Media Convergence and Value Resonance: A Study on the Practical Paths of Chinese Heroic Culture Communication in the New Era

Chen Chao

Corresponding Author

PhD Scholar, Department of History and Pakistan Studies, University of the Punjab, Lahore,Pakistan

Abstract

Against the backdrop of the new era, the sustained exertion of the guiding function of Chinese heroic culture is increasingly dependent on the effective connection of contemporary communication structures. With the diversification of media forms, the acceleration of information dissemination and the younger trend of the audience structure, the traditional communication mode of heroic culture, which is dominated by one-way indoctrination and text-centered expression, is facing severe challenges. It is thus imperative to innovate communication paths to strengthen value recognition. Based on the communication environment of the new era and the context of international exchanges, this paper systematically sorts out and analyzes the practical communication practices of Chinese heroic culture, focusing on three core paths: youth-oriented expression in the context of media convergence, immersive and interactive narratives empowered by digital technologies, and the shift from cultural demonstration to value resonance in international communication. The study finds that multi-media coordination, digital narrative innovation and value-oriented international expression are conducive to transforming heroic culture into a communication form that is close to people's life experience, providing strong support for the implementation of its spiritual guiding function. This research helps deepen the understanding of the communication laws of heroic culture in the new era and offers references for relevant cultural communication practices.

Keywords : Chinese heroic culture; media convergence; youth-oriented expression; digital narrative; international communication

I. Introduction: The Practical Background and Research Questions of Chinese Heroic Culture Communication in the New Era

On the basis of the completion of value reconstruction and institutionalization of heroic culture, the sustained exertion of its public spiritual function is increasingly dependent on its effective integration into the contemporary communication structure, as well as the maintenance of stable perceptibility and social recognition in public cognition. However, with the profound transformation of social operation modes and communication environments, the communication of Chinese heroic culture in the new

era is confronted with numerous practical challenges and brand-new research topics.

From the perspective of domestic communication context, the spread of the pan-entertainment trend has exerted a certain corrosive effect on the solemnity and sublimity of heroic culture. The emergence of phenomena such as the deconstruction and spoofing of heroic images on some online platforms has further weakened the foundation of value recognition of heroic culture (Zhang Shengyu, 2024). Meanwhile, the youth group has become the core audience of information dissemination, and their media usage habits are characterized by distinct features of fragmentation, interactivity and personalization. They are more inclined to obtain information through short videos, social interaction, immersive experiences and other means, which forms a significant tension with the traditional communication modes of heroic culture that rely on text reading and centralized preaching.

In terms of practical communication conditions, the communication structure of contemporary society has undergone a remarkable transformation. Media forms have evolved from singularity to diversification, the pace of information dissemination has accelerated significantly, and the audience structure has shown a particularly younger trend. In this environment, values are no longer mainly incorporated into public cognition through systematic interpretation or one-way indoctrination, but are increasingly perceived and understood through multi-media coordination, multi-scenario presentation and high-frequency exposure. The traditional communication methods of heroic culture, which are dominated by textual narration and centralized preaching, are faced with practical challenges in terms of expression forms, narrative rhythms and audience acceptance modes (Zhang Wen, 2020). The comprehensive popularization of digital media has further intensified this transformation, making it imperative for the communication of heroic culture to actively adapt to the new media ecology, so as to break through communication barriers and reach the core audience.

At the level of international communication, with the increasing frequency and normalization of international exchanges, the communication of Chinese heroic culture has gradually entered the practical context of cross-cultural understanding. Driven by the national cultural "going out" strategy, as an important cultural symbol embodying Chinese spirit and Chinese values, heroic culture is confronted with an increasingly urgent demand for international communication. However, in the actual communication process, the phenomenon of "cultural discount" is widespread. If the communication only stays at the level of cultural symbol display or image output, it is often difficult to form stable recognition. Only when the sense of responsibility, public concern and value pursuit contained in heroic culture can be understood and resonate in different cultural experiences, can the international communication of heroic culture achieve substantial results. This cross-cultural communication dilemma also puts forward new requirements for the international expression of Chinese heroic culture in the new era.

Based on the above-mentioned transformation challenges of domestic communication and practical demands of international communication, this paper, rooted in the changes of communication environment and international exchange context in the new era, abandons the abstract demonstration of the value legitimacy or

theoretical basis of heroic culture. Instead, combining with the practical communication practices of Chinese heroic culture, it systematically analyzes the main practical paths and experiences of Chinese heroic culture communication in the new era from three aspects: domestic media convergence and youth-oriented expression, immersive and interactive narratives empowered by digital technologies, and the shift from cultural demonstration to value resonance in international communication. By sorting out the practical logic and effects in different communication scenarios, this paper extracts replicable and promotable communication experiences, so as to provide practical references for relevant cultural communication practices and help heroic culture continuously exert its core functions of spiritual guidance and value cohesion in the new era.

II. Historical Background: The Course of Value Reconstruction and Institutional Practice of Chinese Heroic Culture

Heroic culture has always been an important carrier for forging national spirit and inheriting core values. The effective transmission of its spiritual core is directly related to the construction of social consensus and the continuation of national spirit (Qin Shaoqing & Fu Anling, 2022). From the perspective of historical evolution, the development of Chinese heroic culture has always resonated in step with the national development stage and social spiritual needs, forming expression forms and communication modes adapted to the contextual demands of the times in different historical periods. Entering the new era, Chinese heroic culture has ushered in systematic value reconstruction and institutional advancement. At the value level, the core status of heroic culture in the guidance of mainstream values has been clarified. At the practical level, through the regular implementation of ideological and political education, the targeted publicity of typical heroic figures, and the full implementation of relevant institutional practices, heroic culture has been gradually promoted to achieve educational internalization, formally integrated into the public spiritual structure of contemporary China, and become an indispensable component. This process of reconstruction and internalization not only inherits and continues the historical core of heroic culture, but also reflects the overall positioning of the functions of heroic culture in contemporary China, laying a solid value foundation and practical premise for the communication of heroic culture in the new era.

III. Literature Review

Against the backdrop of the new era, heroic culture, as an important carrier for forging national spirit and inheriting core values, has made its communication-related issues a focal point of academic attention. Existing studies have conducted multi-dimensional discussions on the value connotation, communication modes and transformation challenges of heroic culture, laying a solid foundation for this research.

At the level of value connotation, after undergoing value and institutional reconstruction in the new era, heroic culture has been deeply integrated into the public spiritual structure of contemporary China, and the effective exertion of its spiritual

guiding function is directly related to the construction of social consensus and the continuation of national spirit (Han Yunbo & Ye Xiangyu, 2020). Hofstede's Cultural Dimensions Theory provides theoretical support for the cross-cultural communication of heroic culture, confirming that this culture not only embodies the "Chinese attributes" rooted in specific historical traditions, but also contains universal human values such as justice, courage and dedication (Hofstede, 2010). Hall's Encoding-Decoding Theory offers an important perspective for interpreting the value transmission mechanism of heroic culture; the logic of active audience interpretation emphasized by this theory further proves the necessity of the transformation of heroic culture in the new era from elite narration to daily mass narration (Hu Yiqing & Wu Xinwei, 2016). From the perspective of media convergence, the construction of cultural identity in the digital age is closely related to the communication paths of heroic culture, and this conclusion provides a key reference for understanding the contemporary communication logic of heroic culture (Liu Yunbo, Hu Shouyong & Ma Chunhong, 2022). In the field of research on the construction and communication of heroic narratives, some scholars have adopted the multimodal discourse analysis method to study the construction and communication strategies of grassroots hero images, revealing the diverse forms of heroic narratives and innovative communication paths (Xie Yi, 2023). Other studies have focused on the cultural significance of contemporary Chinese heroic narratives, pointing out that they have shifted from traditional elite narration to perceivable daily mass narration, which is highly compatible with the popularization trend of contemporary communication (Yan Yetian & Shi Ke, 2023).

In the research on the transformation of communication modes, the impact of media convergence and digital technology innovation has become a core topic. The traditional communication mode of heroic culture, characterized by one-way indoctrination and text-centered expression, has been difficult to adapt to the changes in the communication environment of the new era. As the audience structure becomes younger, the youth group has shown the media usage characteristics of fragmentation and interactivity, which has created significant tension with the traditional communication mode; meanwhile, the spread of the pan-entertainment trend has exerted a certain corrosive effect on the solemnity and authority of heroic culture (Chen Lin, 2016). In this regard, the "Participatory Culture" theory can provide an important explanation, and the characteristics of active audience participation and interactive co-creation emphasized by this theory are precisely the core reasons for the disconnection between the traditional communication mode of heroic culture and the needs of young audiences (Henry Jenkins, 2012). Against this backdrop, academic circles have focused on exploring innovative communication paths: from the perspective of communication sociology, it is proposed that multi-technology coordination can realize the integrated expression of virtual and real heroic narratives, strengthen public empathy, and promote the transformation of heroic culture from one-way communication to two-way co-creation (Yu Guoming & Yang Ya, 2022); the theory of immersive communication points out that the contextualized experience constructed by digital technologies can

blur the boundaries between the subjects and objects of communication, realize the transformation of heroic spirit from abstract texts to concrete experiences, and thus enhance the audience's emotional resonance (Li Qin, 2013); empirical studies have confirmed that red-themed films can promote the audience's transformation from individual behavioral identification to collective ritual identification, significantly improving the communication efficiency of heroic culture and patriotic culture (Zhang Yushi, Qiao Mingming & Yu Hongfangle, 2025). In addition, based on the triple logic of technology-culture-value, scholars emphasize that technological empowerment must be combined with cultural core and value guidance, providing core ideas for the communication innovation of heroic culture and avoiding narratives falling into the predicament of formalism (Fu Anling & Xiao Zhaoxia, 2022); focusing on the "circle-breaking" strategies of online subcultural communities, targeted practical ideas are provided for integrating heroic culture into youth subcultures and realizing youth-oriented expression (Liu Junyan, 2025); in *The Concept of Communication*, from the perspective of value transmission, the construction of the value guidance mechanism in communication activities is deeply discussed, which provides key theoretical support for the internalized communication of heroic spirit (Chen Weixing, 2004).

In the field of international communication, the predicament of "cultural discount" has always been a core obstacle to the cross-context communication of heroic culture. Existing studies have yielded rich results from multiple dimensions such as predicament analysis, theoretical support, and strategy optimization. Against the backdrop of profound global changes, the international communication of Chinese culture is trapped in the dilemma of overemphasizing local attributes while insufficiently exploring universal values; coupled with the over-reliance on official carriers as the sole communication channel, heroic culture struggles to break through cultural barriers and foster in-depth cross-cultural recognition (Li Tao & Li Jingru, 2025). The theory proposed in *Soft Power* provides core guidance, emphasizing that the international recognition of cultural symbols stems from value resonance rather than one-way output, thus laying a solid theoretical foundation for the positioning of heroic culture's international communication (Nye J S, 2004). Academic circles have carried out diversified explorations centering on path-breaking approaches and communication optimization: through the construction of Chinese hero IPs, adapting to the cognitive frameworks of overseas audiences via cultural transformation, the summarized practical experience offers specific paths for heroic culture to overcome "cultural discount" (Deng Zhi & Zhang Zhi'an, 2025); scholars have warned that red heroic culture is prone to fall into the misunderstanding of "fragmented" communication in the digital media era, necessitating strengthened content integration and narrative coordination (Zhou Yu, Ban Ningqiu et al., 2025). Taking red culture as the entry point, strategies such as precise audience targeting and innovative communication formats have been proposed to provide references for the international communication of heroic culture (Xiang Changyan & Dan Yaning, 2023); the importance of discourse system construction has been stressed, advocating the creation of a narrative framework that

embodies both Chinese characteristics and international expression (Cong Yunfei & Jia Tao, 2024). In addition, from the perspective of collective memory and shared values, it has been verified that the universal core of heroic spirit is the key to achieving global communication (Wu Ying & Qiao Lijuan, 2023); the oral history communication path of red culture has been put forward to inject emotional warmth into the international communication of heroic culture (Li Zhe & Ji Deqiang, 2022). The theoretical framework constructed in *An Introduction to International Communication* provides systematic support for relevant research (Liu Liqun & Zhang Yuqiang, 2011); through academic statistical analysis, the research context of heroic culture in the new era has been clarified, offering academic guidance for communication practices (Ran Xue, 2022).

Overall, existing studies have outlined the core issues and transformation directions of heroic culture communication, yet there remain obvious shortcomings. First, there is insufficient discussion on the specific practical logic and effect evaluation of the youth-oriented expression of heroic culture in the context of media convergence. Second, the internal mechanism through which digital technologies empower heroic narratives lacks in-depth theoretical interpretation and empirical testing. Third, the realization paths of value resonance in international communication are deficient in systematic sorting and cross-regional comparative studies. Based on the communication environment and international exchange context of the new era, this paper focuses on three core paths: youth-oriented expression, digital narrative innovation and international value resonance, aiming to fill the gaps in existing research and deepen the understanding of the communication laws governing heroic culture.

IV. Materials and Methods

This paper adopts a combined research approach of documentary research method and case study method to systematically explore the practical paths of Chinese heroic culture communication in the new era.In terms of documentary research, centering on core topics such as heroic culture, media convergence, digital narrative and cross-cultural communication, this paper comprehensively sorts out relevant domestic and foreign academic achievements, policy documents and industry reports. These include authoritative research such as Hofstede's Cultural Dimensions Theory and Li Qin's Immersive Communication Theory, as well as empirical data like the International Communication Influence Report released by the Academy of Contemporary China and World Studies of China Foreign Languages Publishing Administration, laying a theoretical foundation and clarifying the research framework for this study.

In terms of case study, based on the dual contexts of domestic and international communication, typical practical cases are selected for in-depth analysis. Domestic cases cover youth-oriented expression under media convergence (e.g., the "Centennial Heroes" short video series launched by the Central Committee of the Communist Youth League), as well as immersive and interactive narratives empowered by digital technologies (e.g., the "VR Red Army Long March Reenactment" project and the official interactive game adapted from *The Age of Awakening*). International cases focus

on communication practices guided by value resonance (e.g., the "Heroes of China" short video series on China Daily's YouTube channel). Through systematic analysis of the communication strategies, implementation effects and existing problems of these cases, replicable and promotable communication experiences are summarized to provide practical references for the communication practice of heroic culture.

V. Domestic Communication Practice: Youth-oriented Expression in the Context of Media Convergence

In the context of the new era, after completing value reconstruction and educational internalization, the continuous exertion of the social influence of Chinese heroic culture is increasingly dependent on its effective implementation within the domestic communication structure. The current domestic communication environment is characterized by the diversification of media forms, the acceleration of information dissemination, and the younger trend of the audience structure, which poses significant challenges to the traditional communication mode of heroic culture dominated by classroom education or one-way textual narration. The in-depth development of media convergence, however, provides core support for heroic culture communication to break through traditional limitations and achieve youth-oriented expression. Such convergence is reflected not only in the channel linkage between traditional media and new media, but also in the in-depth integration of online scenarios and offline experiences. It not only expands the diversified pattern of communication channels, but also creates possibilities for the personalized innovation of expression forms. Compared with the "lofty" normative presentation of heroic culture under the traditional mode, the multimodal narrative system constructed by media convergence, through the combination of text, video, audio and interactive elements, transforms heroic culture from a "normative text" into a perceptible "daily experience". This enables young people to form stable emotional connections through fragmented and high-frequency exposure, which is the core logic for the implementation of youth-oriented expression (Peng Lan, 2020).

Empowered by media convergence, youth-oriented expression has achieved effective connection between heroic culture and young groups through three core dimensions: discourse system innovation, content and form renovation, and communication subject transformation. At the level of discourse system, communicators take the initiative to integrate into the youth context, combining internet-savvy language and popular buzzwords such as "hardcore heroes" and "overwhelmed with emotion" with heroic narratives. This eliminates the sense of alienation inherent in traditional heroic culture, allowing heroic spirit to enter young people's cognition in a more approachable manner. For instance, the "Centennial Heroes" short video series released by the Central Committee of the Communist Youth League on Douyin adopts a lightweight discourse of "understanding a hero in 15 seconds", paired with youth-oriented subtitle design and background music. Each video has achieved an average of over 5 million views, effectively reaching young audiences. At the level of content and form, formats popular among young people such as short

videos, vlogs, ACGN fan creations, and red-themed script murder games have become the mainstream of communication. Many creators, through scene reproduction and technological empowerment, transform heroic stories into immersive and entertaining content. For example, creator Hao Jiahuo reproduced textbook stories such as *Five Heroes of Langya Mountain* through real-scene filming, restoring the heroic and solemn moments of the heroes' sacrifice with highly cinematic visuals, which resonated widely among young people and garnered over 2.6 million likes for a single video. These innovative practices vividly illustrate how heroic narratives in the new era can achieve effective communication and youth recognition through new media forms. At the level of communication subjects, young groups have upgraded their role from "passive audiences" to "active communicators". A large number of young people participate in the communication of heroic culture through secondary creation, community sharing, and organizing offline red study tours, forming a communication pattern of "official guidance + youth co-creation" and further expanding the coverage and influence of heroic culture communication (Han Yunbo, Xiong Min & Zhang Mengnan, 2022).

Youth-oriented expression has achieved remarkable results in strengthening young people's identification with heroic culture, which not only boosts the communication popularity of heroic culture, but also promotes the internalized recognition of heroic spirit among young groups. A 2023 survey conducted by the Social Survey Center of *China Youth Daily* indicates that new media platforms have become important channels for young people to perceive red culture, and interactive and immersive content has significantly enhanced young people's willingness to participate and value resonance.Nevertheless, certain problems have also emerged in communication practices at the same time. First, some content tends to be excessively entertaining: in pursuit of traffic, heroic stories are oversimplified and spoofed, which undermines the solemnity and sublimity of heroic culture. Second, the phenomenon of content homogenization is obvious: a large number of short videos and secondary creation works lack innovation, simply repeating the superficial elements of heroic stories, and thus fail to achieve in-depth value transmission (Zuo Luping, 2023).In this regard, the youth-oriented communication of heroic culture in the new era needs to adhere to core principles and optimize communication practices on the premise of maintaining the stability of the core values of heroic culture. On the one hand, it is necessary to balance entertainment and solemnity, clarify the value orientation of communication, and avoid sacrificing cultural connotation for the sake of traffic. The communication of heroic culture must uphold the bottom line principle of "upholding justice over pursuing profit", with core values as the fundamental guideline. On the other hand, it is essential to strengthen content innovation and in-depth excavation. Combined with the value demands of young groups, it is required to extract the more contemporary value core from heroic stories and realize the communication goal of "cultivating people through culture" through refined creation.Such optimized communication practices can not only ensure that heroic culture is close to young people's life experience, but also realize its function of spiritual guidance, laying a solid foundation of local recognition for subsequent digital empowerment and international communication.

VI. Empowerment by Digital Technologies: Practical Forms of Immersive and Interactive Heroic Narratives

On the basis of domestic integrated media communication, the extensive application of digital technologies has provided brand-new tool carriers and practical paths for the communication of Chinese heroic culture. Its core value lies in reshaping the structure of heroic narratives and the participation relationship between audiences, promoting the transformation of heroic culture communication from traditional *one-way transmission* to *audience-participatory* narratives, and achieving the simultaneous realization of value internalization and realistic perception.From the perspective of theoretical logic, combined with media technology theory and immersive communication theory, the intervention of digital technologies such as VR/AR, AI, big data and digital twins has broken the inherent pattern of *"communicator-dominated and audience-passive reception"* in traditional heroic narratives. Against the backdrop of *"mediated existence"* and *"node-based participation"* in new media, audiences have become participants in narratives through multimodal interaction, realizing the transformation from *"observation"* to *"empathy"*, which significantly enhances the emotional resonance and value recognition of heroic culture. As emphasized by the immersive communication theory, *"the reconstruction of scenarios can blur the boundaries between communication subjects and objects"*. By reproducing the historical contexts in which heroes lived and restoring the key scenarios of value choices, digital technologies transform heroic spirit from abstract textual interpretation into tangible content available for immersive experience. This transformation process exactly conforms to the essential attribute of heroic culture, namely *"manifesting values in specific contexts"* (Kong Shaohua, 2019).At the same time, the precise matching function of digital technologies can rely on big data to analyze audiences' media usage habits and value demands, realizing personalized delivery of heroic narrative content and further improving the pertinence and effectiveness of communication.

As a core practical form of heroic culture communication empowered by digital technologies, immersive narration constructs contextualized experiences by virtue of technical means such as VR/AR, digital exhibition halls and holographic projection, enabling audiences to feel the heroic spirit "immersively" and enhancing their emotional engagement and value comprehension.Specifically, VR/AR technologies can achieve accurate reproduction of historical scenarios. For instance, the "VR Red Army Long March Reenactment" project restores key historical nodes such as the Battle of Loushanguan and the Four Crossings of the Chishui River through 3D modeling, allowing audiences to directly experience the perseverance of heroic groups in extreme environments. Digital exhibition halls break through the constraints of physical space: take the *Digital Memorial Hall of the Chinese People's War of Resistance Against Japanese Aggression* as an example, it integrates text, video, audio and 3D models to create an online immersive exhibition hall that supports free roaming and interactive clicking, deepening audiences' understanding of heroic deeds and the details of cultural relics. Furthermore, the *Longhua Martyrs Digital Memorial Hall* adopts digital twin

technology to restore offline scenes on a 1:1 scale, and integrates holographic projection to present the life stories of martyrs, realizing "dialogue across time and space" with audiences. Such digital projects have attracted widespread attention after their launch, among which the proportion of young audiences is notably high; most audiences report that "their understanding of the martyrs' spirit has become deeper and their emotions more intense". The core logic of such immersive design lies in "arousing emotions through scenarios". By restoring the historical contexts in which heroes lived, it enables audiences to generate emotional resonance through embodied experiences, and then naturally internalize the core values of the heroic spirit, thus completely breaking through the communication limitations of traditional textual narration and static exhibitions (Li Qin, 2019).

By endowing audiences with the initiative to make choices, interactive narration enhances their sense of participation and value judgment, facilitating the active internalization of the heroic spirit. It is mainly manifested in practical forms such as AI interaction, hero-themed interactive games, and co-creation of digital hero images. In the field of AI interaction, the "AI Hero Dialogue Robot" launched in many regions reproduces the language style and ideological logic of heroes by virtue of natural language processing technology, enabling audiences to "converse" with heroes through text or voice. For example, the AI robot developed for Comrade Lei Feng can answer audiences' questions about heroic deeds and values, and even conduct in-depth exchanges on topics such as "how to practice the spirit of dedication". According to operational data, the cumulative number of interactions of this robot has exceeded 5 million since its launch, with young audiences accounting for over 70%. Hero-themed interactive games focus on plot progression and empower audiences with the right to make value choices. Take the official interactive game adapted from *The Age of Awakening* as an example: audiences play the role of young people in history and face choices such as "upholding ideals or compromising with reality" and "prioritizing personal interests or national justice" during plot development. Different choices correspond to different plot directions, allowing audiences to deeply understand the value orientation of the heroic spirit through the continuous experience of "choice-result" (Chen Wanwan, 2023).In addition, co-creation activities for digital hero images have also gained considerable influence. For instance, during the 2023 May Fourth Youth Day, the Central Committee of the Communist Youth League launched a themed solicitation activity for "digital hero image design", inviting young people to design digital images of heroes by integrating contemporary aesthetics with the core of the heroic spirit. The activity received a total of more than 20,000 entries, and the outstanding works were widely disseminated through social media platforms such as Weibo, Bilibili and WeChat Official Accounts, generating secondary diffusion and further expanding the coverage of heroic culture communication (Official Weibo of the Central Committee of the Communist Youth League, May 4, 2023).The enabling value of such interactive narration lies in transforming the value transmission of heroic culture into a process of active exploration for audiences, prompting them to reflect on the contemporary significance of the heroic spirit during participation, and thus

realizing the transformation from "passive acceptance" to "active recognition" (Zhang Meng, 2020).

Despite the strong empowerment provided by digital technologies for the communication of heroic culture, current practices still face dual limitations. First, the cost of technology application is prohibitively high. Links such as VR/AR device deployment and digital twin modeling involve substantial initial investment, which restricts the large-scale promotion of projects and leads to obvious shortcomings in grassroots coverage. Second, some applications have fallen into the rut of "form over content", excessively pursuing audio-visual spectacles while neglecting the in-depth excavation of the core values of heroic spirit, resulting in the superficialization of communication effects.Looking ahead, with the evolution of AIGC (Generative Artificial Intelligence) and metaverse technologies, the empowerment path will become increasingly clear. AIGC will reshape narrative forms, capable of generating personalized heroic stories and visual images in real time according to audience preferences, realizing precise communication of "one thousand faces for one thousand people". The metaverse will build immersive virtual communities, allowing audiences to participate in cross-temporal and cross-spatial hero-themed activities through avatars, and achieving scenario-based deep cultivation and community-based inheritance of heroic culture in interactive communication.Therefore, future practices should strike a balance between cost control and content deepening, promoting the in-depth integration of digital technologies and heroic narratives. Only by both adhering to the spiritual core of heroic culture and continuously exploring the innovative expression of communication forms can we achieve the dual improvement of its communication power and influence.

VII. International Communication Practice: The Expressive Shift from Cultural Display to Value Understanding

In the new era of increasingly frequent global exchanges, the international communication of Chinese heroic culture has become an important component of the national cultural "going out" strategy. However, the traditional communication mode has long been trapped in the dilemma of prioritizing cultural display over value transmission, making it difficult to achieve in-depth cross-cultural recognition. In terms of practical manifestations, traditional international communication mostly stays at the level of tangible display of heroic symbols. For example, early hero-themed promotional videos broadcast overseas mainly output cultural labels through introducing the life stories of historical figures and listing landmark events. Although this mode enables overseas audiences to "see" Chinese heroic images, it ignores the value differences and cognitive barriers in different cultural contexts, resulting in the widespread phenomenon of "cultural discount" (Hofstede, 2010). An in-depth analysis of its root causes reveals two aspects: first, traditional communication overemphasizes the "Chinese attributes" of heroic culture and fails to explore the universal human values embodied in it, making it difficult for overseas audiences to generate emotional resonance; second, the communication channels are relatively single, relying mostly on

traditional carriers such as official diplomatic activities and overseas Confucius Institutes, and lacking adaptation to the media usage habits of overseas audiences, which limits the communication coverage and reach efficiency (Sun Yingchun, 2015).Take the early documentary *Salute to the Most Beloved People* as an example. When it was broadcast on mainstream overseas TV stations, its ratings remained low due to its overly localized narrative perspective and insufficient explanation of cultural backgrounds. Overseas media commented that it "is a Chinese heroic story, yet it can hardly touch the hearts of global audiences". This case fully highlights the urgency and necessity of the shift from "cultural display" to "value understanding" in the international communication of Chinese heroic culture.

The core logic of the shift toward "value understanding" in the international communication of Chinese heroic culture in the new era lies in anchoring itself in the common values of humanity, transforming the heroic spirit into value symbols understandable to global audiences, and breaking through cultural barriers to achieve cross-cultural resonance. From the perspective of cross-cultural communication theory, "value resonance is the core prerequisite for cross-cultural recognition". The spiritual core embodied in heroic culture, such as humanitarianism, striving for progress, commitment to justice, dedication and sacrifice, is inherently consistent with the value pursuits generally recognized by global audiences, which forms the foundation for realizing the shift toward "value understanding".The specific practical paths can be carried out from three dimensions. First, the narrative perspective should shift from a "Chinese perspective" to a "global perspective", focusing on the core of heroic deeds that address the common dilemmas of humanity. For example, the deeds of anti-epidemic heroes can be interpreted as "the perseverance and dedication of humanity in the joint fight against the pandemic", and the exploration of aerospace heroes can be translated into "the shared dream of humanity in pursuing the unknown universe". Such a perspective shift helps to eliminate cultural estrangement. Second, communication channels should be precisely adapted to overseas contexts, making full use of diverse carriers such as overseas social media platforms (e.g., YouTube, Facebook, TikTok), local cooperative media, and international cultural exhibitions to form a coordinated pattern of "official guidance + local communication". A case in point is the "Heroes of China" short video series launched by China Daily on YouTube, which was planned and disseminated by an overseas localized operation team, with each video achieving an average of over 3 million views (*China Press, Publication, Radio, Film and Television Journal*, October 2023). Third, the forms of expression should be localized to adapt to the cultural aesthetics and media habits of audiences in different regions. For instance, hero-themed comics can be launched for audiences in Southeast Asia, documentary-style hero documentaries can be produced for European and American audiences, and hero-themed short videos and interactive games can be created for young groups. Among these practices, *The Age of Awakening* has successfully aroused resonance among overseas audiences with the spiritual core of the characters in the play through precise narrative strategies, and the relevant topics have garnered high attention on overseas social media platforms.

From the perspective of communication effects, the shift toward "value understanding" has achieved initial results, with overseas audiences' perception of Chinese heroic culture transforming from "unfamiliar symbols" to "value recognition".Relevant data show that through value-oriented communication and localized adaptation, Chinese hero-themed content and cultural products have achieved remarkable results overseas. For example, in the field of online literature, Generation Z creators account for 45% of the total, promoting the mutual learning and integration of Chinese and foreign cultural elements. Meanwhile, overseas users have shown great enthusiasm for IPs embodying Chinese cultural elements, with the reading volume and interaction volume of relevant works on overseas platforms both witnessing substantial growth (Academy of Contemporary China and World Studies, China Foreign Languages Publishing Administration, 2024).International media coverage of Chinese heroic culture has also shifted from "cultural curiosity" to "value interpretation". For instance, Jan Eliasson, former Deputy Secretary-General of the United Nations, pointed out in an interview that the "spirit of dedication and scientific attitude" of Chinese anti-epidemic heroes has provided important reference for global anti-epidemic efforts. Such objective evaluations from international authoritative figures have further expanded the international influence of Chinese heroic culture.

Nevertheless, current communication practices still have shortcomings: first, the communication coverage in some regions is insufficient, with relatively low reach rates in emerging markets such as Africa and Latin America; second, the cultural adaptability needs to be improved, as some content has caused communication deviations due to insufficient consideration of local cultural customs; third, the depth of value transformation is inadequate, and some content still remains at the level of superficial value presentation, failing to achieve in-depth dialogue with local cultures. In this regard, future optimization efforts should focus on three directions: first, accurately target the intended audiences, formulate differentiated communication strategies based on the cultural characteristics and media ecology of different regions, and increase resource investment in emerging markets; second, strengthen cooperation with overseas local creators, realize the localized expression of heroic narratives through co-creation, and enhance the cultural adaptability of content; third, build cross-cultural dialogue platforms, organize international forums and cultural exchange activities around the universal values embodied in the heroic spirit, and promote the transformation of heroic culture communication from one-way transmission to two-way interaction.Through these optimization measures, we can further promote Chinese heroic culture to be seen, understood and recognized in international communication, providing strong support for the enhancement of national cultural soft power.

VIII. Conclusion: Practical Logic and Value Enlightenment of Chinese Heroic Culture Communication in the New Era

The communication of Chinese heroic culture in the new era has broken free from the constraints of traditional publicity paradigms, demonstrating distinct transformation characteristics: shifting from one-dimensional output to multi-dimensional resonance,

from symbolic memory to experiential recognition, and from localized narration to global empathy. This profound transformation not only reflects the innovation of communication technologies, but also mirrors the in-depth evolution of national cultural strategies. It reveals a core underlying law: the vitality of heroic culture stems not only from the appeal of its spiritual core, but also from its ability to achieve creative transformation and innovative development of communication forms in the context of technological iteration and cultural integration. Domestically, this transformation manifests itself as the synergistic resonance of media convergence and technological empowerment; internationally, it takes the form of a paradigm shift from cultural display to value resonance.

At the domestic level, the improvement of the communication efficiency of heroic culture is essentially achieved through media convergence and technological empowerment, which effectively integrates mainstream values with youth subcultures, serious themes with entertaining expressions, and historical memories with contemporary experiences. Heroic story micro-documentaries on short-video platforms, virtual reality experiences in immersive exhibitions, the three-dimensional portrayal of heroic characters in mainstream film and television works, and the widespread dissemination of "ordinary heroes" on social media have jointly built a multi-level and three-dimensional communication ecosystem. This integration does not dilute the heroic spirit; instead, through immersive experiences and interactive participation, it transforms abstract sublimity into embodied emotional resonance. In this way, it consolidates the bulwark of mainstream values amid the flood of pan-entertainment information, enabling the heroic spirit to be truly integrated into the daily life and emotional fabric of the public.

At the international level, the underlying logic of the "going global" of Chinese heroic culture is undergoing a qualitative transformation. Practices have shown that the key to breaking through cultural barriers does not lie in the simplistic display of heroic images, but in excavating the universal human values such as peace, justice, courage and sacrifice embodied in them. Through localized and adaptive narrative strategies, we can transform "Chinese heroes" into "spiritual symbols understandable to the world". Whether it is the empathy aroused overseas by films themed on the War to Resist U.S. Aggression and Aid Korea, or the touching deeds of Chinese peacekeeping forces and foreign aid medical teams reported by international media, all these indicate that embodying spiritual values through real stories and replacing the didactic logic with the logic of empathy is an effective path to enhance the affinity and penetration of international communication. This shift from "display" to "resonance" is precisely the strategic fulcrum for eliminating the "cultural discount" and elevating the country's cultural soft power.

The communication of heroic culture in the future should continue to uphold the principle of "upholding integrity and fostering innovation". On the premise of adhering to the spiritual core, it is necessary to further deepen the integration of technology and culture, optimize the linkage mechanism between domestic recognition and international communication, and promote the transformation of heroic culture from

"being communicated" to "self-propagating", and from "being accepted" to "being recognized". Only in this way can heroic culture truly become a bridge for uniting national spirit and connecting world civilizations, and shine more brilliantly in the new era.

IX. References

Zhang, S. Y. (2024). Negative impacts of the pan-entertainment trend on teenagers' values and countermeasures. *Advances in Psychology*, 14, 674-680.

Zhang, W. (2020). *A study on the popularization of red culture in the context of media convergence*. Beijing: China Social Sciences Press.

Qin, S. Q., & Fu, A. L. (2022). Reflections on integrating heroic culture into the cultivation of college students' socialist core values. *Advances in Social Sciences*, 12, 5034-5038.

Han, Y. B., & Ye, X. Y. (2020). On the five dimensions of heroic culture research in the new era. *Chongqing Social Sciences*, 10, 122–140.

Hofstede, G. (2010). *Culture's consequences: Comparing values, behaviors, institutions and organizations across nations* (Trans. by Li, Y., & Sun, J.). Beijing: China Renmin University Press.

Hu, Y. Q., & Wu, X. W. (2016). Hall with two sides: From the perspective of encoding/decoding theory. *Hebei Academic Journal*, 5, 1–6.

Liu, Y. B., Hu, S. Y., Ma, C. H., *et al.* (2022). *An introduction to Chinese red culture*. Xiangtan: Xiangtan University Press.

Xie, Y. (2023). A study on the construction and communication of Chinese hero images from the perspective of multimodal discourse analysis: Taking *Yao-Chinese Folktales* as an example. *Modern Linguistics*, 8, 3351–3359.

Yan, Y. T., & Shi, K. (2023). Systematic cognition of the Communist Party of China's view of mass heroes: Based on media heroic narratives of Chongqing wildfire rescue. *Journal of Southwest University (Social Sciences Edition)*, 3, 36–48.

Chen, L. (2016). New media space and youth subculture communication. *Jiangsu Social Sciences*, 4, 199–205.

Jenkins, H. (2012). *Convergence culture: Where old and new media collide* (Trans. by Du, Y. M.). Beijing: The Commercial Press.

Yu, G. M., & Yang, Y. (2022). *The metaverse and future media*. Beijing: Posts & Telecom Press.

Li, Q. (2013). *Immersive communication: The communication paradigm of the third media age*. Beijing: Tsinghua University Press.

Zhang, Y. S., Qiao, M. M., & Yu, H. F. L. (2025). From individual behavior to collective ritual: An empirical study on the recognition of red movies in the dimension of mass patriotic culture. *Journal of Hebei Youth Administration Cadres College*, 6, 106–112.

Fu, A. L., & Xiao, Z. X. (2022). Technology-culture-value: The triple logic of mainstream ideology network guidance in the new media era. *Tribune of Study*, 4, 19–24.

Liu, J. Y. (2025). An analysis of the "circle-breaking" strategy of integrating ideological and political education into online subcultural communities. *Contemporary Teaching Research Forum*, 9, 64–67.

Chen, W. X. (2004). *The concept of communication*. Beijing: People's Publishing House.

Li, T., & Li, J. R. (2025). Realistic dilemmas and solutions of Chinese cultural international communication under the background of great changes in the world. *Modern Communication (Journal of Communication University of China)*, 4, 61–67, 77.

Nye, J. S. (2004). *Soft power: The means to success in world politics* (Trans. by Wu, X. H., & Qian, C.). Beijing: CITIC Press.

Deng, Z., & Zhang, Z. A. (2025). Cultural transformation and international communication experience enlightenment of Chinese hero IPs. *International Communication Journal*, 5, 51–55.

Zhou, Y., Ban, N. Q., & Jin, B. Y. (2025). Research on the "fragmented" communication of red heroic culture in the digital media era. *Journal of Contemporary Media*, 6, 78–81.

Xiang, C. Y., & Dan, Y. N. (2023). Research on international communication strategies of Chinese red culture. *Journalism Lover*, 4, 65–67.

Cong, Y. F., & Jia, T. (2024). Discourse system construction and path selection of Chinese cultural international communication. *Journalism Lover*, 7, 49–52.

Wu, Y., & Qiao, L. J. (2023). Collective memory and shared values: A study on the global communication of Chinese heroes. *Academic Journal of Zhongzhou*, 10, 168–176.

Li, Z., & Ji, D. Q. (2022). International communication paths of red culture oral history. *International Communication*, 2, 32–41.

Liu, L. Q., & Zhang, Y. Q. (2011). *An introduction to international communication*. Beijing: Communication University of China Press.

Ran, X. (2022). Academic construction of heroic culture research in the new era: A statistical analysis based on CSSCI journal papers. *Journal of Chongqing University (Social Sciences Edition)*, 3, 114–127.

Peng, L. (2020). *New media user research: Nodalized, mediated and cyborgized humans*. Beijing: China Renmin University Press.

Han, Y. B., Xiong, M., & Zhang, M. N. (2022). An analysis of the connotative factors of the youth hero view in the new era. *Journal of Chongqing University (Social Sciences Edition)*, 3, 97–113.

Zuo, L. P. (2023). A critique of the capital logic of historical nihilism. *Studies on World Socialism*, 7, 104–110.

Kong, S. H. (2019). From immersion to flow experience: A re-understanding of "immersive communication". *Journal of Capital Normal University (Social Sciences Edition)*, 4, 74–83.

Li, Q. (2019). *Mediated existence: The theory and practice of immersive communication*. Beijing: China Renmin University Press.

Chen, W. W. (2023, March 24). Ideological and political education meets "script murder" and becomes popular. *Anhui Daily*.

Zhang, M. (2020). A preliminary study on the value evaluation system of interactive digital narrative products. *Publishing Journal*, 28(6), 90–101.

Sun, Y. C. (2015). *Intercultural communication studies*. Beijing: Peking University Press.

Academy of Contemporary China and World Studies, China Foreign Languages Publishing Administration. (2024). *2024 Report on the international communication influence of Chinese online literature IPs* [Report].