Research on the Acceptance of Chinese Traditional Clothing Culture by YouTubers in the Era of We-Media

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Abstract: Hanfu, as a symbol of Chinese traditional clothing culture, has gradually attracted more and more attention from the Chinese. However, there are endless incidents of cultural appropriation of Chinese traditional clothing, and it is urgent to explore the acceptance of Chinese traditional clothing culture by social media platform users in the era of We-media. This paper will be based on the Unified Theory of Acceptance and Use of Technology model (UTAUT model), with YouTubers as the representative of the social media platform users and Hanfu as the representation of Chinese traditional clothing culture. Based on the four dimensions of the UTAUT model (Performance Expectation, Effort Expectation, Social Influence, and Facilities Conditions), the fifth dimension "Content Production" will be extended to build the research framework for YouTubers' acceptance of Chinese traditional clothing culture. The questionnaire is designed with the Likert scale, and the data is analyzed with SPSS25.0. Performance Expectation (A), Effort Expectation (B), Social Influence (C), Facilities Conditions (D), and Content Production (E) are five independent variables, and YouTubers' acceptance of Chinese traditional clothing culture (F) is the dependent variable. Through regression analysis, the regression equation is obtained: $F=-0.470+0.152A+0.251B+0.104C+0.172D+0.864E$. Content Production has a more significant impact on the dependent variable, and disseminators of Chinese traditional clothing culture should pay attention to the quality, innovation, and diversity of the content, while Chinese brands should actively collaborate with YouTube bloggers to create videos, promoting the development of Chinese traditional clothing culture industry and making more consumers become a force for Chinese traditional clothing culture communication. This paper can to some extent fill the research gap in the acceptance of Chinese traditional clothing culture by social media platform users, and provide a theoretical basis and practical significance for the subsequent proposal of more effective international communication strategies.

Keywords: Hanfu, YouTubers, communication, the UTAUT model, content production

1.   Introduction

In China, although Hanfu, as a symbol of Chinese traditional clothing culture, has gradually received more and more national attention, incidents of cultural appropriation such as "horse face skirt" are emerging in an endless stream. It is urgent to explore the acceptance of Chinese traditional clothing culture by users in the era of We-media and propose a set of effective international communication strategies based on this.

Nouns closely related to the paper will be introduced. First, Yingda Kong, a great scholar of the Tang Dynasty, once wrote "China has great etiquette, hence it is called 'Xia' (which means the greatness). China has the gorgeous beauty of clothing, thus it is called 'Hua' (which means the gorgeousness)" in The Left Biography of Justice in the Spring and Autumn Period. Chinese traditional clothing culture has gone beyond the scope of aesthetics, art, etiquette, systems, and other forms of culture, condensing the spirit and posture of the Chinese nation. In this paper, Hanfu is defined as a unique ethnic costume with Chinese culture as the dominant ideology, and Chinese etiquette culture as the center, and formed through natural evolution and ethnic fusion for 5000 years from the Xia Dynasty to the late Qing Dynasty. Secondly, YouTuber refers to the individual or group who produces various types of videos and publishes them on YouTube, expecting positive social and economic feedback, and also refers to the individual who views and disseminates video content on YouTube. In this paper, the latter will be emphasized more. Acceptance can be understood as the degree to which the information receiver assigns meaning to the transmitted information and takes action based on it. So, in that way, the acceptance of Chinese traditional clothing culture refers to the degree to which the information recipient receives information related to Chinese traditional clothing culture from the disseminators of Chinese traditional clothing culture, endows it with meaning and takes relevant actions, and reflects the degree in four aspects: liking, understanding, cultural identity, and purchasing willingness.

2.   Literature Review

Regarding Hanfu, Wei Chen explored the symbolic communication significance in three dimensions: extension, connotation, and culture through the system of short video symbols. He believes that the definition and communication of traditional clothing culture should not be limited to the surface of culture [1]. Yuan Qing focused on analyzing the impact of cultural awareness, the identification of traditional craftsmanship spirit, and innovative ways of traditional elements on the acceptance of Chinese traditional clothing culture [2]. In terms of how We-media platforms communicate, Hongyun Zhang analyzed the strategies and paths of We-media in the external communication of Chinese culture using Liziqi's short video on YouTube as an example [3]. Lan Peng proposed three major paths for traditional media to transform towards mobility, socialization, and intelligence based on "media integration" [4]. Le Ya referred to We-media as the most popular information communication medium and analyzed the current situation and problem of We-media communication from the cross-cultural perspective, and provided strategies [5]. Fan Du proposed that new media platforms with high user stickiness, diverse communication forms, rich and innovative content, and high public participation are more suitable for the widespread communication of Chinese traditional clothing culture [6]. Xin Xu and Yawei Sun still used four variables of the UTAUT model, namely Performance Expectation, Effort Expectation, Social Influence, and Facilitating Conditions. SPSS20.0 and AMOS were used to analyze the questionnaire data [7]. Qing Zhao took the UTAUT model as the main body and added two elements: perceived cost and risk. He designed the questionnaire on User Behavior of Mobile Short Video Platforms from three aspects: user usage, behavior scale, and information, and used descriptive analysis methods to analyze data from dimensions such as performance expectations, pay expectations, and community influence [8]. Yiling

Zhu and Hao Wang added the Perceived Interest variable to the UTAUT model's four variables, namely performance Expectation, endeavor expectation, community impact, and convenience level, aiming to research the impact of intangible cultural heritage content interest on users' adoption willingness and adoption behavior [9]. Yannan Liu and Shuang Liu constructed a comprehensive indicator system of international communication effectiveness evaluation, mainly based on the "Capacity—Effectiveness" framework, consisting of four primary indicators: infrastructure construction, content production, communication impact, and market operation. Content production refers to the quantity, quality, and competitiveness of media products that are collected, produced, and disseminated, corresponding to three secondary indicators: content productivity, content quality, and content competitiveness [10]. A literature analyzed the evolution of Chinese clothing culture and proposed a shift in clothing culture communication from layer-by-layer communication in the era of mass media to web communication based on the characteristics and technologies of the modern new media era. It pointed out that consumers are the core driving force for clothing culture communication in such a communication environment [11].

At present, the number of literature on the international communication of Chinese traditional clothing culture is still relatively small compared to other Chinese traditional cultures, such as Chinese traditional medicine culture. In most literature, there is insufficient research on the feelings of social media platform users and their current acceptance of Chinese traditional clothing culture. This paper will be based on the UTAUT model, with YouTubers as the representative of the social media platform users and Hanfu as the representation of Chinese traditional clothing culture. Based on the four dimensions of the UTAUT model, the fifth dimension "Content Production" will be extended. It's the basis for establishing the research framework for YouTubers' acceptance of Chinese traditional clothing culture, providing theoretical and practical support for proposing more effective international communication strategies in the future.

3.   Methodology

This paper is based on four dimensions under the UTAUT model: Performance Expectation, Effort Expectation, Social Influence, and Facilitating Conditions. Considering that this study involves YouTubers' acceptance of Chinese traditional clothing culture, and as Yiling Zhu and Hao Wang believe, Content Interest will have an impact on users' adoption intention and adoption behavior [9]. This provides a theoretical basis that the communication content related to Chinese traditional clothing culture will have a certain impact on YouTubers' acceptance. Therefore, the fifth dimension: Content Production is extended. On these grounds, the research framework is established to study the acceptance of Chinese traditional clothing culture by YouTubers in the era of We-media. Among them, Performance Expectation, Effort Expectation, Social Influence, Facilitating Conditions, and Content Production are five independent variables, and YouTubers' acceptance of Chinese traditional clothing culture is a dependent variable. Combining the Likert scale, a questionnaire "The acceptance of Chinese traditional clothing culture by YouTubers in the era of We-media" has been established.

Google Forms is used to create this questionnaire with a total of 127 questions. The questionnaire link is shared on various social media platforms. After seven days of distribution, 594 responses were collected in all. Given that filling out the questionnaire for less than 10 minutes or with consistent answer options, 92 invalid questionnaires were screened out, resulting in a total of 502 valid questionnaires.

Then, SPSS25.0 is used for the reliability and validity test analysis, and the regression analysis to explore the relationship between the five independent variables and the dependent variable.

4. Results

For intuitive expression, the five independent variable Performance Expectation, Effort Expectation, Social Influence, Facilities Conditions, and Content Production correspond to A, B, C, D, and E respectively. The dependent variable: YouTubers' acceptance of Chinese traditional clothing culture is F.

4.1. Reliability Test

By conducting reliability analysis on the full sample data of six variables, it can be concluded that Cronbach's alpha value for six variables is respectively 0.824, 0.742, 0.835, 0.797, 0.732, and 0.787(Table 1-6). The values of these six variables are all greater than 0.7, which indicates that the internal consistency level of the six variables is very excellent and the quality of data collection meets the requirements of questionnaire testing which can be used for subsequent analysis.

Table 1: Reliability Statistics- Performance Expectation.

Cronbach's Alpha	N of Items
.824	8

Table 2: Reliability Statistics- Effort Expectation.

Cronbach's Alpha	N of Items
.742	8

Table 3: Reliability Statistics- Social Influence.

Cronbach's Alpha	N of Items
.835	24

Table 4: Reliability Statistics- Facilitating Conditions.

Cronbach's Alpha	N of Items
.797	26

Table 5: Reliability Statistics- Content Production.

Cronbach's Alpha	N of Items
.732	10

Table 6: Reliability Statistics-YouTubers' Acceptance of Chinese traditional clothing culture.

Cronbach's Alpha	N of Items
.787	4

4.2. Validity Test

Through KMO and Bartlett tests on the questionnaire, it can be concluded that the KMO value of A, B, C, D, and E is respectively 0.757、0.810、0.874、0.796、0.698、0.771(Table 7-12). The KMO values of these six variables are all over 0.6 and the p-value is less than 0.001, which is fit to use Factor Analysis for the validity test and the information can be extracted from research data properly with good data validity.

Table 7: KMO and Bartlett's Test-Performance Expectation.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.757
Bartlett's Test of Sphericity	Approx. Chi-Square	561.130
	df	10
	Sig.	.000

Table 8: KMO and Bartlett's Test-Effort Expectation.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.810
Bartlett's Test of Sphericity	Approx. Chi-Square	189.800
	df	10
	Sig.	.000

Table 9: KMO and Bartlett's Test-Social Influence.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.874
Bartlett's Test of Sphericity	Approx. Chi-Square	542.717
	df	15
	Sig.	.000

Table 10: KMO and Bartlett's Test-Facilitating Conditions.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.796
Bartlett's Test of Sphericity	Approx. Chi-Square	755.435
	df	21
	Sig.	.000

Table 11: KMO and Bartlett's Test-Content Production.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.698
Bartlett's Test of Sphericity	Approx. Chi-Square	167.396
	df	6
	Sig.	.000

Table 12: KMO and Bartlett's Test-YouTubers' Acceptance of Chinese traditional clothing culture.

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.771
Bartlett's Test of Sphericity	Approx. Chi-Square	577.976
	df	6
	Sig.	.000

4.3. Correlation Analysis

The value of |r| is divided into several intervals to represent different levels of correlation, with the |r| value ranging from 0.00 to 0.19 indicating extremely low levels of correlation. The |r| value ranges from 0.20 to 0.39, indicating a low degree of correlation. The |r| value ranges from 0.40 to 0.69, indicating a moderate degree of correlation. A value of 0.70~0.89 indicates a high degree of correlation and that of 0.90~1.00 indicates a very high degree of correlation.

From Table 13, the correlation coefficients between F and A, B, C, D, and E are 0.681, 0.678, 0.622, 0.658, and 0.762 respectively. This means that F is moderately correlated with A, B, C, and D, while F is highly correlated with E (Content Production).

Table 13: Correlations.

		F	A	B	C	D	E
F	Pearson Correlation	1	.681**	.678**	.622**	.658**	.762**
	Sig. (2-tailed)		.000	.000	.000	.000	.000
	N	502	502	502	477	502	502
A	Pearson Correlation	.681**	1	.666**	.664**	.651**	.549**
	Sig. (2-tailed)	.000		.000	.000	.000	.000
	N	502	502	502	477	502	502
B	Pearson Correlation	.678**	.666**	1	.644**	.642**	.516**
	Sig. (2-tailed)	.000	.000		.000	.000	.000
	N	502	502	502	477	502	502
C	Pearson Correlation	.622**	.664**	.644**	1	.575**	.499**
	Sig. (2-tailed)	.000	.000	.000		.000	.000
	N	477	477	477	477	477	477
D	Pearson Correlation	.658**	.651**	.642**	.575**	1	.544**
	Sig. (2-tailed)	.000	.000	.000	.000		.000
	N	502	502	502	477	502	502
E	Pearson Correlation	.762**	.549**	.516**	.499**	.544**	1
	Sig. (2-tailed)	.000	.000	.000	.000	.000	
	N	502	502	502	477	502	502
**. Correlation is significant at the 0.01 level (2-tailed).							

The adjusted R-squared value of the constructed regression model is 0.728. The adjusted R-squared value of the predicted variables in this paper is close to 1, indicating a good fit for the model. This indicates that the independent variable (A, B, C, D, E) can illustrate about 72.8% of the change in the dependent variable (F). If the adjusted R-squared value is greater than 30%, it can be considered that the independent variable (A, B, C, D, E) can explain the dependent variable (F) powerfully in the regression model. As the ANOVA form display, the constructed regression model has statistical significance (F=255.985, p=0.000<0.01), which means that at least one independent variable has predictive significance for the dependent variable (F) (Table 14-15).

Table 14: Model Summary.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.855ª	.731	.728	.51989
a. Predictors: (Constant) A, B, C, D, E				

Table 15: ANOVA.

	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	345.941	5	69.188	255.985	.000b
	Residual	127.303	471	.270		
	Total	473.244	476			
a. Dependent Variable: F						
b. Predictors: (Constant) A, B, C, D, E						

From the regression coefficient table below, the contribution of each variable can be obtained. It demonstrates that A, B, C, D, and E all have a significant positive impact on F, which indicates that the larger A, B, C, D, and E respectively, the higher the level of F. The Coefficient of A, B, C, D, and E is 0.152>0, 0.251>0, 0.104>0, 0.172>0, and 0.864>0 respectively. And the significance P of A, B, C, D, and E all is 0.000<0.05. For every unit increase in A, the F level increases by 0.152 units. For every unit increase in B, the F level increases by 0.251 units. For every unit increase in C, the F level increases by 0.104 units. For every unit increase in D, the F level increases by 0.172 units. For every unit increase in E, the F level increases by 0.864 units. The influence degree of the above variables on F in descending order is E>B>D>A>C.

In the light of the coefficient table, the regression equation is obtained:

F = -0.470+0.152A+0.251B+0.104C+0.172D+0.864E

Table 16: Coefficients.

	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.898	.126		-7.143	.000
	A	.152	.038	.149	3.971	.000
	B	.251	.047	.194	5.289	.000
	C	.104	.038	.094	2.704	.007
	D	.172	.048	.126	3.596	.000
	E	.864	.057	.466	15.256	.000
a. Dependent Variable: F						

5.   Discussion

According to the statistics of the questionnaire, 39.4% of YouTubers who participated in the questionnaire think that their favorite degree for Hanfu is "High" and "Very High", 50.6% think that their purchase willingness is "Willing" and "Very Willing", 51.4% think that their understanding of Hanfu is "High" and "Very High", and 61.6% think that their cultural identity of Hanfu is "High" and "Very High". YouTubers' acceptance of Chinese traditional clothing culture is generally optimistic. More YouTubers have a strong desire to purchase Hanfu than those who have a high love for Hanfu.

To some extent, this indicates that more people are willing to purchase to understand Chinese traditional clothing culture. More than 50% of YouTubers have a high understanding and cultural identity of Hanfu, which indicates that the current international communication of Chinese traditional clothing culture has achieved certain progress and still has great room for development.

Compared to Performance Expectation, Effort Expectation, Social Influence, and Facilitating Conditions, Content Production has a greater impact on the acceptance of Chinese traditional clothing culture by YouTubers who received the questionnaire survey. The novelty and attractiveness of content can effectively reflect the attention level of videos. It can be concluded that 52.7% of YouTubers believe that personal channels' video quality related to Chinese traditional clothing culture is "Good" and "Very Good". 55.9% of YouTubers think that the innovation degree is "High" and "Very High". 53.7% of YouTubers consider that the difference degree is "High" and "Very High".

The higher the video quality, innovation, and diversity, the higher the completion rate (referring to the proportion of videos finished watching in all videos that individuals click to watch), replay rate, and interaction rate. 68.5% of YouTubers choose to watch videos during the fragmented time, so they are more inclined to watch videos related to Chinese traditional clothing culture within 1-3 minutes. Among personal channels related to Chinese traditional clothing culture, 75.5% of YouTubers have a higher level of love and attention for '李子柒 Liziqi' and '碰碰彭碰彭 Jingxuan', while only 48.4% of YouTubers follow China's official media channels.

To some extent, it suggests that bloggers engaged in Chinese traditional clothing culture communication should take extra care about the quality, innovation, and diversity of videos. In the early stages of communication, an attractive title or cover can be used to attract YouTubers' attention, but not blindly pursuing fancy titles. Bloggers should maintain post frequency and quality, continuously improving subscribers' stickiness. The clothing culture elements should be combined with other Chinese traditional cultural elements to search for cultural commonalities and cultural resonances with other countries, enabling YouTubers to better experience the charm of Chinese traditional clothing culture. In addition, China's official media channels should invest more time and energy in cultural communication.

YouTubers who participated in the questionnaire survey have low expectations and value perceptions for other countries' cultures, which is partly because social factors, such as cultural traditions, behavioral norms, values, and diplomatic intercourse in their region affect their acceptance of Chinese traditional clothing culture. Nowadays, the Internet has become an essential medium in our daily life. Therefore, Chinese traditional clothing culture disseminators should grasp its communication laws, and understand the operating rules and algorithm operations of YouTube, providing better platform support for clothing culture communication.

73.5% of YouTubers hold that brand support has played a positive role in Chinese traditional clothing culture communication. This is due to the influx of many Chinese or local brands co-branded with Hanfu into the local market, creating a good brand image. However, only 37.9% of YouTubers maintain that brand marketing is sufficient. The popularization of culture is inevitably accompanied by the rapid development of related industries and the expansion of consumer groups. It will also promote the widespread communication of Chinese traditional clothing culture. Brands going out of China should actively explore the charm of Chinese traditional clothing cultural elements, and based on respecting culture, combine it with consumer needs to design fashionable and valuable products. At the same time, to adapt to this era of rapid information exchange, a Chinese proverb has become "The aroma of wine also fears the depth of the alley." This suggests that Chinese brands should promote marketing and collaborate with many Chinese traditional clothing culture bloggers on the YouTube platform to create products that can be accepted in a more youthful way, providing a path for Chinese traditional clothing culture communication.

6.   Conclusion

In the light of the UTAUT model, the research framework is constructed around five independent variables: Performance Expectation, Effort Expectation, Social Influence, Facility Conditions, and Content Production, and one dependent variable: Youtubers' acceptance of Chinese traditional clothing culture. The questionnaire "The Acceptance of Chinese Traditional Clothing Culture by Youtubers in the Era of We-media" is developed, and SPSS25.0 is used for reliability&validity test analysis and regression analysis. The results show that all five independent variables have a positive impact on the dependent variable, and the impact of Content Production on the dependent variable is more significant, followed by Effort Expectation, Facility Conditions, Performance Expectation, and Social Influence. When conducting international communication about Chinese traditional clothing culture, disseminators should maintain a frequency of posting content, and pay attention to content quality, innovation, and diversity. What's more, respecting Chinese traditional clothing culture and the local culture is also important. They should find cultural commonalities and cultural resonances, and make appropriate adjustments based on the characteristics of local culture and the YouTube platform, improving YouTubers' recognition of the value of Chinese traditional clothing culture. It's necessary for Chinese brands to actively seek innovative elements from traditional clothing culture and promote more brand marketing, enhancing the international communication of traditional clothing culture.

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