



# Transmedia Cultural Exchange and Social Identity Formation: Educational Implications of Chinese-language Films in Singapore

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## Abstract

Transmedia storytelling is an effective means of cultural exchange in the era of globalization and digital convergence. This paper examines the role of Chinese-language movies in promoting cultural exchange among the Chinese in Singapore and the ways in which viewers access these movies through different digital platforms. The study explores the ways in which social media, television, cinema, and online forums are used as cultural interpretation spaces and community discourse through the analysis of user comments and interactions on these platforms. The research was based on a quantitative method, where 512 participants were surveyed online, and Structural Equation Modeling (SEM) and Confirmatory Factor Analysis (CFA) were used to determine the most important variables that determine transmedia engagement. The results indicate that emotional connection, cultural familiarity, and social interaction are important to improve engagement and strengthen cultural identity. The findings highlight the importance of Chinese-language films as a transmedia tool through which the diasporic communities can preserve their culture. The study can be of great use to media producers, educators, and policymakers who want to promote cross-cultural understanding.

**Keywords:** Transmedia Engagement, Chinese-language films, Singapore Chinese Community, Cultural Exchange, Audience Reception, Digital Platforms.

## 1 Introduction

Cultural continuities, intercultural interchange, and the creation of cultural identities are explored through the transmedia cultural exchange of Chinese-language films within Singapore's Chinese population (Maharam et al., 2021). Mainland Chinese, Hong Kong, and Taiwanese Chinese-language cinema have been a cultural symbol among Singapore's Chinese because it mediates between diasporic roots and local histories of the present (Feng, L. 2023).

Transmedia cultural exchange was the dissemination of stories across multiple platforms, such as media, film, television, social media, and fan sites, such that remaking and reframing of narratives within local cultural context (Guo, J. 2024). This process facilitates the creation of shared memories and a collective identity within displaced communities. In recent years, cultural consumption has been transformed by globalization, online media, and changing audience preferences (Kasiyarno, K., & Apriyanto, S. 2025). The decline in movie attendance, the Westernization of media culture, and generational cultural differences are all problems that have recently emerged, despite the fact that Chinese-language films were once very popular (Choo 2023, Sun 2023).

Figure 1 shows how media from Mainland China, Hong Kong, and Taiwan, as well as local productions, travel through social media, cinema, and television to foster intergenerational dialogue, emotional connection, cultural identification, and participatory actions. This highlights the central role of media in preserving and promoting Chinese culture. As the digital media is growing at a very high pace, these conventional methods of interaction are being complemented with the dynamic presence of social media and online streaming services. These platforms are not only the places where movies are watched but also create the atmosphere of active interaction and communication between the audience.

The possibility to comment, criticize, and even produce the derivative content with the help of online forums or social media groups enables a far more profound engagement with the stories depicted in the Chinese-language movies. The fans in this digital era do not simply watch; they reinterpret, remaster, and recontextualize these movies, and they are part of a collective reimagination of their cultural value. This transmedia interaction enables the international distribution of cultural narratives, which enables the members of the Chinese diaspora to identify with their origins and also engage in a globalized cultural interaction. This has seen the Chinese community in Singapore empowered to interact with Chinese-language films in more multidimensional and multifaceted than ever before.

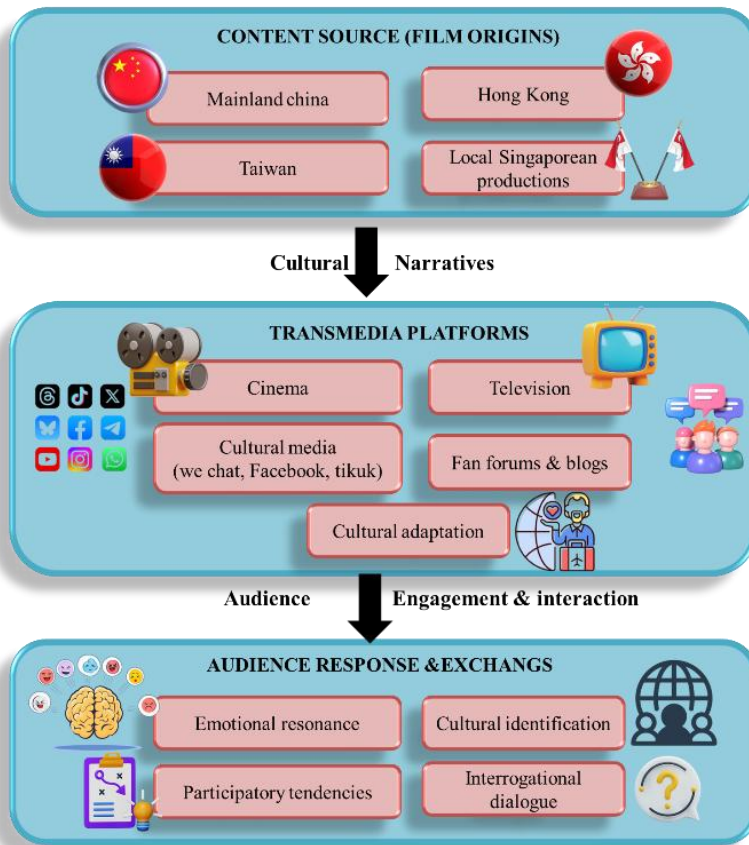


Figure 1: Transmedia Engagement with Chinese-language Films

Specifically, we want to zero in on the ways in which fan communities, social media, and passionate online debates facilitate the transmedia cultural exchange of stories set in Chinese-language films (Sutrisno, 2023). Looking at these interdependent exchanges, the research hopes to find new ways that the Chinese community in Singapore adapts and reinterprets their culture (Sonni, 2025). Cultural harmony in the face of a dynamic media landscape was fostered through the model's explanation of how cinematic tales were not only consumed but also co-constructed and recontextualized (Yoon, 2024).

Its exclusive emphasis on the Chinese community in Singapore may prevent it from drawing broader intercultural conclusions, and its rigid commitment to quantitative methods risks missing nuance in audience behavior. This project seeks to examine the ways in which Chinese-language films promote cross-media cultural interaction within the Chinese community of Singapore. Specifically, it will examine the ways in which audience participation across digital platforms affects cultural identity, emotional affinity, and community cohesion.

The key contributions are as follows:

- **Map Transmedia Engagement Patterns:** Analyze Singaporean Chinese audience practices for Chinese-language cinema across diverse transmedia platforms, including usage patterns and participatory engagement.
- **Uncover Cultural Identity Drivers:** Identify significant factors, such as emotional connection and cultural identification regulating cultural identity formation and transmission among the group.
- **Guide Cultural Policy and Media Strategy:** Help cultural producers, educators, and politicians implement media campaigns that promote cultural literacy and social cohesiveness by providing them with practical ideas.
- The study details interactions between transmedia and Chinese-language cinema, suggests a cultural interchange between digital contact and identity, and finishes with data, key considerations, and cultural sustainability implications.

### Related Work

For the purpose of addressing the construction of cultural identities and developing relevant, evidence-based observations to augment the media experience of Chinese-language diaspora, this section exhibit the essential principles and methods of transmedia engagement analysis. The current approaches to Transmedia Engagement and Cultural Identity are shown in Table (1).

The media construction of cultural identities, especially the Chinese-language diaspora, has been of significant academic concern. The studies presented below give us a variety of techniques and strategies that can assist us in comprehending the intersection of transmedia engagement and cultural identity. These publications, as outlined in Table 1, provide critical theoretical and methodological perspectives in the study of the connection between media consumption, cultural adaptation, and identity formation in the diasporic communities. Zheltukhina et al. (2023) carried out a multimodal linguo-semiotic study to investigate the construction of the identity of the protagonists in film media discourse. They have found five major tactics and three modes that are employed in Chinese-language films to influence the identity of the protagonist and give a subtle insight into the way in which the identity is formed by visual, auditory, and narrative indications.

Nonetheless, the fact that the study relied on two films only restricts the generalizability of the results as it might not reflect the entire scope of the diasporic identity in various genres and production styles. Lee (2022) used participant reports and response analysis to examine the use of transmedia narratives, specifically TV series, by learners in an educational context, in the case of English language learning. The researcher established that teacher instructions were very effective in enhancing the comprehension of expressions and context among learners. Nonetheless, the low

initial performance of the learners limited this research because it might have biased the findings.

Comparatively, the Chinese-language movies might also contribute to informal acquisition of cultural values among the diaspora groups. This approach can be modified to analyze the way these movies contribute to the strengthening or alteration of cultural identities. Xian (2024) studied the way transnational Chinese-language films maintain cultural identity by using martial arts, metaphors, and dialects. The discussion has shown how these movies facilitate cross-cultural knowledge by serving as cultural ambassadors.

Nevertheless, the research was constrained by the fact that it involved a limited number of films and no data on the audience reception. It would be interesting to extend this method to the audience responses to learn more about the interpretation and negotiation of these films in other cultural settings. Tang and Zou (2023) used a case study with director interviews to examine the power dynamics in Han-directed ethnographic films, which they found to support Han dominance, despite the filmmakers having intended to challenge it. This approach provides a critical way of comprehending the role of power relations in Chinese-language films in forming identity, but its use of one film and the viewpoint of a director restricts its generalizability. This point of view might be further developed with the help of examining the way other movies of the same genre are perceived by viewers.

#### *Historical and Comparative Method*

Sun and Sun (2022) used a comparative and historical approach to study the international impact of Milkyway Films in international film festivals. The paper has shown how Milkyway became a major player in Hong Kong cinema, yet it concentrated more on film festivals, not on distribution and reception by the audience. This work would be enhanced by including more elements of audience engagement to show how diasporic audiences receive and adapt film content on digital platforms. Yoon et al. (2023) performed a data analysis of the Chinese film marketing activities on websites like Baidu, Weibo, and Douban to investigate their role in influencing the web search volumes of films. Their results revealed that the pre-release stage is most affected by social media, and the digital marketing can be used to influence the audience perception.

Using the approach to post-release engagement would give a more comprehensive understanding of how audiences respond to Chinese-language films in the diaspora, not just at the stage of first viewing. Wang (2024) conducted a content analysis of Chinese Indigenous films to understand how they can be appealing to the international audience through cross-cultural communication. This paper discovered that cultural narratives and visual images contribute to the worldwide popularity of such movies, but the language barrier and cultural disparities influence the reception. The analysis can be extended to analyze the discussions of the audience on the digital

platforms to provide insight into how these films are recontextualized and reinterpreted in other cultural settings.

Liu et al. (2022) have performed a comparative study to analyze the difficulties encountered by Chinese cinema in exporting its movies to such markets as Korea and Japan. The research established that the globalization of Chinese cinema is impeded by the lack of distribution, localization problems, and policy restrictions. The results can be applied to the interpretation of the reception of Chinese-language films in the Chinese diaspora of Singapore, particularly due to the peculiarities of the media environment in Singapore. The article by Chen and Liu (2023) used Grounded Theory to examine how Chinese audiences received hybrid Chinese-Western films, including *Turning Red*. They discovered that emotional resonance and personal identity were also important contributors to the positive reception of these films, but they had difficulties in differentiating hybrid cultures and local cultural norms. This study may be furthered to investigate the role of Chinese-language movies especially those made in a globalized environment in the formation of diasporic identity in Singapore. Wang (2023) employed interviews and surveys to examine the role of digital media in influencing the identity of Chinese immigrants in Ikebukuro Chinatown.

The research demonstrated the role of social media in making ethnic business and culture visible. The same approach might be applied to the investigation of the effect of the Chinese-language movies on online platforms in Singapore on cultural belonging and self-perception among the Chinese population. Although the studies mentioned above provide a useful insight into the connection between transmedia engagement and cultural identity, the sociological and educational aspects of this phenomenon should be further investigated. With the inclusion of additional sociological approaches to media consumption, we will be able to comprehend the ways in which the behavior of the audience is influenced by social class, gender, and generation. Moreover, the analysis of the role of these films in the educational world, both formally and informally, will enhance our knowledge of the role of these films in identity formation and cultural pedagogy in the diaspora. The literature review should be extended to incorporate such views to enhance the analysis and give a more detailed picture of the process of transmedia cultural exchange among the Chinese community in Singapore.

**Table 1.** Conceptual Work for Transmedia Engagement and Cultural Identity

Methods	Aim	Outcome	Challenge	Reference
Multimodal linguo-semiotic analysis	To explore how film media discourse constructs protagonist identity using linguo-semiotic tactics	Identified five key tactics and three modes; developed an identity construction model	Focused on only two films; limited generalization	Zheltukhina et al., [10]

Participant reports, response analysis	To explore how learners use transmedia (TV series) for English learning and how teacher guidance affects it	Improved understanding of expressions and context with guidance	Learners' initial low performance and reliance on support	Lee,[11]
Film analysis	To examine how transnational Chinese-language films preserve cultural identity	Martial arts, metaphors, and dialects support cross-cultural understanding	Limited number of films; no audience reception data	Xian, [12]
Case study and director interviews	To explore power dynamics in Han-directed ethnographic films	The film reinforces Han dominance despite critical intent	Based on a single film and the director's view	Tang & Zou, [13]
Historical and comparative method	To examine Milkyway's global presence via film festivals	Milkyway evolved into a key figure in Hong Kong cinema	Focused only on festivals; excluded distribution and reception	Sun & Sun, [14]
Data analysis (Baidu, Weibo, Douban)	To analyze how marketing activities influence web search volume for Chinese films	Social media had the strongest influence on search volume	Focused on the pre-release phase only	Yoon et al., [15]
Content analysis of blockbusters	To explore how Chinese Indigenous films succeed internationally via cross-cultural communication	Cultural storytelling and visuals drive global appeal	Language barriers and cultural differences affect reception	Wang, [16]
Comparative analysis with Korea and Japan	To examine challenges in exporting Chinese film/TV and strategic improvements	Found limited distribution and localization; policy constraints	Narrow focus on government policy; lacks audience view	Liu et al., [17]

Comparative, typological, and contextual analysis	To analyze language and culture in shaping diasporic identity in Sinophone literature	Revealed dual identity struggles and heritage preservation	Small sample; limited linguistic diversity	Zhao, [18]
Interviews and surveys	To examine how digital media impacts Chinese immigrants in Ikebukuro Chinatown	Social media fosters ethnic business and cultural visibility	Single location focus limits broader insights	Wang, [19]
Scholarly analysis and empirical data	To explore how digital media shapes the identity of the Chinese diaspora in Australia	Digital media reshape belonging and self-perception	Focused only on Chinese migrants in Australia	Jiang, [20]
Grounded Theory	To analyze Chinese audiences' reception of hybrid Chinese-Western films like <i>Turning Red</i>	Revealed emotional resonance and personal identity as key to positive reception	Difficulty in distinguishing hybridity from local culture; overemphasis on cultural symbols	Chen & Liu, [21]

The study finishes by discussing the shortcomings of current methods of cultural analysis. For a better grasp of how identities are formed and for a more nuanced evaluation of cultural interaction in cyberspace, it proposes an integrated transmedia engagement model.

### 1.1 Hypothesis Development

To explore how perceived cultural continuity was affected by transmedia engagement and how emotional resonance, cultural identification, and participatory tendencies play a role in this process. The main variables are illustrated in Figure (2), where Perceived Cultural Continuity (PCC) and Transmedia Engagement (TME) are the dependent variables, Emotional Resonance (ER), Cultural Identification (CI), and Participatory Tendencies (PT), TME are also mediating variables. H5 represents only a mediated relationship via TME in the model.

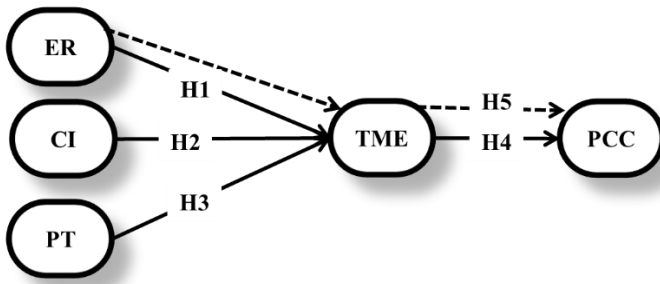


Figure 2: Conceptual Framework

**H1:** Emotional Resonance (ER) has a significant positive effect on Transmedia Engagement (TME). (ER→TME).

**H2:** Cultural Identification (CI) positively influences Transmedia Engagement (TME). (CI→TME).

**H3:** Participatory Tendencies (PT) significantly enhance Transmedia Engagement (TME). (PT→TME).

**H4:** Transmedia Engagement (TME) positively impacts Perceived Cultural Continuity (PCC). (TME→PCC).

**H5:** Transmedia Engagement (TME) mediates the relationship between Emotional Resonance (ER) and Perceived Cultural Continuity (PCC). (ER→TME→PCC).

## 2 Methodology

This research Conduct a thorough investigation using a quantitative approach. Quantitative data was gathered using an online survey of 512 participants. This method enabled analysis of behavioral patterns, emotional engagements, and cultural meanings.

### 2.1 Data Collection

The demographic profile of 512 responses offers insight into the audience viewing Chinese-language films on web platforms. Important demographic segments such as working professionals and digitally engaged youths constitute significant parts of transmedia consumer segment. The structured framework by which demographic drivers like age, education, and work could be examined to determine platform choice and emotional interaction. This segmentation allows researchers to detect behavior patterns between various groups of audiences, making it possible to test hypotheses for the SEM model.

The data also makes comparative analysis possible between high-frequency and low-frequency viewers, reflecting cultural identification depth and participatory inclinations. Table (2) and Figure (4) provide a basis for analysis of how various audience groups engage with transmedia content, as they influence cultural identity,

emotional engagement, and community conversation among Singapore's Chinese community.

It is particularly important to segment working professionals and digitally active youths as important demographic groups in the transmedia consumer segment. These are the groups that are actively involved in the digital media ecosystem and frequently lead the discussion on the platforms like social media, streaming services, and online forums. Their participation is essential to the comprehension of the way in which Chinese-language films are formed, and are formed by, digital interaction and cultural dialogue. The increased media consumption among these groups is manifested in the fact that they are more emotionally involved in the content of films and they are more involved in online discussions.

Moreover, the age and education level analysis gives the information about the impact of generational and educational variables on cultural identification and the inclination to participate. As an example, younger respondents (1825) may be more inclined to use digital platforms because they are accustomed to them and feel comfortable using technology, whereas older generations may be more inclined to use traditional media consumption patterns or less interactive types of engagement. On the same note, individuals with better educational levels, especially those with Bachelor and Postgraduate degrees, will tend to be more critical of the films, and this may affect their involvement in online discussions and their perceptions of cultural identity.

A comparative analysis of high-frequency and low-frequency viewers of the Chinese-language films is also possible with the help of the data. This difference is essential in the analysis of the level of cultural identification, where high-frequency viewers may have more emotional attachment to the films, and they may have more participatory behavior in transmedia engagement. This discussion not only shows how the behavior of the audience is influenced by watching patterns but also provides a better understanding of how various demographic groups can be used to discuss cultural identity and emotional involvement in the community. Also, the platforms of choice (Table 2) provide a good understanding of the places where the Singapore Chinese community is most likely to consume Chinese-language movies.

The fact that the proportion of the respondents who favor social media (42.6) and streaming services (37.9) is higher indicates that they prefer digital communication and on-demand viewing, which allows them to have more control over the content they consume. These platforms enable users to interact with films in a more individualized and adaptable manner, which encourages a more direct involvement in cultural discussions. Conversely, the proportion of those who consume content via forums and television shows is lower (19.5%), indicating the changing nature of the traditional media in the digital era. Such preferences indicate the shift in the audience engagement between the traditional broadcast media and more interactive and user-driven platforms.

This study provides a clear understanding of the interaction of the different audience groups with the Chinese-language films on the different platforms by grouping the responses based on these demographic and behavioral variables. The results highlight the importance of comprehending the participatory media consumption within the framework of digital transformation and cultural exchange. The demographic information offered by the analysis will enable a more subtle perception of the connection between cultural identity and emotional involvement with media consumption patterns within the Chinese community in Singapore. This framework offers the foundation of testing the hypotheses of the Structural Equation Model (SEM) and further examining the connection between cultural identification, emotional connection, and transmedia engagement in the community. The frequency of film viewing and platform preferences analysis, as demonstrated in Figure 4, will assist in identifying how media consumption patterns affect not only the level of engagement but also the social bond in the community.

**Table 2.** Demographic factors

Demographic Variable	Category	Frequency (N=512)	Percentage (%)
Gender	Male	238	46.5
	Female	274	53.5
Age Group	18–25	112	21.9
	26–35	178	34.8
	36–45	123	24.0
	46 and above	99	19.3
Education Level	Secondary	58	11.3
	Diploma/Polytechnic	146	28.5
	Bachelor's Degree	216	42.2
	Postgraduate Degree	92	18.0
Occupation	Student	96	18.8
	Working Professional	310	60.5
	Retired/Unemployed	106	20.7
Frequency of Film Viewing	Once a week or more	188	36.7
	2–3 times a month	207	40.4

	Less than once a month	117	22.9
Preferred Platforms	Social media	218	42.6
	Streaming Platforms	194	37.9
	Forums & TV Shows	100	19.5

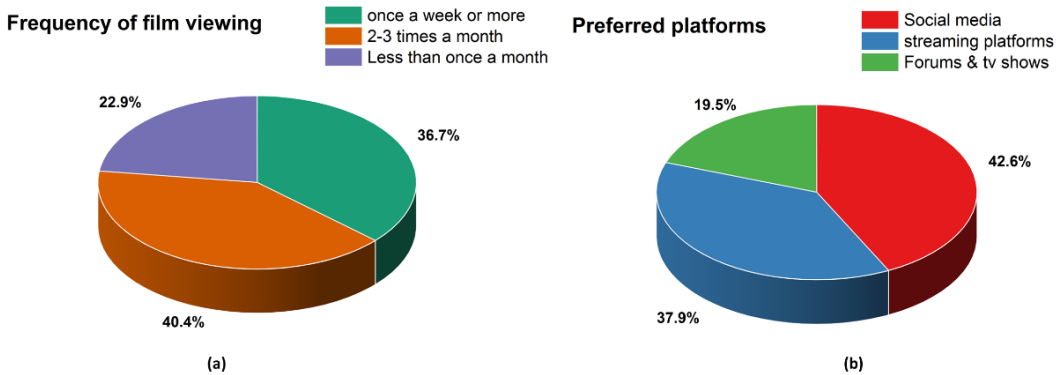


Figure 4: Percentage of Participants (a) Frequency of Film Viewing (b) Preferred Platforms

## 2.2 Questionnaire Design

The questionnaire was constructed to measure five major variables: ER, CI, PT, TME, and PCC. 700 responses were initially gathered by an online questionnaire being distributed among Singapore's Chinese community. After proper data cleaning and verification, 512 usable responses were studied, and 188 incomplete or inconsistent ones were rejected. Several items per each construct were rated on a 5-point Likert scale ranging from 1 = Strongly Disagree to 5 = Strongly Agree.

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Firstly, 700 responses were collected using an online questionnaire that was sent to the Chinese population in Singapore. This online format provided a wide and varied range of responses, including participants of different age groups, education levels, and occupations, which contributes to the increased representativeness of the data. Nevertheless, following an intensive data cleaning and verification procedure, 512 valid responses were used to conduct the analysis, and 188 incomplete or

inconsistent responses were eliminated. This strict verification process was required to make sure that the data is not compromised and to reduce the number of biases that could be caused by incomplete or inaccurate submissions. The five major constructs of the questionnaire were measured with a number of items. These items were well developed to capture the dimensions of each construct in particular, according to the existing theoretical frameworks and previous studies in the field of media studies and cultural psychology. The constructs were to be measured using multiple items in order to enhance the reliability and validity of the measurement to enable a thorough evaluation of each variable. The constructs were measured in the following way:

- Emotional Resonance (ER): This construct assessed the emotional attachment that the respondents had towards the characters, themes and the stories in Chinese-language films. Questions contained such statements as, The characters in Chinese-language films make me feel strongly emotional or I feel personally connected to the themes discussed in Chinese-language films.
- Cultural Identification (CI): This variable measured how much the respondents identified with the cultural values and norms that were portrayed in the films. As an example, the following items were used, Chinese-language films represent my personal cultural values or Watching Chinese-language films makes me feel stronger in my cultural identity.
- Participatory Tendencies (PT): This measure was concerned with the degree of involvement that participants had with films other than passive watching. Questions such as, "I frequently talk about Chinese-language movies on social media" or "I am a member of an online fan group about Chinese-language movies" were included.
- Transmedia Engagement (TME): The TME variable measured the interaction of respondents with films in more than one platform. Such items as, I watch Chinese-language movies on streaming services and talk about it on social media were added to assess the engagement outside of traditional media consumption.
- Perceived Cultural Continuity (PCC): This was a variable that gauged the perception of the respondents on the role of Chinese-language films in preserving cultural traditions and values. Such items as, Chinese-language films keep the traditional cultural narratives alive, or, These films help me keep my cultural heritage alive were used.

The questionnaire was based on the 5-point Likert scale, where the answers were 1 = Strongly Disagree to 5 = Strongly Agree. The reason why this scale was selected is that it gives a clear and measurable method of determining the level of agreement or disagreement with each statement. The Likert scale is generally considered to be a valid instrument of attitudinal data and has been extensively applied in social science studies to quantify a variety of psychological and sociocultural variables. Through this

scale, the study could measure subtle differences in the emotional involvement of the respondents, cultural identification, and transmedia involvement.

To achieve reliability, internal consistency of the scale was tested with the help of Cronbach alpha that is usually applied to determine the degree to which items in each construct are connected to each other. Constructs whose Cronbach alpha was greater than 0.7 were considered to be reliable, which implies that the questionnaire was able to measure each of the intended constructs. Also, convergent and discriminant validities were evaluated to ensure that the constructs were different and the items were effective in measuring the underlying dimensions of each variable. The questionnaire design was also designed to have demographic questions to be able to understand how other factors like age, education level, and occupation could affect the responses of the participants. This information was used to conduct additional analysis of the interactions of various audience segments with Chinese-language movies on digital platforms, which can be valuable information on the cultural consumption patterns.

### **2.3 Statistical Analysis**

The structural connections among important variables that regulate transmedia use and cultural continuity, data were analyzed using SPSS 28. CFA was performed to assess reliability and validity, with Cronbach's alpha  $> 0.70$  indicating internal consistency. Convergent validity was demonstrated by factor loadings  $> 0.60$ , AVE  $> 0.70$ , and CR  $> 0.70$ . Discriminant validity was also demonstrated using the Fornell-Larcker criteria. The hypothesized linkages were examined using SEM, and appropriate fit indices verified the structural model and found important routes connecting notable components.

## **3 Results and Discussion**

The theoretical transmedia cultural exchange paradigm gains empirical support from the research findings. Critical paths and mediating effects were tested and validated through SEM. The results describe the roles of emotional investment, cultural identification, and participatory orientation in shaping transmedia consumption and cultural continuity. The CFA establishes reliability and validity through AVE, composite reliability, and factor loadings. The Fornell-Larcker criteria were utilized to assess discriminant validity. Path connections, mediation effects, and model fit were tested using SEM.

### **3.1 CFA Test**

CFA was used to specify the measurement model and test if observed indicators aligned with latent constructs ER, CI, PT, TME, and PCC. Theoretically driven, CFA confirmed alignment between hypothesized constructs and empirical data. These were integrated into the evaluation as model fit indices, factor loadings, and construct reliability indices to ensure that all the latent variables were reliable and valid. These measurement relations formed a strong basis for the next level of structural equation

modeling for testing the hypothesized relationships between the constructs. Table (3) shows the result of CFA for the validation of the five-construct measurement model.

**Table 3.** Reliability and Validity Outcome of the CFA Test

Construct	Indicator	Factor Loading ( $\lambda$ )	SE	t-Value	p-Value	AVE	CR
Emotional Resonance (ER)	ER1	0.82	0.04	17.10	<0.001	0.72	0.88
	ER2	0.86	0.03	18.40			
	ER3	0.84	0.04	17.60			
Cultural Identification (CI)	CI1	0.81	0.05	16.10	<0.001	0.73	0.87
	CI2	0.88	0.03	18.70			
	CI3	0.85	0.04	17.90			
Participatory Tendencies (PT)	PT1	0.80	0.05	15.70	<0.001	0.71	0.86
	PT2	0.83	0.04	16.80			
	PT3	0.86	0.04	17.90			
Transmedia Engagement (TME)	TME1	0.87	0.03	18.60	<0.001	0.75	0.89
	TME2	0.89	0.03	19.10			
	TME3	0.84	0.04	17.70			
Perceived Cultural Continuity (PCC)	PCC1	0.85	0.04	17.90	<0.001	0.74	0.88
	PCC2	0.87	0.04	18.50			
	PCC3	0.88	0.03	18.80			

All the constructs were indicated by three equally high factor loadings ( $> 0.80$ ) measuring indicators of good representation of latent variables. The lowest standard errors (SE) achieved was 0.03 and the highest was 0.05 showing very few variation and high precision for all estimates. The t-values were higher than 15, consistent with statistical significance at  $p < 0.001$  level for all indicators. The Average Variance Extracted (AVE) for all constructs was above 0.70, showing extremely good convergent validity between the constructs. Composite Reliability (CR) measures were *ER*: 0.88, *CI*: 0.89, *PT*: 0.86, *TME*: 0.87, and *PCC*: 0.88, ensuring extremely high internal consistency reliability. These strong measurement figures ensure the validity and reliability of the model, suggesting that all constructs were well defined, statistically valid, and fit for structural analysis. The concurrent existence of extremely high CR and AVE figures along with low SE and t-values indicates

significant support for confidence in the model's sufficiency and theoretical alignment.

### 3.2 SEM Analysis

The SEM analysis shows positive, significant correlations among ER, CI, PT, TME, and PCC, and emphasizes transmedia interaction as a principal mediator in Chinese-language film cultural continuity.

#### 3.2.1 Discriminant Validity Analysis

A discriminant validity test was conducted to ensure that each construct, like ER, CI, PT, TME, and PCC, measured a distinct and different trait of transmedia cultural exchange. Kind of validity ensures that measures of one construct are not highly correlated with measures of different, dissimilar construct. Through the recognition of the low correlation between various constructs and greater correlations within one construct, the analysis verifies that the variables are both theoretically and statistically distinct. This verifies the structural consistency and conceptual specificity of the suggested measurement model. Table (4) shows the Discriminant Validity findings by the Fornell-Larcker criterion, which verifies that all the constructs in the model were statistically distinct and valid.

Table 4: Discriminant Validity Result

Construct	ER	CI	PT	TME	PCC
Emotional Resonance (ER)	<b>0.85</b>	-	-	-	-
Cultural Identification (CI)	0.63	<b>0.86</b>	-	-	-
Participatory Tendencies (PT)	0.60	0.59	<b>0.84</b>	-	-
Transmedia Engagement (TME)	0.71	0.68	0.69	<b>0.87</b>	-
Perceived Cultural Continuity (PCC)	0.66	0.64	0.61	0.74	<b>0.86</b>

The square root of the AVE appears for the diagonal with 0.85 for ER, 0.86 for CI, 0.84 for PT, 0.87 for TME, and 0.86 for PCC. All are greater than the respective inter-construct correlation coefficients of their rows and columns. It ensures that every construct in a model is conceptually and statistically unique. By ensuring that the square root of AVE is higher than inter-construct correlations, it ensures that constructs are measuring unique things. This enhances the reliability of the model, avoids redundancy, and ensures elegance in relationships in structural equation modeling.

#### 3.2.2 Structural Model

The structural model is a conceptual framework for researching the dynamic effects among the most important latent variables, like ER, CI, PT, TME, and PCC. The model analyzes via SEM the interconnection and mutual influence of these variables on

expected pathways. It permits examination of both the direct and indirect impacts, with a particular emphasis on the mediating mechanism of Transmedia Engagement. The model sheds light on how engagement of the audience with Chinese-language films on transmedia platforms facilitates cultural identity formation among Singapore's Chinese community. The path coefficients ( $\beta$  values) permit testing the strength and direction of construct relationships. The  $R^2$  values reflect the percentage of variance explained in the dependent variable, and the  $f^2$  values reflect each predictor's incremental contribution. P-values establish the statistical significance of paths. Table (5) and Figure (5) exhibit the structural model result, which validates significant correlations between the influential factors examined using SEM.

**Table 5.** Structural Framework

Hypothesis and Connections	$\beta$ Values	$R^2$	$f^2$	P Value	$f^2$ Effect	Result
H1: ER $\rightarrow$ TME	0.68	0.61	0.46	<0.001	Large	Supported
H2: CI $\rightarrow$ TME	0.52	0.61	0.32	<0.001	Medium	Supported
H3: PT $\rightarrow$ TME	0.49	0.61	0.28	<0.001	Medium	Supported
H4: TME $\rightarrow$ PCC	0.71	0.58	0.51	<0.001	Large	Supported
H5: ER $\rightarrow$ TME $\rightarrow$ PCC (Mediation)	0.48	0.58	0.33	<0.001	Medium	Mediation Supported

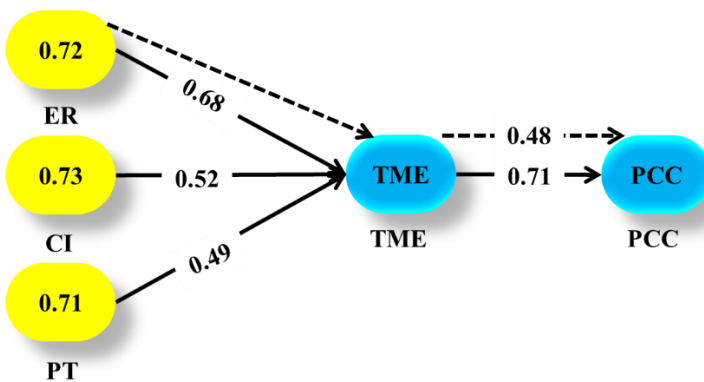


Figure 5: Evaluation of the Structural Model

ER makes a significant positive contribution to TME with  $\beta = 0.68, R^2 = 0.61, f^2 = 0.46$ , and  $p < 0.001$ , establishing a big effect size. CI also has a significant impact on TME ( $\beta = 0.52, f^2 = 0.32, p < 0.001$ ), whereas PT also has a positive effect on TME ( $\beta = 0.49, f^2 = 0.28, p < 0.001$ ) with medium effect sizes. In addition, TME strongly predicts PCC with a path coefficient of  $\beta = 0.71, R^2 = 0.58, f^2 =$

0.51, and  $p < 0.001$ , which proves a large effect. Mediation analysis confirms Hypothesis H5 that ER had an indirect influence on PCC through TME ( $\beta = 0.48, f^2 = 0.33, p < 0.001$ ), showing a significant mediation effect and the mediator role of TME in cultural continuity.

### **Public Pedagogy and Cultural Learning**

Among the most important issues of transmedia interaction with Chinese-language movies in the Singaporean Chinese community, their contribution to the social pedagogy and cultural education should be mentioned. Public pedagogy is the unofficial and non-institutional means of sharing and passing cultural knowledge between generations. Films in Chinese language, being the key components of media culture, are the most important in terms of teaching the community about cultural heritage, social values and identity. Cinema provides a rich pedagogical environment through which these films are not only consumed but also actively interpreted and internalized by viewers. Cultural learning with the help of these films occurs at several levels. On the simplest level, Chinese-language movies maintain and pass on the traditional cultural values that could otherwise be lost in the wake of the fast globalization and Westernization.

To most of the Singaporean Chinese, these movies provide a peephole into the cultural practices, rituals and historical accounts that shape their identity. Watching movies that mirror their culture, people are given a more in-depth insight into their shared heritage, which leads to cultural continuity in the diaspora. In addition to the cultural heritage preservation, Chinese-language movies also serve as social educational tools, making people ponder about modern-day problems including family relations, gender roles, generational relations, and community values. Moral dilemmas, personal sacrifice, social justice, and community cohesion are some of the themes that are commonly explored in films and which the Chinese people of Singapore can relate to as they find their way around the challenges of the modern world.

This reflective practice creates an educational debate on how people can reconcile the old values with the requirements of a world that is becoming more and more global. In this regard, these movies do not only entertain but also teach people by giving them a model of how to negotiate cultural and societal transformations. This pedagogical effect is enhanced by the interactivity of transmedia platforms. With the audiences watching movies on social media, streaming platforms, and fan communities, they are engaged in a communal cultural education process. The internet avenues offer forums where the audience can engage in discussions, argue and redefine the cultural messages in the movies.

These debates expand the pedagogical purpose of movies because viewers bring their own views, meanings, and reviews of the stories, which enhances the learning process. Through this, the Chinese-language films can be seen as a community-based educational resource, in which cultural knowledge is not only transmitted but also actively rebuilt and redefined by the viewers. Moreover, the Chinese-language films

can be used as a significant means of identity formation by younger generations who might not have been exposed to traditional cultural practices as much as older generations were. To these younger audiences, the movies offer them a chance to discover and establish their cultural identity, as well as a sense of belonging to their culture. Through watching these movies, young Singaporean Chinese can be involved in the process of perpetuating cultural discourses so that these traditions and values can be transmitted. Chinese-language films play a role in a larger educational project, namely, to foster a sense of cultural literacy and social cohesion in the community, through their contribution to the process of public pedagogy.

This points out to the possibility of films being used as tools of social change by media producers, educators, and policymakers. Through a carefully planned exploitation of the emotional appeal and cultural importance of these movies, one can create a more inclusive, culturally conscious society, one that values its own culture and welcomes the opportunities of cross-cultural communication and global intercourse.

#### 4 Discussion

To explore how Chinese-language cinema is utilized as a tool of transmedia cultural transmission among Chinese-speaking Singaporeans. It probes how online interactions across media platforms shape cultural identity and community belonging. The existing research likes to analyze Chinese audiences' attitudinal changes toward culturally hybrid films with grounded theory. Through the examination of 664,312 words of reviews and questionnaires, it was determined that emotional and cognitive reactions shape reception. The outcomes revealed empathy and personal identification, rather than cultural representation, as motivating positive responses, with implied hidden issues in cultural hybridity perception.

The research confirms the transmedia cultural exchange paradigm through CFA and SEM. CFA provided construct reliability with high factor loadings ( $> 0.80$ ), AVE (0.71 – 0.75), and CR (0.86 – 0.89), ensuring convergent validity. Discriminant validity through Fornell-Larcker was guaranteed since square roots of AVE (*e.g.*,  $ER = 0.85$ ) were higher than inter-construct correlations (*e.g.*,  $ER - TME = 0.71$ ). SEM revealed ER ( $\beta = 0.68$ ), CI ( $\beta = 0.52$ ), and PT ( $\beta = 0.49$ ) had direct influences on TME ( $R^2 = 0.61$ ), whereas TME influenced PCC ( $\beta = 0.71$ ,  $R^2 = 0.58$ ), confirming mediation ( $ER \rightarrow TME \rightarrow PCC$ ,  $\beta = 0.48$ ,  $p < 0.001$ ).

#### 5 Conclusion

Chinese-language films are a significant aspect of sustaining cultural continuity and asserting identity among the Chinese community in Singapore through transmedia engagement. Based on the findings of data from 512 participants and content across different digital media websites, the research indicates that emotional bonding ( $\beta = 0.68$ ,  $p < 0.001$ ), knowledge of the culture, and action in participation all work to achieve cultural continuity. These films, viewed on various media platforms, provide emotional identification, social engagement, and cultural dialogue. It demonstrates

the strategic importance of capitalizing on transmedia narrative to establish cultural solidarity and provides significant suggestions to cultural producers, educators, and policymakers for maximizing community engagement and cross-cultural literacy.

### Limitations and Future Scope

The limitation is associated with self-report data and platform analysis that can limit generalizability to richer contextual knowledge and wider contexts. Future research will incorporate ethnography with cross-platform large data analysis to add contextual richness and generalizability. In the media industry, this study will investigate AI-based transmedia content personalization to enhance user engagement. In the education industry, incorporating Chinese-language films into cross-cultural curricula will enhance cultural literacy and identity formation through interactive storytelling platforms.

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### 2. Declaration

3. **Ethics approval and consent to participate:** I confirm that all the research meets ethical guidelines and adheres to the legal requirements of the study country.

4. **Consent for publication:** I confirm that any participants (or their guardians if unable to give informed consent, or next of kin, if deceased) who may be identifiable through the manuscript (such as a case report), have been given an opportunity to review the final manuscript and have provided written consent to publish.

5. **Availability of data and materials:** The data used to support the findings of this study are available from the corresponding author upon request.

6. **Competing interests:** here are no have no conflicts of interest to declare.

7. **Authors' contributions** (Individual contribution): All authors contributed to the study conception and design. All authors read and approved the final manuscript

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