

The manifestation of cultural confidence under the spread of multicultural culture

Yadan Deng

Film and Television Photography and Production, Hebei Academy of Fine Arts, Shijiazhuang, China

danh2543859631@outlook.com

Abstract. The essence of cultural confidence is a form of cultural identity. Cultural identity is the basis of national and ethnic identity, so knowing one's nation and ethnicity is based on knowing one's culture. In the context of accelerating globalization, China's traditional rich cultural heritage is facing unprecedented challenges. Will it be overwhelmed by the surging waves of Western culture, or will it ride the wave and play a significant role on the global cultural stage? This article analyzes the manifestation of cultural confidence from three aspects: mass communication, mainstream media, and film and television works. It explores how cultural confidence is embedded and expressed in various forms of media, including television programs, new media platforms, and cinematic productions. Through this multi-dimensional analysis, the study highlights the significance of cultural confidence in reinforcing cultural identity, shaping public discourse, and enhancing China's cultural influence in the international arena.

Keywords: cultural confidence, mass communication, nation recognition

1. Introduction

Cultural confidence is a nation's or a country's strong recognition and pride in its own cultural value. It represents the further identification and emotional attachment of the cultural subject to the cultural community, as well as self-trust and affirmation of one's cultural value and social status [1]. Cultural confidence determines the attitudes with which cultural practitioners approach their own and others cultures. In the complex and dynamic cultural landscape constructed by media dissemination, a multicultural perspective plays an indispensable role. Its prominent features lie in openness and inclusiveness, which enable the media to comprehensively and deeply recognize and embrace the diversity and heterogeneity presented by world cultures [2]. This article reviews the manifestation of cultural confidence across various media platforms such as television, film, and new media, aiming to encourage media professionals to actively explore and disseminate the essence of their nation's excellent traditional culture by breaking down the temporal and spatial constraints of cultural dissemination. The goal is for media practitioners to firmly uphold their cultural stance and sense of mission, adhere to the bottom line of national culture, innovate and develop, and tell China's story with an international perspective.

2. Cultural confidence as the core of mass communication

Television programs serve as a vital medium for mass communication. The entire process, from content arrangement to production and presentation, is deeply rooted in cultural confidence. Cultural confidence not only serves as the foundation that anchors and strengthens television programs but also acts as the core element that enables mass communication to flourish and exert profound influence [3].

Cultural variety shows, in the process of integration and innovation, are characterized most notably by the establishment of a new form of media ritualization. American communication scholar James Kellner proposed the "ritual view of communication," which posits that "in the ritual view, communication is a significant ceremony that attracts people together as part of a group or community." In this ritualized communication model, cultural variety shows fully leverage their important functions in evoking emotional resonance among viewers and awakening public cultural memories [4]. For example, *China's Classics* and *If National Treasures Could Speak*. These programs rely on meticulously crafted media rituals to skillfully integrate elements such as values and spiritual connotations from China's excellent traditional culture into the program segments and content. This approach allows

the audience to gain shared emotional experiences within the ritualistic context created by the show while also deepening their perception of their own cultural heritage. Such shared emotions and memories can effectively strengthen individual members' sense of belonging to their group, helping them clearly recognize and identify with their identity [5]. Through this series of subtle influences, set against the backdrop of the new era, embrace cultural confidence at its core. We are shouldering the mission of inheriting and continuing China's excellent traditional culture, becoming a driving force for cultural development and a unifying element of national spirit.

In the rapid development of modern communication technology, short video platforms such as TikTok have shown significant dissemination effects. An increasing number of media outlets are using short videos to educate the public, promote participatory democracy, and help audiences rebuild and enhance their confidence. Currently, micro-content and short videos, which spread quickly and efficiently, are rapidly gaining momentum. To stand out in this competitive landscape, television content must actively transform and integrate innovation into every aspect of its dissemination. With the swift advancement of communication technology, the interpretation of communication forms should also keep pace with the times, leveraging new language expressions and high-quality works to construct a new reality that aligns with the era. For example, "China Place Name Conference" has successfully innovated in its dissemination [6]. It integrates intelligent media technologies like drone shooting, smart filming, and intelligent directing with mobile social media content from platforms like TikTok. By complementing long-form and short-form, precise and concise content, it uses cities as "guides" to uncover stories behind place names. This model strengthens viewers' identification with the "cultural community," allowing them to experience the depth and cohesion of Chinese culture, setting a precedent for the innovative development of television programs through modern communication technology [7].

In the new media environment, cultural values in the process of democratic participation have been significantly enhanced. Information and viewpoints, after resonating with groups and undergoing fractal iteration, can evolve from minor events and small nodes into hot topics with broad social impact. This process strengthens an individual's sense of integration into the group and promotes the generation of cultural confidence. Cultural variety TV programs should utilize multiple screens, scenes, and terminals to cultivate cultural confidence among the audience, which can also help reshape and enhance personal self-confidence [7].

3. Cultural confidence as the support of mainstream media

Television, as the mainstream medium and a public platform for the masses, increasingly emphasizes building cultural confidence through media content in the process of spreading truth, goodness, and beauty. It draws nourishment from China's millennia-old brilliant civilization, using cultural confidence as a foundation to produce programs that audiences enjoy, thereby demonstrating the value and function of communication and enhancing collective cultural confidence [8].

John Fiske believes that television has a bardic function (bardic function) in modern society. TV programs do not simply replicate existing views or experiences but instead draw on the "raw materials" of the societies they represent, processing them into unique forms. As an important mode of presentation in mainstream media culture, TV programs bear the responsibility of shaping cultural nativeness. In the reconstruction and reshaping of local cultures, TV programs play a role in disseminating traditional local culture and historical memory [3]. For example, Henan TV's *Chinese Festivals* series moves from "paying respects to ancestors and welcoming blessings" to "honoring the past and respecting ancestors," and then to "remembering sages and serving the people," awakening the collective memory of Chinese people regarding poetry, allusions, and other elements of indigenous Chinese culture [9]. Henan TV has made outstanding efforts to reach the grassroots and preserve culture, organizing a series of cultural activities such as cultural outreach to rural areas, bringing cultural programs into communities, and creating public stages. These activities and cultural programs delve into the grassroots, enrich the cultural industry, spread cultural knowledge to a wide audience, and entertain the lives of ordinary people. At the same time, Henan Radio and Television Station has produced a large number of cultural special programs, such as *sending performances to the countryside* and *high art entering rural areas*, focusing on local culture and preserving indigenous culture to awaken the masses. The goal is to enhance the cultural confidence of the group and enhance the national pride [10].

Movies, as a product of popular culture, have extensive mass communication influence and serve as one of the key channels for national cultural dissemination [11]. Within a limited time frame, they can efficiently convey rich traditional cultural information. They cover seven categories of the world's eight major arts: literature, painting, music, dance, sculpture, drama, and architecture, among other fields that are often not actively pursued by the general public [12]. Through this medium of film, cultural knowledge from various fields is systematically presented, effectively broadening the audience's knowledge base and helping them build a more comprehensive and profound cultural cognitive system. This plays a crucial role in the dissemination of traditional culture and the popularization of knowledge.

The 2025 Spring Festival box office in China has been dubbed the "strongest ever." Fu Ruoping, a member of the National Committee of the Chinese People's Political Consultative Conference and chairman of China Film Group Corporation, pointed out that the Spring Festival films feature a wide range of themes and genres, catering to diverse audience preferences while fostering a festive atmosphere. From a professional perspective, the films in this period have seen significant improvements in character development and thematic exploration. For instance, *The Legend of the Condor Heroes: The Great Hero*, deeply interprets Jin Yong's original work and reimagines it for the screen, blending chivalrous spirit with familial devotion and national sentiment. It meticulously portrays traditional martial arts culture, inheriting classics and infusing them with contemporary significance, effectively promoting cultural confidence and enhancing viewers' recognition of their national culture. *Ne Zha: The*

Rise of the Devil-Boy” draws on traditional mythology, skillfully integrating themes relevant to the growth of the younger generation. It carefully crafts characters and settings, showcasing the splendor of traditional mythological culture, bridging the gap between tradition and modernity, actively spreading traditional culture, and demonstrating cultural confidence. This fully demonstrates the critical role and unique value of films as mainstream media in promoting traditional culture, spreading cultural confidence, and transmitting values [13].

4. Cultural confidence as the essence of film and television works

In the context of globalization, film and television works serve as a vital bridge for cross-cultural communication, playing an increasingly crucial role in this process. From an academic perspective, these works integrate artistic value, cultural depth, and dissemination functions, presenting the allure of diverse cultures through visual and auditory language [14].

Now, many film and television works incorporate a large number of traditional cultural elements. As the mainstream medium of communication, movies have facilitated more significant dissemination of Chinese culture in cross-cultural exchanges, thereby enhancing the cultural confidence and national pride of both audiences and professionals in the film industry. The ingenuity of the movie *“Ne Zha 2”* lies in its skillful integration of numerous Chinese elements through rich details, which closely align with the plot development and contribute to character building. For instance, the design inspiration for Li Jing’s chest armor, featuring a hooked arc, comes from the eyebrows of the animal face on a bronze tripod, subtly highlighting his heroic and valiant nature. When Ne Zha reveals his true form, the mixed sky silk that surrounds his body is commonly seen in the images of Heavenly Kings in Dunhuang, adding a mysterious and solemn aura to the character. Moreover, Ne Zha’s hair is no longer the twin buns it was when he was a demon child; instead, it is in a flowing state, drawing on the hairstyle characteristics of Heavenly Kings in Buddhism and Taoism, subtly reflecting changes in the character’s mindset and transformation. Through these meticulously crafted details, *“Ne Zha 2”* not only successfully showcases traditional culture but also presents the unique charm of Chinese culture comprehensively to the world, becoming a vivid example of cultural dissemination [15].

Excellent film and television works are deeply rooted in local culture, drawing on elements such as traditional customs, folk arts, and classical literature. Through innovative storytelling, exquisite visuals, and appropriate sound effects, these elements are transformed into cinematic language [16]. Renowned Chinese director Zhang Yimou is particularly skilled at incorporating traditional Chinese cultural elements into his films. For example: In *“Raise the Red Lantern,”* he uses the layout of Qiao Family Compound and the rituals of “lighting the lanterns” and “sealing the lanterns” to showcase feudal family culture and traditional folk customs; in *“Hero,”* he employs red and blue scenes to reflect traditional color concepts and Eastern aesthetics; in *“Shadow,”* he uses ink-wash style imagery to convey the essence of traditional painting.

In international exchanges, film and television works highlight the characteristics of national culture through their vivid portrayal of traditional culture, enhancing their influence and recognition. This not only preserves local culture but also promotes the diverse development and mutual learning of global cultures [14]. These films and TV-shows rich in traditional culture have received widespread acclaim domestically and achieved successful cross-cultural communication internationally. Take the movie *“Crouching Tiger, Hidden Dragon”* as an example; it skillfully integrates Chinese martial arts culture and Eastern philosophical thought into its captivating story. The classic bamboo forest fight scenes perfectly combine the fluidity and elegance of traditional Chinese martial arts with the aesthetic ambiance of the East, leaving audiences worldwide in awe. *“Crouching Tiger, Hidden Dragon”* successfully entered the international film market, winning numerous international awards, deepening the world’s understanding of Chinese martial arts culture, and significantly boosting China’s cultural influence on the global stage. The American animated film series *“Kung Fu Panda,”* though a Hollywood production, delves deeply into elements such as Chinese kung fu, panda culture, and traditional Taoist philosophy. The lovable panda characters and spectacular kung fu action scenes, paired with a humorous and witty American narrative style, have garnered extremely high box office revenues and critical acclaim worldwide. This series has not only widely disseminated Chinese traditional culture globally; it also proves the strong attraction and vitality of traditional cultural elements in cross-cultural creation [17].

5. Conclusion

Cultural confidence is the historical accumulation of our country’s culture and also an affirmation of its value. For the entire society, there should be a trend towards cultural inheritance and innovation, achieving the mainstreaming of China’s excellent traditional culture through multiple channels and dimensions. Diverse media should voluntarily take on the social responsibility of spreading and promoting China’s excellent traditional culture, continuously innovate, and boost cultural confidence; under the premise of cultural confidence, “preserve the inherent essence,” and in practice, constantly inherit and carry forward the fine traditions of thousands of years of Chinese civilization, accumulating, improving, and perfecting them, achieving qualitative leaps, and presenting a new image of Chinese civilization to the world.

References

- [1] Yun, S. (2010). Cultural awareness, cultural confidence and cultural self-strengthening: Thoughts on the prosperity and development of Chinese socialist culture with Chinese characteristics (Part I). *Red Flag Manuscript*, 15.
- [2] Liu, J., & Li, G. S. (2013). Research on college students' cultural confidence under the perspective of multiculturalism. *Educational Theory and Practice*, 3, 12-13.
- [3] Guo, Z. Z., & Su, J. B. (2012). *Contemporary radio and television studies*. Fudan University Press.
- [4] Carey, J. W. (2005). *Communication as culture: Essays on media and society* (W. Ding, Trans.). Huaxia House. (Original work published 1989)
- [5] Gong, X. Y. (2024). *Research on the integration and innovation of dramatic expression mode of cultural variety shows* [Master's thesis, Shandong Normal University].
- [6] Zhang, H. (2014). Construction of communication and cultural community: Raymond Williams on communication. *Literary Theory and Criticism*, 5, 86-91.
- [7] Lin, H., & Wang, X. (2020). Construction of cultural community and reconstruction of cultural confidence in cultural variety TV programs: Taking "China Place Name Conference" as an example. *Communication Practice*, 12, 84-87.
- [8] Shi, W. Z. (2017). Cultural confidence: Basic connotation, basis and source and improvement path. *Research on Ideological Education*, 5, 47-51.
- [9] Guo, T., & Ouyang, P. N. (2021). Finding resonance in the spiritual level of Chinese aesthetics: Analysis of Henan TV's "Chinese Festival" series. *China Television*, 7.
- [10] Chen, H. M., & Zhang, P. Y. (2023). Innovation path of traditional TV cultural programs: Taking Henan TV's "Chinese Festivals" series as an example. *National Art Forest*, 1.
- [11] Peng, J. X. (2019). *Introduction to art studies* (6th ed.). Peking University Press.
- [12] Hu, Z. F. (2012). *Introduction to film and television art*. Higher Education Press.
- [13] Wei, L. H. (2025, February 14). Spring Festival 2025, Chinese films deepen cultural confidence. *People's Political Consultative Conference Daily*, 011.
- [14] Xu, N., & Liu, R. X. (2025). Research on the dissemination and reception of film and television works from the perspective of cross-culture. *Drama Home*, 5.
- [15] Chinese culture in Ne Zha 2. (2025). *Prosecution Storm*, 6.
- [16] Xu, L. H. (2020). The value connotation of excellent traditional Chinese culture. *Jiangxi Social Sciences*, 5, 226-232.
- [17] Shi, H. (2022). Literary creative expression and cross-cultural media communication from the perspective of cultural universality: Taking Western film and television literature creation as an example. *Media Forum*, 5(4), 69-71.