



## Cross-Cultural Communication for China's Image by "Mulan" (2020) Film

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### Abstract

**Background and Aim:** Cross-cultural communication is crucial in international interactions, with film as a key medium for cultural exchange. However, global cinema often faces tension between cultural authenticity and market appeal, as seen in Disney's *Mulan* (2020). The 1998 animated version and the 2020 live-action remake are based on the Chinese folktale *The Ballad of Mulan*, but they were received differently in the East and the West. The 2020 version was criticized by Chinese audiences for presenting a shallow portrayal of Chinese culture, focusing more on individualism and empowerment, rather than traditional values like loyalty and filial piety. This research uses *Mulan* (2020) to explore the challenges of representing Chinese cultural identity in global cinema while balancing authenticity and marketability. The objectives of this research are as follows: (1) To study the impact of *Mulan* (2020) film on China's image; (2) To study the impact of cross-cultural communication on China's image in a case study of *Mulan* (2020); (3) To propose the strategies of cross-cultural communication for China's image in a case study of *Mulan* (2020).

**Materials and Methods:** The study adopted a mixed research method, combining quantitative and qualitative analysis. Through questionnaire surveys and in-depth interviews, data from 400 respondents from China were collected, and interviews were conducted with 17 film industry, cultural scholars, and communication experts.

**Results:** (1) "*Mulan*" (2020) has successfully attracted the attention of international audiences through visual symbols and narrative frameworks, but there are significant shortcomings in cultural depth and historical accuracy, especially among Chinese audiences who have made many criticisms of the cultural presentation in the film, believing that its understanding of Chinese culture is too superficial and lacks in-depth exploration of cultural core values; (2) The phenomenon of cultural misunderstandings in cross-cultural communication is inevitable, especially in the globalized film industry. Movies have successfully pushed Chinese cultural elements to the global market through Hollywood's narrative framework, but there is a phenomenon of "otherization" in the use of cultural symbols. Western audiences show a strong interest in Chinese cultural elements in movies, while Chinese audiences believe that the presentation of Chinese culture in movies is too simplified and lacks depth; (3) Based on the research results, this study proposes the "Dual Track Dynamic Balance Model" (DTDBM), aiming to enhance the effectiveness of cross-cultural communication by balancing cultural authenticity and global adaptability. This model emphasizes attracting international audiences through a globalized narrative framework and visual design, while maintaining cultural core values, ensuring that cultural elements are not just visual decorations, but can convey deep cultural values.

**Conclusion:** The research conclusion provides theoretical support and practical guidance for future cross-cultural film creation. It is recommended to strengthen the historical accuracy of cultural symbols in the film production process, introduce cultural advisory teams, ensure the historical and philosophical accuracy of cultural symbols, and avoid cultural misunderstandings. At the same time, the government should support Chinese filmmakers to collaborate with international film companies to ensure cultural sovereignty is maintained in cross-cultural communication.

**Keywords:** Adoption; Cross-cultural Communication; China's Image; *Mulan*

### Introduction

In today's globalized world, cross-cultural communication has become a vital part of international interaction. Among the many forms of cultural exchange, film plays a particularly influential role, not only offering entertainment but also shaping perceptions of national identity and promoting cultural understanding. However, the global nature of film production and distribution often leads to tensions between cultural authenticity and market appeal. These tensions can result in cultural misrepresentation, which in turn creates misunderstandings between audiences from different cultural backgrounds.





Disney's *Mulan* film series offers a compelling example of these dynamics. Both the 1998 animated version and the 2020 live-action adaptation are based on the well-known Chinese folktale *The Ballad of Mulan*. Despite sharing the same source material, the two versions were received quite differently by audiences in the East and the West. The 2020 version faced criticism from Chinese viewers who felt that the film presented a shallow and stereotypical image of Chinese culture. Although the film includes traditional settings, costumes, and cultural symbols, many argued that it lacked a genuine understanding of the deeper values within Chinese tradition especially those related to loyalty, filial piety, and collective responsibility. These values were often reinterpreted through a Western lens, with a stronger focus on individualism and personal empowerment (Lu, 2024; Fu & Yuan, 2021).

This contrast between intention and reception raises important questions about how culture is translated and represented in global cinema. For this reason, the 2020 live-action version of *Mulan* has been selected as a case study in this research. Compared to its 1998 predecessor, the live-action version makes a more explicit attempt to represent Chinese cultural identity and modern womanhood. At the same time, it reveals the challenges of doing so effectively in a way that resonates with both domestic and international audiences. These differences in narrative structure, character portrayal, and thematic direction make *Mulan* (2020) a rich text for critical examination.

The significance of this study lies in its exploration of how global film productions can serve as both platforms for cultural exchange and spaces where power, representation, and meaning are negotiated. It also highlights the practical difficulties that transnational media companies face in balancing cultural authenticity with global marketability. As Zhang (2016) emphasizes, understanding these cultural misunderstandings is key to navigating the complexities of cultural dissemination in a globalized media environment.

In addition, this study engages in the ongoing debate over the fine line between cultural appropriation and cultural exchange. While appropriation often draws criticism for oversimplifying or commodifying cultural elements, it can also serve as a space for cultural connection when done with sensitivity and respect. *Mulan* (2020) exemplifies both the clash and blending of Eastern and Western values, offering insight into the opportunities and pitfalls of cross-cultural storytelling. Despite the commercial success of Disney's other live-action remakes, such as *Maleficent* (2014) and *Beauty and the Beast* (2017), *Mulan* (2020) did not achieve similar success. According to the China Box Office (2024), the film earned approximately ¥277.33 million and received low ratings from viewers on both Douban (4.9) and IMDb (5.8), compared to the animated version's much higher scores. These outcomes reflect not only issues with plot and pacing but also a deeper problem of insufficient cultural sensitivity in the adaptation process.

Therefore, this study aims to explore practical guidelines and symbolic strategies for adapting Chinese culture in global cinema. The goal is to better understand how cultural authenticity can be preserved while still engaging global audiences, ultimately contributing to more respectful and meaningful cross-cultural communication through film.

## Objectives

1. To study the impact of the *Mulan* (2020) film on China's image.
2. To study the impact of cross-cultural communication on China's image in a case study of *Mulan* (2020).
3. To propose the strategies of cross-cultural communication for China's image in a case study of *Mulan* (2020).

## Literature review

Cross-cultural communication refers to the exchange of information, ideas, and values between individuals from different cultural backgrounds. This study focuses on analyzing cross-cultural communication in the film *Mulan* (2020), which serves as a prime example of how Chinese culture is transmitted through Western media, aiming for a global audience. The process of cross-cultural





communication in this context is complex because the content and symbols presented in the film must balance cultural accuracy with the ability to connect with audiences from diverse cultural backgrounds.

Theories related to cross-cultural communication, such as Edward Hall's (1976) "High-context" and "Low-context" communication styles, and Geert Hofstede's (1980) cultural dimensions, will be applied to explain the communication characteristics found in *Mulan* (2020). Chinese culture is generally associated with high-context communication, which focuses on implied meaning and the understanding between the lines, whereas Hollywood filmmaking tends to adopt low-context communication, which emphasizes clarity and directness. This blend of communication styles in *Mulan* (2020) presents challenges in making the film's message both culturally accurate and comprehensible for a global audience.

Films are powerful tools in shaping and disseminating a country's image on the global stage, particularly for China, which is actively developing its "Soft Power". The analysis of *Mulan* (2020) helps to understand how the film contributes to the representation of Chinese values and identity while navigating the delicate balance between preserving cultural authenticity and adapting content for global market appeal. This section will examine how *Mulan* (2020) uses narrative, characters, and cultural elements to present a positive image of China, while considering the potential challenges involved in maintaining cultural integrity when adapting for an international audience.

The analysis of gender and identity in *Mulan* (2020) will explore how the film presents a strong, central female character who defies traditional gender roles in Chinese society. While challenging traditional values, *Mulan* also reflects Hollywood's trend of promoting stories that advocate for women's empowerment and rights. This section will examine how the film balances portraying a female protagonist in a society that historically has had restrictive views on women's roles, and how this may influence the audience's perceptions of gender roles both in Chinese and global contexts.

One of the key challenges in *Mulan* (2020) is how Chinese culture is interpreted and potentially misrepresented to global audiences. For instance, elements of Chinese cultural practices, such as martial arts or the concept of "chi" (inner energy), are often simplified or adapted to fit action sequences, losing their deeper philosophical and religious significance. This can lead to misunderstandings of Chinese cultural concepts by audiences unfamiliar with their deeper meanings. This section will analyze how such cultural representations may distort or oversimplify the understanding of Chinese traditions and how this impacts the global audience's interpretation of Chinese culture.

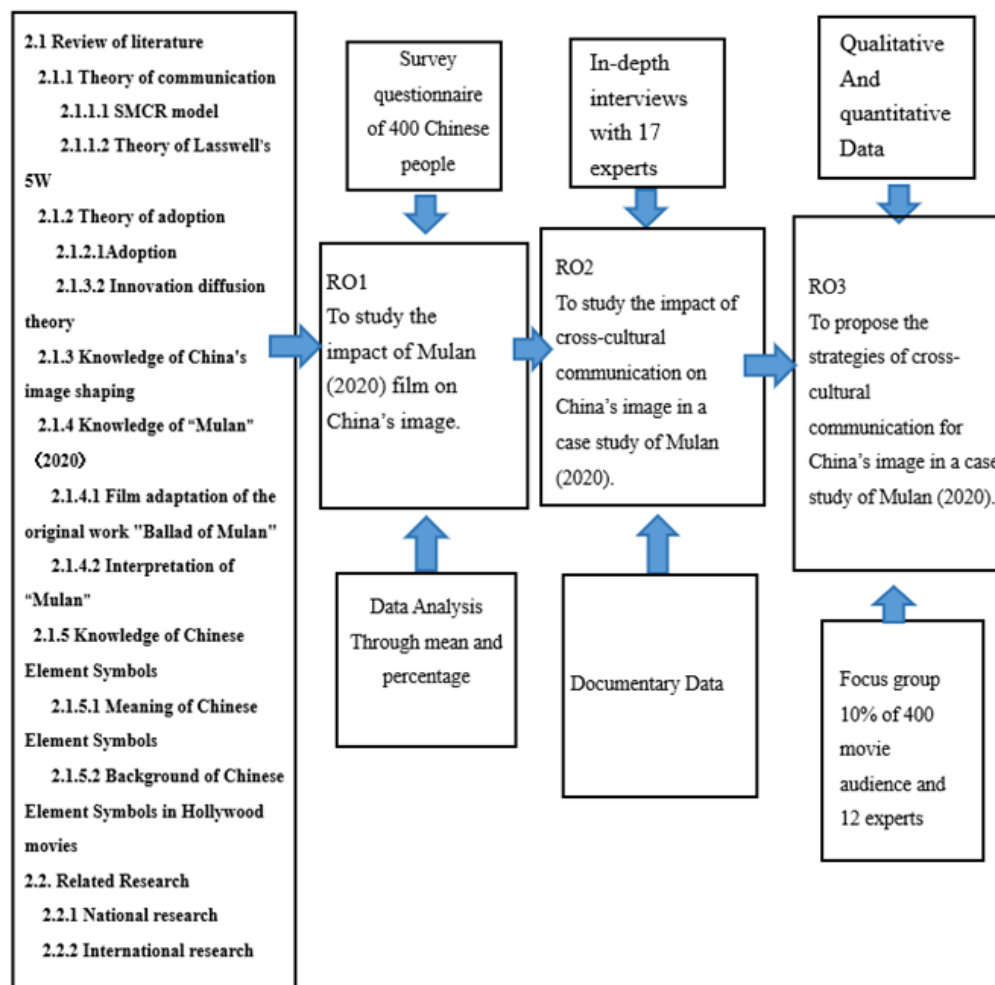
In recent years, China has made significant efforts to utilize its "Soft Power" to improve its global image. *Mulan* (2020) serves as a notable example of how a film can play a role in promoting Chinese cultural values such as loyalty, respect for elders, and sacrifice. By conveying these values, the film aims to foster a positive understanding of China among international audiences. This study will connect these efforts with theories and frameworks of cross-cultural communication, particularly regarding the transmission of Chinese cultural values to a diverse global audience. The discussion will emphasize how the film navigates intercultural differences and helps in building or protecting a nation's image in the modern world.

Through a review of existing literature, this research will highlight the challenges and limitations of cross-cultural communication in films targeting global markets. At the same time, it will reflect on the constraints of authentically representing Chinese culture through Western-originated media, providing a deeper understanding of how such challenges affect the reception of cultural products like *Mulan* (2020) in diverse cultural contexts.

## Conceptual Framework

This study employs a mixed-methods research design, integrating both quantitative and qualitative approaches to provide a comprehensive analysis of the impact of the *Mulan* (2020) film on China's national image. The methodological strategy is structured as follows:





**Figure 1** Conceptual framework

## Methodology

### Population and sample

The population for this study includes all Chinese individuals aged 18 and above. According to the latest census data, China's total population is approximately 1.4 billion, with around 1 billion individuals aged 18 and above. Questionnaire surveys are the main sources of data, while literature reviews are secondary sources. A comparative study was conducted by collecting questionnaires from 400 people. The research process includes three steps.

This research uses Yamane's calculation method to select 400 Chinese from Shandong Province of China and all over the world as the population and sample for quantitative research. The age range of the sample population is 18-40 years old.

### Research instruments

To ensure the validity and reliability of the data, this research used a structured interview script as the main research tool. The interview outline covers core issues such as cross-cultural communication, cultural symbols, visual language, cultural misunderstandings, and cultural appropriation, with a particular focus on the cultural cognition and attitudes triggered by Mulan among Chinese and Western audiences. Semi-structured interviews allow interviewers to make moderate adjustments based on actual situations when asking questions, to gain deeper insights.





To ensure content validity, the in-depth interview questions were reviewed and approved by the research advisor before being used in the study. This step was taken to confirm that the questions were appropriate and aligned with the research objectives, focusing on Cross-Cultural Communication and China's image as portrayed in the film *Mulan* (2020). The advisor's feedback helped ensure that the questions effectively reflected the study's aims.

### Research tools

The primary research tool for the quantitative study was an online questionnaire. The questionnaire was designed to measure various aspects of the audience's perception of *Mulan*, including their understanding of Chinese cultural elements, their attitudes toward the film's portrayal of China, and their overall acceptance of the film in a cross-cultural context.

### Questionnaire Structure Example

The questionnaire was divided into four sections, each measuring different aspects of the research:

1. Section 1: Demographic Information (e.g., gender, age, occupation, education level) – 5 questions.
2. Section 2: Cross-Cultural Communication (e.g., understanding of cultural symbols, attitudes toward cultural representation) – 10 questions.
3. Section 3: Perception of China's Image (e.g., how the film shaped their view of China) – 10 questions.
4. Section 4: Film Reception (e.g., overall satisfaction with the film, willingness to recommend it) – 5 questions.

To ensure content validity, the questionnaire underwent an Index of Item Objective Congruence (IOC) assessment. Five experts reviewed the questionnaire items to validate their relevance and accuracy, with each question requiring an IOC value of at least 0.50 to be considered valid. The Item Objective Congruence (IOC) results for the study on Cross-Cultural Communication for China's Image by "Mulan" (2020) Film demonstrate a high level of agreement among experts. All the questionnaire items received a perfect IOC score of +1 from all five experts, confirming their relevance and appropriateness in assessing the study's objectives.

In this research, online questionnaires are used, so the test for the validity of questions is set to determine whether the questions effectively measure the variables or concepts concerned in the research. It is important to ensure the validity of the content of the questionnaire because if the questions are inaccurate or impractical, the data obtained from the questionnaire may be inaccurate, which in turn affects the credibility and usability of the study.

### Data Collection

This research collected data through face-to-face interviews and video conferences to maximize the acquisition of rich qualitative information. Face-to-face interviews are mainly conducted within China, while international experts who cannot attend in person participate through video conferencing. Each interview is recorded with the consent of the interviewee for subsequent data organization and analysis. Creswell (2014) provides a structured approach for analyzing qualitative data that involves a series of recursive steps to systematically interpret and organize data. The process begins with organizing and preparing data, such as transcribing interviews verbatim. Researchers then read through all the data to identify key points relevant to the research questions. The next step involves coding, categorizing data into themes, and assigning appropriate terms to each category. This is followed by structuring the data into organized categories and presenting the findings in a descriptive, qualitative format. Finally, the data is interpreted, summarizing the main insights derived from the research.

### Data analysis

Qualitative data analysis will use thematic analysis to classify and extract data based on themes such as cross-cultural communication, cultural symbols, visual language, cultural misunderstandings, and cultural appropriation. Through the coding process, researchers will identify key concepts and patterns in the data to understand the acceptance of *Mulan* in different cultural contexts and its impact on shaping the image of China. In addition, text analysis tools will be used to conduct word frequency analysis on the





interview content, to reveal the core meanings of different cultural symbols and their transformations in cross-cultural communication.

## Results

(1) "Mulan" (2020) has successfully attracted the attention of international audiences through visual symbols and narrative frameworks, but there are significant shortcomings in cultural depth and historical accuracy, especially among Chinese audiences who have made many criticisms of the cultural presentation in the film, believing that its understanding of Chinese culture is too superficial and lacks in-depth exploration of cultural core values; (2) The phenomenon of cultural misunderstandings in cross-cultural communication is inevitable, especially in the globalized film industry. Movies have successfully pushed Chinese cultural elements to the global market through Hollywood's narrative framework, but there is a phenomenon of "otherization" in the use of cultural symbols. Western audiences show a strong interest in Chinese cultural elements in movies, while Chinese audiences believe that the presentation of Chinese culture in movies is too simplified and lacks depth; (3) Based on the research results, this study proposes the "Dual Track Dynamic Balance Model" (DTDBM), aiming to enhance the effectiveness of cross-cultural communication by balancing cultural authenticity and global adaptability. This model emphasizes attracting international audiences through a globalized narrative framework and visual design, while maintaining cultural core values, ensuring that cultural elements are not just visual decorations, but can convey deep cultural values.

## Discussion

### (1) Discussion on Research Objective 1

The findings from the quantitative analysis in Chapter 4 reveal that the film "Mulan" (2020) has successfully captured the attention of international audiences through its visual symbols and narrative frameworks. However, the data also indicate significant discrepancies in how different cultural groups perceive the film. For instance, the quantitative data in Table 4.12 show that while international audiences generally rated the film positively (with mean scores ranging from 3.63 to 3.86 on a 5-point Likert scale), Chinese audiences expressed reservations, particularly regarding the film's historical and cultural accuracy. This is evident in the lower scores for questions related to historical accuracy (Question 23, mean score of 3.63) and the portrayal of Chinese culture (Question 21, mean score of 3.8475). These results suggest that while the film successfully appeals to global audiences through its visual spectacle and universal themes, it falls short in delivering a nuanced and accurate representation of Chinese culture.

The qualitative interviews further support this finding. Chinese film industry professionals, such as Liu Chen and Yao Beibei, criticized the film for its superficial use of cultural symbols, such as the simplification of "qi" as a superpower, which deviates from its philosophical roots in Daoism. This aligns with the quantitative data, where respondents expressed concerns about the film's reliance on visual symbols without a deeper cultural context. For example, the film's use of the phoenix as a symbol of power, rather than its traditional association with harmony and renewal, was seen as a misrepresentation of Chinese cultural values. This superficial treatment of cultural elements not only weakens the film's cultural depth but also risks reinforcing stereotypes about Chinese culture as "mystical" or "exotic."

Moreover, the quantitative data in Table 4.5 reveal that a significant portion of the respondents (38.8%) were from China, and their feedback highlights the importance of historical accuracy in cross-cultural communication. The film's blending of Tang and Northern Wei elements, as well as the misuse of Fujian Tulou as a Northern Wei setting, were cited as examples of historical inaccuracies that undermined the film's credibility. This suggests that while visual appeal is crucial for attracting international audiences, it must be balanced with a commitment to historical and cultural authenticity to avoid alienating domestic audiences.

### (2) Discussion on Research Objective 2

The qualitative interviews with Chinese film industry personnel and cultural experts provide deeper



insights into the challenges of cross-cultural communication in “Mulan” (2020). The film's attempt to balance cultural authenticity with global appeal often resulted in a tension between the two, leading to what some interviewees described as “cultural inconsistency.” For instance, Liu Chen noted that while the film's visual elements, such as costumes and landscapes, were well-executed, the narrative leaned heavily toward Western individualism, which clashed with the collectivist ethos central to the original Mulan story. This tension is reflected in the quantitative data, where respondents expressed concerns about the film's ability to convey the core values of Chinese culture (Question 21, mean score of 3.8475).

The film's reliance on Hollywood's narrative framework also led to what some interviewees described as the “otherization” of Chinese culture. Yao Beibei pointed out that the film's portrayal of “qi” as a superpower, rather than a philosophical concept rooted in Daoism, reflects a Westernized interpretation of Chinese culture. This is consistent with the quantitative data, where respondents noted that the film's presentation of cultural differences between East and West was positive but lacked depth (Question 16, mean score of 3.8175). The film's attempt to cater to global audiences by simplifying complex cultural concepts may have enhanced its entertainment value, but it also risked reinforcing stereotypes and cultural misunderstandings.

Furthermore, the qualitative interviews with cultural experts, such as Li Shuhua and Wang Xueying, highlighted the importance of narrative coherence in cross-cultural communication. They argued that cultural symbols, such as lanterns and screens, were used as visual ornaments rather than being integrated into the narrative, which reduced their cultural significance. This is reflected in the quantitative data, where respondents noted that the film's cultural elements were suitable for international audiences but lacked depth (Question 12, mean score of 3.7125). The film's failure to embed cultural symbols within a coherent narrative framework not only weakened its cultural authenticity but also limited its ability to convey the philosophical depth of Chinese culture.

### **(3) Discussion on Research Objective 3**

Based on the findings from both the quantitative and qualitative data, this study proposes the “Dual Track Dynamic Balance Model” (DTDBM) as a framework for enhancing cross-cultural communication in films. The model emphasizes the need to balance cultural authenticity with global adaptation, ensuring that cultural symbols are not only visually appealing but also narratively meaningful. This is particularly important considering the quantitative data, which show that while respondents generally agreed that the film effectively conveyed Chinese culture (Question 14, mean score of 3.81), they also expressed concerns about the film's ability to maintain cultural depth (Question 23, mean score of 3.63).

DTDBM's “cultural authenticity track” focuses on ensuring the precise expression of cultural symbols, narrative logic, and philosophical connotations. This is supported by qualitative interviews, where cultural experts such as Zhao Guojing emphasized the importance of historical accuracy and cultural depth in cross-cultural communication. For example, the film's misuse of Fujian Tulou as a Northern Wei setting was seen as a significant historical error that undermined its cultural credibility. The DTDBM addresses this issue by proposing the establishment of a “cultural authenticity audit committee,” which would involve historians and cultural scholars in the script development process to ensure the accurate representation of cultural elements.

The model's “global adaptation track,” on the other hand, focuses on optimizing the international presentation of cultural elements to enhance cross-cultural resonance. This is particularly relevant considering the quantitative data, which show that the film's visual elements, such as costumes and landscapes, were well-received by international audiences (Question 22, mean score of 3.76). However, the qualitative interviews suggest that the film's reliance on visual spectacle often came at the expense of cultural depth. The DTDBM addresses this issue by proposing the use of “universal themes,” such as family ethics and personal growth, to bridge cultural differences while maintaining cultural specificity.

Moreover, the DTDBM's emphasis on “narrative power synergy” is particularly relevant considering the qualitative interviews, where interviewees such as Xu Jingzhe criticized the film's reliance on Hollywood's narrative framework, which led to the “otherization” of Chinese culture. The DTDBM





proposes the establishment of a "dual track creative team," which would include both Chinese cultural scholars and Western screenwriters to ensure that the narrative logic aligns with cultural values. This approach not only enhances the film's cultural authenticity but also ensures that it resonates with global audiences.

In conclusion, DTDBM provides a comprehensive framework for addressing the challenges of cross-cultural communication in films. By balancing cultural authenticity with global adaptation, the model ensures that cultural symbols are not only visually appealing but also narratively meaningful, thereby enhancing the film's ability to convey the philosophical depth of Chinese culture. This is particularly important considering the quantitative and qualitative data, which highlight the need for a more nuanced and accurate representation of Chinese culture in cross-cultural communication.

## Conclusion

The core conclusion of this study is that the Disney film *Mulan* (2020) successfully showcases Chinese cultural elements through visual symbols and narrative frameworks in cross-cultural communication, but there are significant shortcomings in cultural depth and historical accuracy. The film has successfully attracted the attention of international audiences through a globalized narrative framework and visual design, especially Western audiences who have shown a strong interest in the "Eastern fantasy" depicted in the film. However, Chinese audiences have raised many criticisms of the cultural presentation of movies, believing that their understanding of Chinese culture is too superficial and lacks in-depth exploration of cultural core values. Especially in the movie, the simplification of "qi" as a superpower weakens the philosophical depth of Chinese culture, especially the misunderstanding of Taoist thought. In addition, there are obvious errors in the historical background and geographical settings of the film, such as taking the Earthen Building in Fujian Province as the background of the Northern Wei Dynasty, which further weakens the cultural credibility of the film.

Based on these findings, this study proposes the "Dual Track Dynamic Balance Model" (DTDBM), aiming to enhance the effectiveness of cross-cultural communication by balancing cultural authenticity and global adaptation. This model emphasizes attracting international audiences through a globalized narrative framework and visual design while maintaining cultural core values. The core of the model lies in the precise expression of cultural symbols and the deep integration of narrative logic, ensuring that cultural elements are not just visual decorations but can convey deep cultural values.

### (1) Conclusion on Research Objective 1

Research objective 1 aims to explore the impact of the film *"Mulan"* (2020) on the image of China. Research has found that movies successfully convey some elements of Chinese culture through visual symbols such as clothing, architecture, and natural landscapes, as well as family ethical themes such as *Mulan* sacrificing for her family. Western audiences have shown a strong interest in Chinese cultural elements in movies, especially in the visual presentation of "Eastern fantasy". However, Chinese audiences have raised many criticisms of the cultural presentation of movies, believing that their understanding of Chinese culture is too superficial and lacks in-depth exploration of cultural core values. Especially in the movie, the simplification of "qi" as a superpower weakens the philosophical depth of Chinese culture, especially the misunderstanding of Taoist thought. In addition, there are obvious errors in the historical background and geographical settings of the film, such as taking the Earthen Building in Fujian Province as the background of the Northern Wei Dynasty, which further weakens the cultural credibility of the film.

### (2) Conclusion on Research Objective 2

Research objective 2 aims to analyze the impact of cross-cultural communication on the image of China. Research has found that cultural misunderstandings are inevitable in cross-cultural communication, especially in the globalized film industry. The movie *Mulan* (2020) successfully promotes Chinese cultural elements to the global market through Hollywood's narrative framework, but there is a phenomenon of "otherization" in the use of cultural symbols. Western audiences show a strong interest in Chinese cultural







elements in movies, but Chinese audiences believe that the presentation of Chinese culture in movies is too simplified and lacks depth. Especially in the movie, the simplification of "qi" as a superpower weakens the philosophical depth of Chinese culture, especially the misunderstanding of Taoist thought. In addition, there are obvious errors in the historical background and geographical settings of the film, such as taking the Earthen Building in Fujian Province as the background of the Northern Wei Dynasty, which further weakens the cultural credibility of the film.

### **(3) Conclusion on Research Objective 3**

Research objective 3 aims to propose strategies for shaping the image of China in cross-cultural communication. Based on the research results, this study proposes the "Dual Track Dynamic Balance Model" (DTDBM), aiming to enhance the effectiveness of cross-cultural communication by balancing cultural authenticity and global adaptation. This model emphasizes attracting international audiences through a globalized narrative framework and visual design while maintaining cultural core values. The core of the model lies in the precise expression of cultural symbols and the deep integration of narrative logic, ensuring that cultural elements are not just visual decorations but can convey deep cultural values. In addition, the model suggests introducing a cultural advisory team during the film production process to ensure the historical and philosophical accuracy of cultural symbols.

## **Recommendation**

### **Recommendations for Filmmakers**

1. A team of historians, cultural experts, and Chinese philosophy specialists should be involved during the pre-production phase to ensure historical and cultural accuracy in the film's content.
2. Subtitles, voiceovers, or post-credit explanations should be used to help international audiences understand cultural symbols.
3. Filmmakers should adjust marketing strategies based on regional audience preferences. For example, emphasizing philosophical themes for Asian audiences and action scenes for Western audiences to balance cultural accuracy with global appeal.
4. Films should include supporting subplots that reflect cultural practices and values, avoiding oversimplification of complex cultural concepts.

### **Policy Recommendations**

1. Clear co-production guidelines should be established to preserve cultural integrity, ensuring that Chinese cultural experts are involved in key creative decisions.
2. A government-appointed committee should be created to review scripts and visual designs to ensure that historical and cultural accuracy is maintained.
3. Government support should be given to the production of documentaries or educational content that provides context and promotes a deeper understanding of Chinese culture.
4. Grants or tax incentives should be offered to filmmakers who prioritize cultural authenticity over commercial appeal.

### **Future Research Recommendations**

1. Future research should investigate how Chinese cultural symbols are interpreted by international audiences to avoid misinterpretation.
2. Further studies should explore how audience perceptions of Chinese culture evolve after viewing culturally accurate films.
3. Research should be expanded to study the representation of other cultures, such as Indian, African, or Middle Eastern cultures, in Hollywood films.
4. Future research should explore the use of emerging technologies like Virtual Reality (VR) and Augmented Reality (AR) to create immersive experiences that help international audiences better understand Chinese culture.





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