the cultural industry, the film and television sector has objectively benefited from its interaction with new media, fostering diversified growth and offering new perspectives for the dissemination of Chinese film and television culture (Y. Zhang, 2019). New media has become a new platform for the external communication of Chinese film and television dramas. Chinese film and television dramas have promoted the external communication of Chinese film and television culture through new media platforms (including, but not only limited to network television, mobile phone applications, and other interactive devices). New media can be used to present Chinese culture and ideology to overseas audiences. The new media copyright transactions of Chinese film and television works have been relatively active since 2013. China has established cooperative relationships with new media platforms overseas, such as Netflix, YouTube, Hulu, and TrueID, covering more than 200 countries and regions (Y. Li, 2019). For instance, TV dramas such as General's Lady are available on the TrueID platform in Thailand, and films and TV dramas such as Eternal Love and IP Man have landed on Netflix (Fig. 1).

However, the external communication of Chinese film and television dramas is not smooth, facing many obstacles. First, the concepts and ideas of film and television development are not mature enough, which hinders the internationalization process. Second, the differences in language and culture between nations make it difficult for overseas audiences to understand the ideas expressed in Chinese film and television works, making it difficult for Chinese film and television works to find Western audiences (Ma et al., 2011). Third, while new media has accelerated the reach and pace of Chinese film and television's global dissemination, their overall influence remains limited due to a lack of classic and

high-quality productions. Fourth, the lack of film and television talents and the single subject matter of the works have led to the obstruction of the external communication of film and television culture (Y. Zhang, 2019).

To further promote the external communication of Chinese film and television dramas, this study proposes a series of strategic recommendations. Strategies for the external communication of film and television dramas can be analysed at both the macro and micro levels. From a macro perspective, factors such as the life, education, and social culture of overseas audiences should be considered in the process of external communication of films and TV dramas; it is not possible to only recommend films that conform to the aesthetic taste of Chinese audiences for overseas communication. Second, the creation of film and television works should relax restrictions on the subject matter, prevent the homogenization of the subject matter and content, and create favourable conditions for the development of film and television dramas, so that more Western audiences can accept Chinese film and television works. Finally, we should actively use the Internet and new media to establish an efficient and smooth interactive platform, so that Chinese film and television works can be more flexible and freer to spread around the world. At the micro level, China's film and television drama works for foreign distribution should improve the production level and provide more translated versions, to improve the effect of overseas dissemination of film and television culture. Second, while displaying national characteristics in films, more attention should be paid to the multi-dimensional interpretation of national characteristics and culture, to make it easier for overseas to understand Chinese films and Chinese culture. We should establish the concept of globalization of film and television creation and dissemination so that more excellent Chinese film and television dramas can be disseminated to the world.

3.4 Costume Culture under New Media Film and Television

In the context of new media globalization, the dissemination of costume culture in film and television is a multidimensional and interdisciplinary field of study. Through the new media platform, history, art, religion, social customs, and other cultural elements reflected in dress culture can be rapidly spread and widely influenced.

3.4.1 Costume Culture

Costume, as a bridge between the past and the present, the individual and the community, the material and the spiritual, is a cultural phenomenon unique to humankind (W. Wang, 2001). Costume culture is a rich and complex concept compared to clothing.

Costume culture can be divided into two categories: implicit and explicit culture, each of which contains different specific elements (Sui & P. Zhao, 2021). Conspicuous culture encompasses clothing, accessories, and methods of dress in a broad sense, while in a narrower definition, it focuses on aspects of style, colour, and material of clothing. On the other hand, recessive culture contains deeper elements, such as aesthetic preferences, values, social habits, and moral trends. The theory of costume culture involves many disciplines such as sociology, culture, history, aesthetics, and psychology. Costume culture not only focuses on the external representational attributes of clothing as a material culture but also explores the cultural meanings and social symbols behind clothing at a deeper level.

3.4.2 Costume Culture in Film, Television and New Media

Film and television costume, as an important means of film and television art creation, is a kind of costume designed specifically according to the needs of the characters in the drama (Pan, 2021). Film and television costumes can show the character's personality, age, occupation, and the era in which the characters live and other information, which is an important element of the film's visualization of the image conveyed. Film and television clothing is one of the important ways for Chinese traditional clothing culture to be disseminated.

Film and television works have become important carriers for spreading costume culture. Under the new media environment of interactivity, diversity, and freedom, the overseas communication of Chinese film and television works has been accelerating and becoming wider in scope. Thus, Chinese costumes have also been widely discussed, providing new paths and possibilities for the dissemination of Chinese costume culture. However, the communication and sustainable development of costume culture in film and television works in the context of new media are also facing new challenges. For example, to pursue visual effects and impact, many film and television works have significantly deviated from or even distorted the original historical appearance of costumes, leading to misunderstandings among viewers, which could have a negative impact on the dissemination of Chinese costume culture (L. Gao & Z. Wang, 2011). How to maintain the uniqueness and depth of clothing culture and avoid simplification and misinterpretation in the process of dissemination has become a problem that researchers need to pay attention to. Researchers need to constantly innovate and explore to ensure the effective communication and sustainable development of costume culture.

4. The External Communication of Costume Culture in Film and TV in the Context of New Media

New media have broken the communication boundaries of traditional media, making the dissemination of film and television work faster and wider, helping achieve global dissemination. The real-time interaction and user-generated

content in these new media platforms promote the audience's attention to and discussion of costume culture in film and television work.

4.1 History and Present Situation of External Communication of Film and Television Costume Culture

Film and television work as a medium is a bridge of communication and can be effective in the dissemination of information (Wang, 2013). Film and television communication is an important channel for the dissemination of Chinese culture (Huang, 2015). The external communication of film and television costume culture is based on the external communication of film and television works. With the global development of new media, China's film and television development has also stepped into the realm of globalization, which provides a strong guarantee for the dissemination of film and television costume culture. From *Song of the Fisherman* to *Red Sorghum*, *Crouching Tiger Hidden Dragon*, *Hero* and other films – these works have helped spread Chinese traditional costume culture to the world. Nowadays, more and more film and television works are spread overseas, which promotes the spread of traditional Chinese clothing culture overseas, and also deepens the international identity of traditional Chinese culture from the other hand.

Costume in film and television is one of the most important and effective communication channels of traditional Chinese clothing except for books and search platforms (Ren & Xiao, 2019). The spread of film and television clothing directly affects the audience's understanding of traditional Chinese clothing, including the era, colour, style, pattern, etc. For example, the overseas broadcast of *Story of Yanxi Palace* showcased exquisite costumes, including embroidered garments and traditional headdresses, reflecting the charm of traditional Chinese culture. This attention to cultural detail has sparked a growing interest in Chinese culture among international viewers. Mainstream British media have reported on the show's popularity abroad as a sign of the growing global influence of Chinese culture (Wei, 2021).

Although film and television works have played a positive role in promoting traditional Chinese dress culture to the world, they have also introduced some misunderstandings in the process of transmission. These misunderstandings occur because the design and use of costumes in some film and television works do not strictly abide by the Chinese historical background and traditional norms, resulting in deviations from the real cultural characteristics. The costumes of many film and television works, including films such as *Curse of the Golden Flower* and *The Promise*, are characterized by "spectacle," meaning the language of costume styling contradicts the traditional cultural context (L. Zhang, 2014). Such costumes not only weaken the deep artistic value and aesthetic quality of the works but may also lead to misunderstandings and misinterpretations of the cultural connotation and aesthetic characteristics of classical Chinese costumes.

In addition, film and television costumes are often incorrect in terms of pattern, style, colour and the occasion to which they are applied, resulting in the wrong dissemination of costume culture. In terms of pattern design and style, Hai Rui's costume in the TV series The Ming Dynasty 1566 is a clear example. The collar and cuffs of Ming official's regular clothes (Chang Fu) did not have a black patchwork style, and the pattern of the patchwork (Bu Fu) on the garments does not match history (see Fig. 1). In addition, because film and television costumes are designed without considering history, overseas audiences cannot distinguish which country's costumes are from, often leading to confusion with Korean traditional costumes. In terms of the application of clothing, movies and dramas often make mistakes. Like the previously mentioned TV series Story of Yanxi Palace, despite striving to recreate the true look of the Qing Dynasty court in terms of details, there is still a lack of rigour in the use of costumes (see Fig. 2). In the scene of Story of Yanxi Palace where young women are selected for the Imperial Harem, the emperor wears a "Chaofu" and the empress wears a "Longgua," which are not in line with the Qing Dynasty dress etiquette system, which is a discrepancy with the dress regulations of the actual historical situation. In addition, the etiquette of these two sets of costumes is not equivalent; the emperor and the empress should maintain the same etiquette level of dress on the same occasion. The fallacy of film and television dramas in the dissemination of traditional costume culture, coupled with the audience's lack of professional knowledge, has led to a biased understanding of traditional costumes (F. Zhou, 2017). It is evident that traditional Chinese costume culture, as one of the nation's most vibrant cultural treasures, urgently needs to overcome communication barriers and be more effectively preserved and embraced by modern society.



Figure 1. Clothing pattern comparison



Figure 2. The scene of the selection of young women for the Imperial Harem in the TV series

4.2 The Value of Film and Television Costume Culture in External Communication

The external dissemination of film and television costume culture can enhance the image of Chinese traditional costume culture (F. Zhou, 2017). With the development of new media globalization, the overseas dissemination of film and television works continues to expand, and Chinese traditional clothing culture has spread far overseas. In recent years, there have been debates overseas about Hanbok and Korean costumes. The international portrayal of film and television costumes can significantly shape audience recognition of traditional Chinese attire, increasing overseas awareness of its unique characteristics and meanings. This helps enhance the cultural image of Chinese traditional costumes while preventing confusion with Korean and Japanese clothing.

These adjustments can promote the spread of traditional Chinese culture to the outside world (Huo, 2020). Film and television costumes can show the colour, style, pattern, and other characteristics of Chinese traditional costumes in a more comprehensive way, which can distinctly reflect the cultural characteristics of Chinese traditional costumes. The spread of film and television clothing culture can not only enable foreigners to understand Chinese history and culture,

but also achieve cross-cultural communication. In addition, the external communication of film and television costume culture enriches the external communication of Chinese cultural systems, making the communication efficiency of traditional Chinese costume culture continuously improve.

Last, these changes can enhance the international image of the country's elegance. The continuous deepening of the globalization process of new media has promoted the further development of cultural exchanges and the dissemination of clothing culture. The external dissemination of film and television costume culture can prompt the country to pay more attention to different cultures and enhance the image of its own culture, thus enhancing the image of culture in the international arena.

4.3 The Strategy of External Communication of Film and Television Costume Culture

First, it is important to establish a good image for the dissemination of costume culture. Film and television works are through pictures, sound, and other information dissemination, which have a strong artistic force, and can enhance dissemination (Huo, 2020). This approach is the most effective way to disseminate costume culture. The main reason for the success of the "going out" project of Chinese film and television works is that the content can resonate with overseas audiences (Y. Zhao & Xie, 2020). Film and television costume culture can be disseminated because of its national characteristics. How to effectively disseminate costume culture to overseas audiences through film and television is based on the establishment of a good image of costume dissemination, which is also a prerequisite for effective communication. To establish a good costume image, it is necessary to take the script of a film and/or television creation first, and create a costume image according to the background, characters, story, and other information described in the script, combined with relevant historical materials. When the costumes in the film and TV dramas are both historically accurate and rich in modern aesthetics, overseas viewers can become attracted to the history of China's various periods and the characteristics of the costumes. By engaging with traditional Chinese costume culture, individuals can develop a profound appreciation for it, facilitating effective communication and understanding of this cultural heritage. For example, the costume image in the television series Empresses in the Palace follows the costume culture of the Qing Dynasty in China and uses a colour design that conforms to modern aesthetics, which resonates with the audience and effectively spreads the costume culture. Good costume images and effective communication can, to a certain extent, prevent overseas audiences from confusing costumes from different countries and enhance their ability to distinguish and appreciate costumes.

Next, it is important to increase advocacy and communication and expand dissemination pathways (Chen, 2014). Widening the communication path is an important means to achieve cultural communication and exchange and enhance the communication effect. In the context of globalization, the genuine 'going out' of Chinese film and costume culture can be achieved by continually expanding communication channels. The dissemination of Chinese film and television costume culture should further expand more new media communication platforms and increase the publicity and exchange of Chinese films and television dramas. First, make full use of the existing network media to vigorously promote the broadcasting of China's film and television dramas on overseas media platforms, create a good atmosphere for cultural dissemination and public opinion, and increase the popularity of Chinese film and television dramas overseas to improve the exchange of costumes and culture. Second, actively seek cooperation with new media platforms of different countries so that Chinese film and television dramas can be broadcast on new media platforms in more countries and change the status quo that Chinese film and TV dramas are only broadcasted on television stations in some countries. At the same time, speed up the overseas dissemination of network movies and network television series and promote external publicity and the exchange of clothing culture. Third, promote Chinese films and television dramas through social media such as Facebook, Twitter, and TikTok, and tell Chinese stories through Chinese film and TV costume culture. For example, there are groups about Chinese film and television dramas on Facebook, which mainly publish information about Chinese film and television dramas. This display has improved the publicity and communication of Chinese film and television dramas to a certain extent and increased the overseas exposure of film and television costumes.

Last, it is crucial to strengthen the exchange of information and feedback to enhance the effectiveness of communication. The effect of communication occurs when the communicator transmits a message to the audience through various media, resulting in changes in the audience's thoughts, behaviours, and perceptions (Z. Hu & T. Zhou, 2017). In the cultural communication of film and television costumes, the direct embodiment of the communication effect is the audience of these film and television dramas, and the target language is the communication information it receives. The effectiveness of communication is affected by the communication of the audience's own cognitions, attitudes, behaviours, and the quality of the communication information. In the external communication of Chinese film and television costume culture, the first thing to consider is what kind of information is transmitted to the overseas audience, and what kind of communication effect the information itself can have. The success of the communication effect is affected by the acceptance and feedback of overseas audiences on Chinese traditional clothing culture. The choice of communication subject, content, and path of communication is closely related to the effectiveness of communication; therefore, the foreign communication of Chinese film and television costume culture should prioritize the needs of the audience groups first, and

on the basis of broadening the path of communication, strengthen the exchange of information and feedback, so as to enhance the effectiveness of its communication. For example, the television series *Story of Yanxi Palace* and *The Untamed* have been actively promoted on various overseas new media platforms, and are appreciated by overseas audiences, allowing audiences to experience the spiritual connotation of traditional Chinese clothing culture.

4.4 Reflections on the External Communication of Film and Television Costume Culture

Clothing culture is important, not only because clothing reflects the spiritual culture of people of different countries, but clothes also embody the development of China's history (W. Gao, 2021). As dynasties change, Chinese people can judge the dynasty in which the story takes place from the changes in film and television costumes. However, this distinction is more difficult to catch for foreigners, and some even confuse Chinese clothing with Korean clothing and kimonos. The dissemination of Chinese costumes through film and television dramas aims to show traditional Chinese costume culture and spread the traditional Chinese culture to help build up the national image. The costumes in film and television dramas are contrary to history, and their wild designs have hindered the dissemination of film and television costumes to a certain extent. With the development of new media, and more attention needs to be paid to the changes in characters' clothing. Chinese costume culture is an inseparable part of the spread of Chinese culture, which needs to be more strictly produced and precisely expressed to more effectively promote the acceptance, recognition, and appreciation of Chinese costume culture overseas.

5. Conclusion

Under the development trend of new media globalization, Chinese films and TV dramas have gained a certain degree of influence in overseas dissemination. However, due to the influence of the domestic and international environment, the project of Chinese film and television drama 'Going Out' is subject to many restrictions (Chen, 2015). For Chinese film and television dramas to establish a strong presence in the international arena, they must innovate and reform their themes, policies, and dissemination methods while producing high-quality content. This approach will enhance the effectiveness of external communication and promote the dissemination of clothing culture. At present, the dissemination of costume culture in movies and TV dramas is recognized by the international community, but it lacks influence. It is necessary to enhance the image of clothing culture, broaden communication channels, and strengthen the communication information exchange and feedback, to enhance the communication effect of clothing culture. In the era of new media globalization, the external communication of film and television costume culture should leverage the Internet and new media to establish an overseas marketing network and expand broadcasting channels. By enhancing the quality of film and television productions to increase their appeal, we can better disseminate Chinese costume culture and foster a positive image of the country.

However, this study has some limitations in terms of sample, methodology, and audience feedback. First, the selection of the research sample mainly focuses on specific types of film and television works, with a relatively limited sample size that fails to cover a wider range of film and television types. This approach will have some impact on the generalizability of the research results. Second, the study is limited in terms of time span. The study only investigated the communication of dress culture within a specific time period, and fails to track trends regarding communication of dress culture in the long-term. Third, the study relied primarily on qualitative analysis without employing any other approaches, such as mixed-methods. This decision may have affected the depth and breadth of the study results. Finally, the study may have failed to adequately collect and analyze audience feedback, which limits a comprehensive assessment of communication effectiveness.

Future research should further investigate the profound impact of new media platforms on the dissemination of costume culture, as well as the varying effects of different platforms on the spread of clothing culture. With the development of new media, communication of film and television costume culture will be richer and more diverse, and future research can use a combination of qualitative and quantitative methods to collect more feedback from the audience in order to assess the communication effect. Furthermore, future research could explore more diverse cultural contexts and film genres to investigate the communication of costume culture across different cultural settings and its potential impact on global audiences.

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