Chinese audiences views on overseas digital media art works expressing Chinese festival themes

preface

This questionnaire focuses on the core issue of "Chinese audiences perceptions of overseas digital media art works that express Chinese festival themes." Through 100 valid samples, it systematically examines three dimensions: basic characteristics of the audience group, artistic experience, and cultural dissemination cognition. The survey content covers demographic features such as gender, age, and education level, the extent of exposure to overseas digital media art works (watched/unwatched), and evaluations of the artistic expression, cultural dissemination effectiveness, and cross-cultural adaptability of these works. The data show that respondents exhibit differentiated characteristics in terms of work type preferences (animation/installation art), key memory points (creativity/visuals/culture/emotion), and perceptions of cultural dissemination effects. It also reflects diverse evaluations from audiences regarding the ability of overseas creators to handle cultural differences. This survey provides foundational references for understanding the practical effects of digital art in cross-cultural communication. Although the sample size is limited, it has preliminarily sketched out a core cognitive landscape of Chinese audience groups regarding such artistic creations.

1 The gender distribution is completely balanced, and the number of male and female samples is equal

The data showed that the male and female samples accounted for 50% each, and there was no significant difference in the gender variable in the overall sample, indicating that the gender factor may have a small impact on the subsequent cross-analysis results
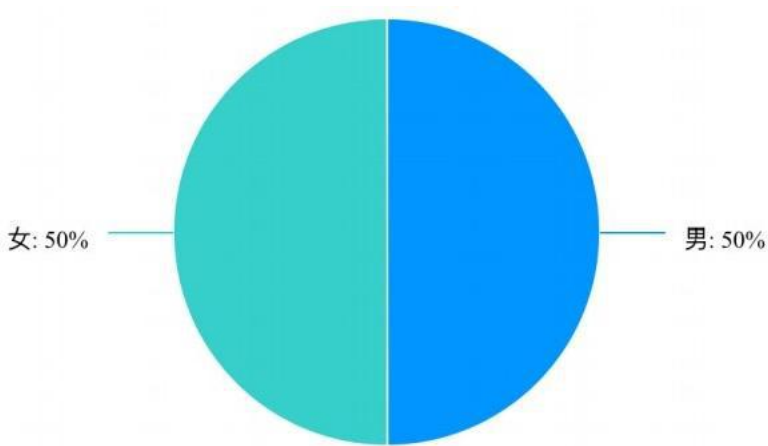
* This conclusion is derived from Q1 Your gender:

2 The age of respondents is highly concentrated in the range of 15 to 25 years old

The data sample is completely composed of people aged 15 to 25, among which 50% are aged 15 to 20 and 50% are aged 21 to 25, and no feedback is available for other age groups

26~30:0% under 15:0%

31~40:0%

41~50:0%

51~60:0%

21~25:50%

15~20:50%
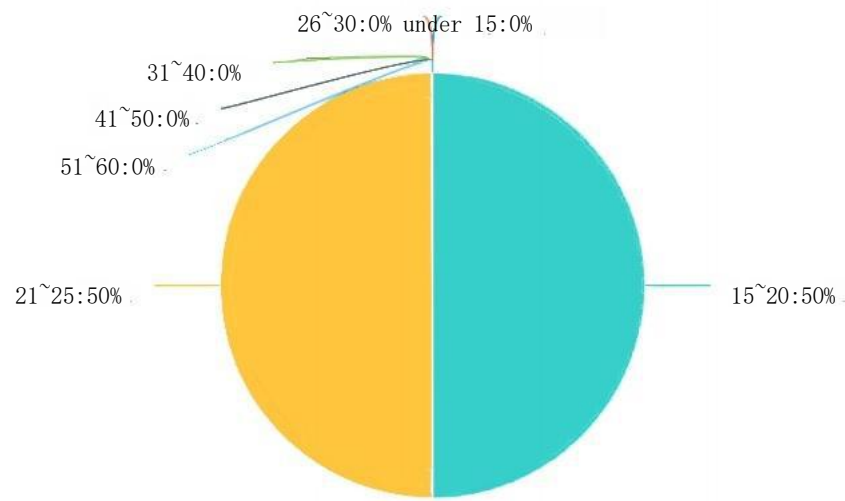
* This conclusion is based on Q2 your age group:

The respondents were highly concentrated in undergraduate and masters degrees

According to the data, 50 percent of respondents had a bachelors degree and 50 percent had a masters degree. There was no distribution among other educational options.

Doctorate or above: 0% High school or below: 0%

Undergraduate: 0%

Masters degree: 50% Bachelors degree: 50%
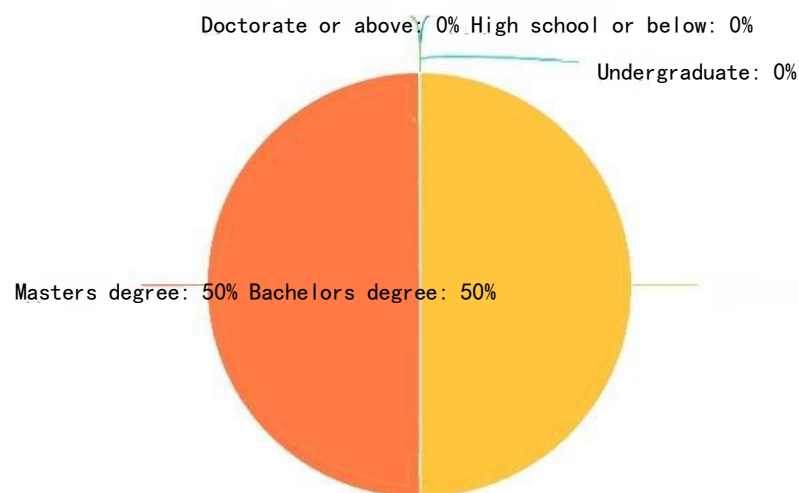
* This conclusion is based on Q3 education

All respondents were students, and the other identity options accounted for zero

The data showed that all respondents chose the student status, and there were no answers for the options of employed personnel, freelancers, retirees, etc., indicating that the sample identity composition was extremely single.

In-service staff: 0 per cent

Freelancers:

0% Retirees: 0%

Other: 0%

Student: 100%
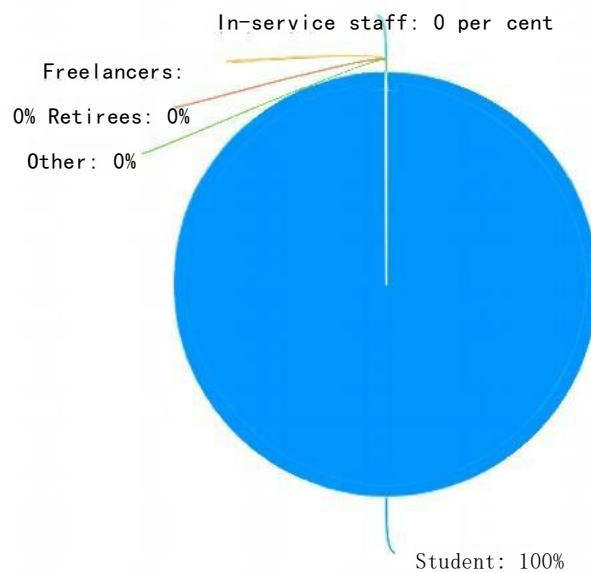
* This conclusion is based on the Q4 identity

Nearly 40 percent of respondents have watched related works overseas

Data show that 4 0 percent of respondents confirmed that they have watched digital media art works expressing Chinese festival themes overseas, indicating that this form has formed a certain foundation for overseas communication

是: 40%

否: 60%
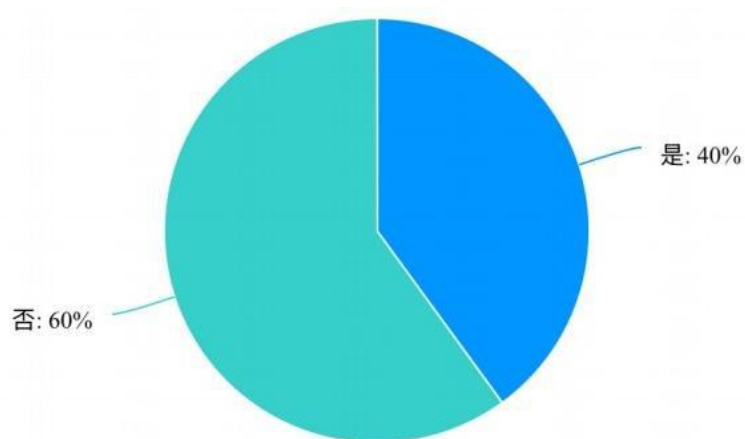
* This conclusion comes from Q5 Have you ever watched digital media art expressing Chinese festival themes overseas?

Installation art is the most important type of work to be viewed, which accounts for a significantly higher proportion than animation
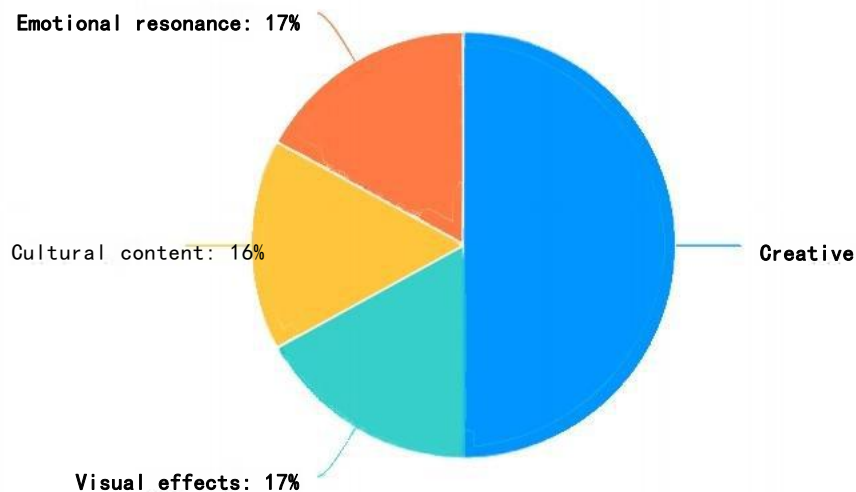
According to the data, installation art accounted for 60% of the works that respondents watched most, while animation accounted for 40%. The two combined covered all the choices, and other types of works were not mentioned.
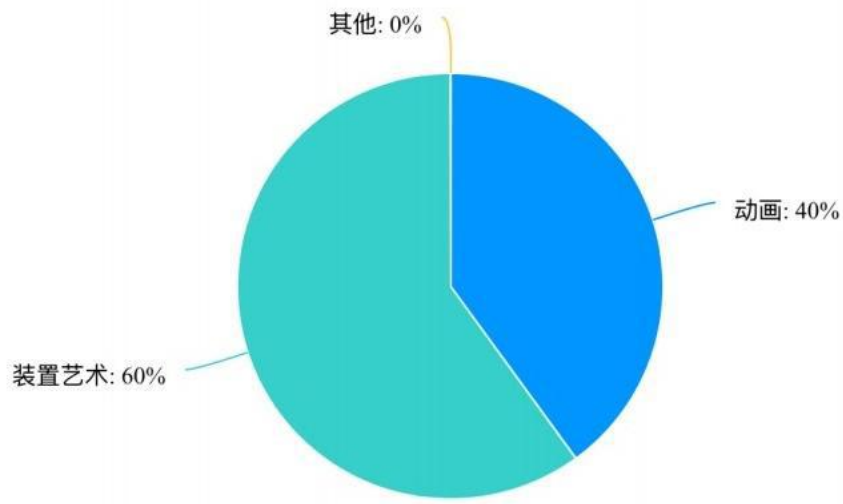
其他: 0%

动画: 40%

装置艺术: 60%

Novelty was the most impressive point for respondents, significantly higher than any other option

More than half of the respondents (50%) believe that creative novelty is the most prominent highlight of overseas digital media art works expressing Chinese festival themes, which is about three times the proportion of the second place visual effects. This shows that the works have strong appeal in terms of innovative expression techniques or concept integration.

Emotional resonance: 17%

Cultural content: 16%

Creative

Visual effects: 17%

## The 8 respondents generally held a positive attitude towards the role of works in spreading Chinese culture

More than 90 percent of the respondents believed that the works played a good or better role in spreading Chinese culture, with 53 percent choosing "very good" and 47 percent choosing "good", with no negative comments.

General: 0%

Poor: 0%

Better: 47%

Very good: 53%
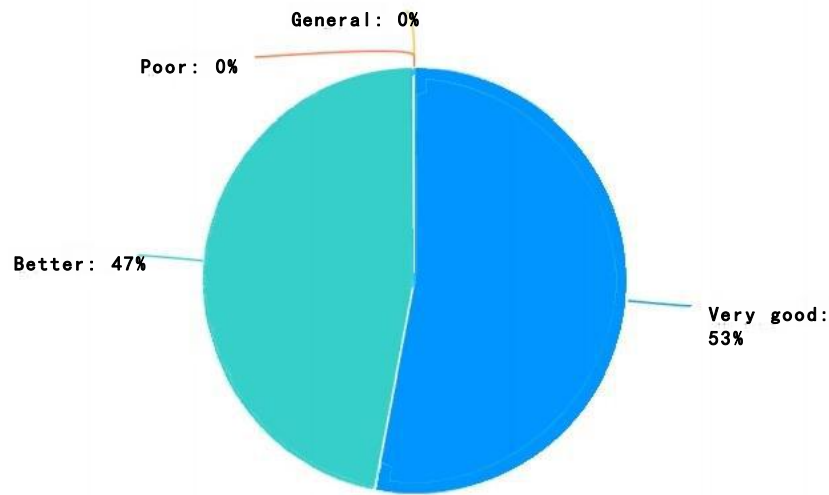
* This conclusion comes from Q8. What role do you think these works play in spreading Chinese culture?

All respondents agreed that overseas works performed very well in dealing with cultural differences

According to the questionnaire data, 1 0 0% of the respondents chose the highest evaluation option, indicating that the surveyed group had a highly unified and extremely positive evaluation on the way overseas digital media art handles the cultural differences of Chinese festivals.

0%

0%

0%

100%
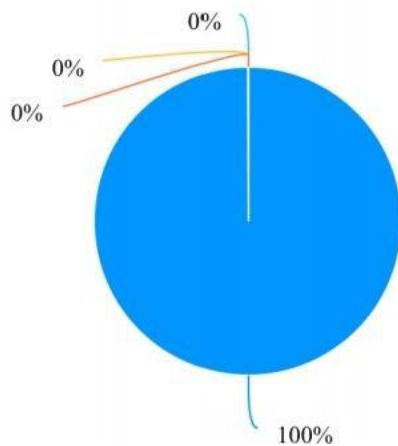
● Very good, it can accurately convey the cultural characteristics of Chinese festivals, and at the same time, it can be well accepted by overseas audiences. Most cultural elements are appropriately expressed, but there are occasional understanding barriers
Generally, cultural differences make some parts difficult for overseas audiences to fully understand. Large cultural differences lead to misunderstandings when the works are spread overseas

* This conclusion comes from Q9 How do you think overseas digital media art works that express Chinese festival themes handle cultural differences

sum up

This survey reveals the unique value and room for improvement of overseas digital media art in spreading Chinese festival culture. The core findings show that installation art, with a 60% share, is the most favored form of creation, as its spatial immersion characteristics naturally align with festival cultural settings; creative novelty, at an absolute advantage (50%), becomes the key memory point for audiences, confirming the critical role of artistic innovation in cross-cultural communication. Notably, respondents exhibit rare consensus on the cultural dissemination effectiveness of works (100% positive evaluation) and their ability to handle cultural differences (100% highest recognition), providing a counterexample to the "cultural discount" theory and highlighting the special advantages of digital media in breaking down cultural barriers.

However, the significant limitations of the sample structure (100% students aged 15-25) suggest that conclusions may be biased by generation and class, suggesting that future research should broaden its audience coverage. The study also found that overseas creators use visual translation to reconstruct traditional symbols (such as digitizing dragon dance into a light and shadow matrix), providing an innovative approach for Chinese culture to "go global" —— This methodological approach, which preserves cultural genes while infusing contemporary context, could serve as an effective paradigm for enhancing the penetration of cultural dissemination.

This research ultimately points to three practical implications: First, the public space dissemination value of digital installation art should be valued; Second, an innovative mapping mechanism between traditional cultural elements and digital art expression needs to be established; Third, it is recommended to explore a dual-driven model of "technology empowerment + cultural deconstruction," which can maintain cultural authenticity while stimulating empathetic experiences among global audiences.