

Strategies of Foreign Cultural Communication and Multicultural Coexistence on New Media Platforms ***—The Research based on the Videos of Overseas Student Uploaders on Bilibili***

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Abstract: With the development of the multiculturalism, paying attention to the characteristics of foreign cultural dissemination and the coexistence strategy of Chinese and foreign cultures has a certain importance for the effective export of Chinese culture in the new media era. This study takes the seven most influential overseas student uploaders on the new media platform bilibili and the videos they created as the research objects, summarizes the content and characteristics of the videos through a combination of quantitative analysis and qualitative observation, analyzes the effect of foreign cultural communication on the bilibili platform, and takes this as an example to explore the development strategy of foreign cultural communication and multicultural coexistence on the new media platform from a macro perspective. The study found that based on three advantages of "innovative perspective brought by unique role positioning", "accurate grasp of audience's curiosity", and "integration of foreign culture and Chinese culture", overseas student uploaders have transcended the self-perceived role of general foreign culture communicators and regarded themselves as executors of the integration and coexistence of Chinese and Western cultures. At the same time, if a culture wants to use new media platforms to gain recognition and widespread communication in foreign countries, communicators should grasp current international popular news and cultural symbols, build emotional resonance in multicultural communication, and enhance practical innovation in communication contents and forms. Only when communicators actively eliminate prejudices and oppositions between cultures and build bridges for cross-cultural exchanges, can the coexistence and development of multi-culture become more comprehensive and vivid.

Keywords: new media, foreign culture, communication strategy, multicultural coexistence, overseas students.

1. Introduction

1.1. Background of Multi-culture and New Media Development

In today's era of information globalization, culture is no longer isolated, and cross-cultural communication has become the norm in multicultural societies and cultural environments. This type of cultural communication has been attracting the attention of researchers in different fields since its emergence. As early as the middle of the 20th century, the American scholar John Dewey first proposed the idea of multi-culture. With the development of society, the idea of multiculturalism has gradually penetrated from the field of education to politics, art, sociology, nationalism, feminism, and other fields, and through the continuous exchange, integration, collision, and construction, innovative and more diverse cultural products are formed.

At the same time, the development of multi-culture is formed under the two-way impetus of social concepts and information communication technology. So, it has a strong correlation with the social needs, political attitudes, and cultural concepts of the current era. In today's highly developed mobile Internet technology, the media has gradually changed from the former mass media to personal media. Extremely personalized and convenient new media, such as social platforms and video platforms, have moved from the margins to the mainstream by their high capacity, real-time, and interactive characteristics for communicating information. It also provides a broader space for integration and an innovative path for the development of multi-culture, which has progressive significance and development potential.

1.2. Current Situation of the Development of China's New Media Platforms

Against the background of the times when multi-culture continues to deepen and innovate in various fields, China's international communication system continues to improve and media integration enters a stage of systematic upgrading. Nowadays, Chinese new media platforms emphasize the integrated development of the organization and resource coordination in terms of communication concepts; encourage diversified forms and perspectives and expand communication channels in terms of communication methods; based on the mainstream culture of the country, and encourage foreign cultures in terms of communication contents, so that different communication themes can integrate and collide, and gradually form a harmonious and diversified new media environment[1].

In addition, among all Chinese new media platforms, video platforms, such as bilibili, have become the mainstream platform for cultural communication with the highest user size and usage today. With its advantages of brevity and conciseness, multi-sensory experience, and strong socialization, new media videos allow communication audiences to quickly form deep impressions and direct judgments about a hot event or issue in a short time [2]. Meanwhile, due to its low production threshold, anyone can realize micro-individual personalized expressions of consciousness in a macroscopic multicultural environment. Thus, it seems that the development of China's new media platforms has not only met users' needs for vivid and efficient cultural communication in today's era, but also given rise to more diverse ideas and cultures because of their protection and stimulation of individual rights and individual consciousness.

1.3. Current Situation of Foreign Culture Communication in Chinese New Media Platforms

In the past, the traditional Chinese narrative used grand communication subjects for collective or national-level narratives, and this one-way, singular form of cultural value inculcation led to psychological alienation of the communication audience[2]. Therefore, trapped by the traditional discourse system, the public has a strong desire for new media forms, new communication contents, and unique expressions of individual consciousness. Throughout the communication content of new

media platforms, foreign culture, which strongly contrasts with traditional concepts and mainstream culture, especially makes up for the lack of Chinese cultural communication in terms of giving audiences a sense of freshness and participation, in line with the preference of the majority of users. Against the background of the growing number of students studying abroad and the rapid development of new media technology, the overseas student community has started to appear widely in public as video uploaders. By recording daily life, sharing study experiences, popularizing Chinese and foreign knowledge, and introducing folk customs, they open the door to foreign cultural communication from the perspective of individual discourse and contribute to the cross-cultural communication between China and foreign countries, and the development of global multi-culture.

1.4. Research Significance

The study of cultural communication of video in a multicultural context is one of the hot spots of research in sociology and communication in recent years, but it is not common to focus the research on foreign cultural communication, and Chinese and foreign cultural coexistence strategies. Kuang Wenbo and others [3] analyzed the specific strategies of digital communication of new media from the field of Chinese rural culture. Cui Wei [4] illustrated the reconstruction of the Chinese medicine cultural communication system in the new media environment from the field of Chinese medicine culture. Xin Jing and others[5] examined the challenges and breakthrough strategies of cross-cultural communication in the field of Chinese traditional culture. Thus, it can be seen that the existing studies have less studied the foreign cultural input communication on Chinese new media platforms, but focused on the identification, export, and communication form innovation of the national traditional culture. Most of the studies are based on static textual information and rarely involve moving image content. This is not conducive to a comprehensive study of the development of multicultural integration and coexistence.

Based on this, this study takes the videos of Chinese overseas student uploaders on bilibili as the research object, selects the seven most influential overseas student uploaders, combines quantitative analysis with qualitative research through the semi-interview method of online observation and comparative analysis, studies the theme and style of their created videos, summarizes the communication content and characteristics of overseas student uploaders' videos, analyzes the effect of foreign culture communication on bilibili platform, and explores the development strategy of foreign culture communication and multicultural coexistence in new media platforms from a macro perspective. The study aims to come up with strategies for the effective export of Chinese traditional culture to the world in the new media era from the standpoint of foreign culture importing countries, i.e., to study how to better express self-awareness and build a good communication bridge from the audience's perspective, and to provide some reference for future research on multicultural identity and coexistence from the perspective of individual discourse.

2. The Communication Content and Characteristics of Overseas Student Uploaders' Videos

As a multicultural community and video platform with a high concentration of the Chinese young generation, the bilibili platform has a huge number of users and information communication. There are various types and styles of videos and uploaders, i.e., video content creators. QuestMobile Research has ranked bilibili at the top in the "Gen Z Preferred App" and "Gen Z Preferred Pan-Entertainment App" lists. The "BrandZ" report also selected it as one of the "2019 Top 100 Most Valuable Chinese Brands"[6]. Therefore, foreign culture, which exists outside the mainstream culture, can be most efficiently and widely communicated on the bilibili platform. Among all the foreign culture communicators, overseas student uploaders, a unique group with the attributes of Chinese

people who have first-hand cross-cultural experiences and the identity of young students who are enthusiastic about using the video platform, have built their own unique video communication style and creative attitude on this huge and diverse platform.

The first time the uploaders experience studying abroad, they leave the environment they grew up in and come to a new country with completely reset concepts and customs, which will encounter a lot of conflicts of consciousness. Therefore, overseas students need to quickly complete their cross-cultural adaptation in a short period when facing a foreign culture. This process of adapting to an unfamiliar culture and the contrast between different cultures will be truly expressed in the uploaders' videos. This study selects the top seven overseas student uploaders with more than one million followers on bilibili, including "Grandma Natto", "The lonely gourmet", "Fake food blogger", "Pengpeng", "The mature girl Ke", "Pengjiangjiang LINYA", "The analysis boy HOLA", and their videos as the subjects of the study, by referring to their countries of study, the number of followers, average video view, and creation theme keywords. The content and characteristics of the videos are explored in the context of two video themes: campus culture and social culture.

Table 1: Overseas student uploaders on bilibili with more than one million followers.

Uploaders	Country	Followers	Average video view	Creation theme keywords
Grandma Natto	Japan	435.6W	171W	daily, campus, food, culture, language
The lonely gourmet	Japan	362.9W	165W	food, daily, taste test, shopping, campus
Fake food blogger	UK	362.6W	79.2W	food, daily, taste test, campus, beauty
Pengpeng	France	231.8W	98.3W	Chinese classical music, cover, Guzheng, street art, daily
The mature girl Ke	UK	133.6W	95W	food, daily, language, campus, couple
Pengjiangjiang LINYA	UK	112.7W	41W	daily, campus, learning, food, popular science
The analysis boy HOLA	Spain	104.6W	118.9W	food, daily, cooking, taste test, campus

2.1. Campus Culture Based on Study and Life at University

Since the most important identity of overseas student uploaders is students, their creation tends to focus on study and life at university first. As can be seen from the Table 1, six out of seven uploaders created videos with the background of the university campus or verbally shared their school learning experiences. The reason for this is that universities are one of the main channels for communicating culture. Students can both create new cultures and be exposed to unlimited heterogeneous cultures in this base. So, what college students bring to society is not only the science and technology they have learned, but also the culture they have received[7]. When the Chinese student uploaders communicate their experiences from overseas campus activities in the form of videos, the foreign culture is conveyed to the viewers who are thousands of miles away in a most reasonable and efficient way.

In terms of content, these videos can be divided into two types. The first type is campus introduction. For example, "The mature girl Ke", the uploader in the UK, shares her day at the University of the Arts London, and the study environment of the school library from a first-person

perspective. "The analysis boy HOLA", the uploader in Spain, used the topic "How expensive are the meals in European universities?" to attract the interest of the Chinese audience, which led to his introduction of the school facilities and the study life of the doctor. The second type of video is "study with me", in which the uploaders record their study process through a video with no lines, which has the effect of simulating a study room, or shares their study experience during their study abroad. The audience can directly benefit from the video. For example, "Pengjiangjiang LINYA", an uploader who studied at Cambridge University, shared most of her videos with simulated study rooms, and study skills on topics such as writing essays, organizing notes, and improving English reading skills, directly providing useful information and high-quality communication content to gain attention.

In general, campus culture, a student-driven group culture with the campus as the main space, usually reflects a dynamic, creative, normative, and independent character. Compared with Chinese universities, the different campus architecture, fresh curriculum, and academic atmosphere in foreign universities enable audiences to experience the colorful foreign campus culture while gaining knowledge of the local geographical environment, historical development, and other regional cultures.

2.2. Social Culture Based on the Expression of Individual Consciousness

In addition to the basic learning experience, overseas student uploaders receive more experiences of rich social culture in their daily lives abroad. In this study, social culture refers to the sum of all values, lifestyles, customs, religious beliefs, and other cultures with regional characteristics that exist in the social environment other than the campus. In the new media platform, the creators use their daily activities as materials to communicate their social practices, personal consciousness, and material culture acquired from the cognitive interaction of foreign cultures through videos. At the same time, due to individual differences in their environment, identity, hobbies, and motivations, their videos present diverse images and expressions from the perspective of individual discourse. Therefore, the videos with social culture as the communication theme are also more personal and better express the communication concept of overseas student uploaders. As shown in the Table 2, according to the summarization of the videos of the seven uploaders, the specific communication contents of the theme videos can be divided into three categories: food, life, and music.

Table 2: Communication content and percentage of socio-cultural-themed videos.

Uploaders	Food	Life	Music
Grandma Natto	35.03%	64.97%	
The lonely gourmet	54.94%	45.06%	
Fake food blogger	74.27%	25.73%	
Pengpeng		12.89%	87.11%
The mature girl Ke	32.4%	67.6%	
Pengjiangjiang LINYA	28.57%	71.43%	
The analysis boy HOLA	79.22%	20.78%	

The food videos are based on the traditional food culture of the uploader's country, and to a certain extent, they are combined with creative food and special theme restaurants, highlighting a sense of curiosity and fun experience. "The lonely gourmet", the uploader in Japan, visits the most popular restaurants and comments on the environment, taste, and the price of the dishes. Therefore, most of his videos feature popular dishes, curious ingredients and recipes, and dishes with extreme prices, to introduce the characteristics and innovations of Japanese food. "Fake food blogger", the uploader in the UK, is more inclined to a relaxed and natural video atmosphere, with simple records of meals a day. The sumptuous food accompanied by beautiful images on camera not only satisfies the

audience's longing for British scenery and culture, but also conveys the idea of happiness in ordinary life.

The life videos focus on the current situation of foreigners' lives, social attitudes, and the fresh experience of cultural differences between China and abroad through interpersonal interactions. "Grandma Natto", the uploader in Japan, uses face-to-face communication with Japanese people through street interviews, case interviews, and trick videos to let audiences experience the real Japanese culture through human communication. The interview subjects are mainly the young generation in Japan, or focus on certain special social groups. The interviews are conducted to understand their attitudes towards life and their views on a particular area of society or a public event. For example, "a day in the life of a Japanese office worker", "the real Japan under the Olympics", "the life of a poor Japanese idol", etc. The trick videos are more regional and comedic, highlighting the differences between Chinese and Japanese living habits through their titles. For example, "observing Japanese people's reaction to eating smelly Chinese food river snails rice noodle".

The music videos are represented by the videos of "Pengpeng", the uploader in France, who promotes traditional Chinese culture through street performance, with strong professional and interactive features. Her Guzheng performance mixes traditional and modern, oriental and western musical elements, making the melody of Guzheng more innovative and fair-sounding, and resonating with audiences from different countries. She wore Chinese costumes, which in turn introduced traditional Chinese clothing to more people. At the same time, her video recorded the street performance and audience reaction, allowing the audience of Chinese new media platforms to understand the French street art culture and see the world's recognition and love of Chinese culture.

To sum up, social culture with its profound and diversified connotation, relaxed and healing atmosphere influences both the creators themselves and the audiences. The overseas student uploaders internalize the culture acquired in their lives and then build an individual discourse space for spreading ideas and culture from the protagonist's perspective, prompting the social culture from the viewer's perspective to be more easily accepted and loved by the video's audience. In this space, cultural differences are the basis of communication, and triggering audience resonance is the core of communication.

3. The Communication Characteristics of Foreign Culture on the Bilibili Platform

3.1. Communication Advantages

3.1.1. Innovative Perspective Brought by Unique Role Positioning

In recent years, more and more scholars have started to oppose the dichotomy of "self" and "other", and advocate a community perspective of "intersubjectivity" relations to examine foreign communication activities[8]. In the foreign cultural communication on the bilibili platform, the frequent question-and-answer interactions and comments make the boundary between the creator and the audience of the video non-existent. The presentation of the video content tends to be more of a mutual exchange rather than a one-way transmission. This form of media communication transcends the dichotomy of "self" and "other", allowing the uploaders to express the content in a more intimate, chat-like role of a friend. At this point, both sides of the communication then co-construct the content in a dynamic way, rather than a static one-sided output[9]. The viewers can observe and feel the customs of foreign countries and people, together with the uploaders through the videos, and construct their knowledge of the world.

In addition, as a young group with a transnational identity formed based on multiple cultural experiences, overseas student uploaders actively participate in various social interactions of cross-cultural communication according to their wishes, and understand the characteristics of foreign

cultures in contrast with those of China. They also express and create based on their personal experience, thinking, and perception. This unique role gives them the characteristic of "intersubjectivity" in telling foreign culture and provides innovative perspectives for communication.

3.1.2. Accurate Grasp of Audience's Curiosity

Under the attention economy, overseas student uploaders capture audiences' attention by interpreting video contents, covers, and titles to stimulate their intrinsic curiosity and curiosity about unfamiliar foreign cultures. From the analysis of video content in the previous chapter, it can be seen that in addition to carefully selecting themes and editing video images, overseas student uploaders are also good at designing video titles that can attract the attention of bilibili users. Most of these titles use rhetorical techniques such as rhetorical questions and exclamations to highlight the cultural differences in the presentation of diverse content. For example, "What's it like to wear the Chinese costume in the UK on Chinese Valentine's Day? It's pouring with rain!" and "What is the cake that 40% of British people can't live without?" These titles have distinctive regional characteristics, while adding fun and readability. It makes the videos of overseas student uploaders more distinctive, distinguishes them from other types of videos to the greatest extent, and attracts the curiosity of potential audiences.

In addition, due to the impact of the COVID-19 on traveling abroad in recent years, media platforms have become almost the only way for the public to learn about current affairs overseas. In the special context of the times, the original right to freely enter and leave the country is restricted, which stimulates the public's concern and curiosity about the living conditions of people in foreign countries. The overseas student uploaders can take advantage of their status to act as a bridge for the transmission of real-time information and cultural communication between China and abroad. The theory of "use and satisfaction" regards audiences as individuals with specific needs, and their media exposure activities as the process of using media to satisfy specific needs. Under the lens of overseas student uploaders, the audience sees the social situation abroad under the influence of the COVID-19, and learns about the social culture and architectural scenery that are different from those in China, satisfying their needs for information about foreign countries. At the same time, as overseas students who grew up in similar social and cultural backgrounds, they are familiar with the viewing orientation of Chinese audiences, and will create videos in a targeted manner. For example, "Grandma Natto" filmed the real Japan under the COVID-19, allowing the audience to experience the living conditions of Japanese people after the epidemic, and to explain the development of the epidemic and the epidemic prevention measures in Japan from her own situation and relevant data. The video gives audiences, who are only aware of foreign epidemics in terms of figures and news, a clearer and more comprehensive understanding of the COVID-19 in foreign countries, and relieves their anxiety about the development of the global epidemic.

3.1.3. Application of Integration of Foreign Culture with Chinese Culture

The communication between culture and culture is in essence the communication between people. Combining foreign culture with Chinese culture can make it easier for viewers to understand the viewpoints and video contents expressed by overseas student uploaders. It is also one of the common creative methods adopted by overseas student uploaders. Through the integration of Chinese and foreign cultures, viewers can more comprehensively watch the development status and life scenes of different countries and cities through the perspective of the creators, and feel the process of overseas students studying and working in foreign countries, overcoming cultural differences and continuously absorbing foreign cultures.

At the same time, as an intermediary group between Chinese and foreign cultures, the overseas student uploaders naturally spread Chinese culture from their perspective and shape the image of foreign culture from the perspective of others. The videos created by them have the attributes of cross-cultural communication and multicultural integration. The self-presentation and expression of the overseas student uploaders based on their characteristics is a way of spreading Chinese culture and promoting the image of China in the real space they live in. For the viewers of the videos, they can gain a sense of national honor and deep cultural confidence from the behavior of the overseas student uploaders in spreading Chinese culture and the reactions of foreigners to it. As a result, uploaders are consciously making more videos about cultural exchange and integration between China and foreign countries. For example, "Pengpeng" plays foreign pop songs and piano songs with Guzheng on the streets of France, performs with local French street artists, and adds keywords such as "East meets West" in the title of the video to highlight its cross-cultural attributes. The video is adapted to foreign cultural habits without changing the original cultural core. It achieves a balance between eastern and western elements, and realizes the harmonious development of foreign culture and Chinese culture in this balance.

3.2. Communication Dilemma

3.2.1. The Impact of Mainstream Culture and Traditional Concepts

In the process of multicultural integration, the squeeze of the mainstream culture on the weaker foreign culture inevitably arises. The foreign culture, which is very different from the traditional Chinese culture, is under great pressure from the strong Chinese culture and traditional concepts in the narrow space of survival and development. New media have brought about a great integration and development of multiple cultures, and a large amount of modern information has somewhat expanded the audience of foreign cultures, but the drastic impact far exceeds its positive effects. Some of the foreign cultures on China's new media platforms are facing a situation where they are not accepted by Chinese audiences, and this can lead to a gradual loss of cultural identity. For example, the performance of "Pengpeng" playing the Guzheng in the streets of France was questioned whether it affected the local traffic and public order, and even commented by some users as a kind of "disgraceful begging". This shows that some Chinese audiences are not aware of the French street art culture and have doubts about the authenticity of this performance form. Traditionally, Guzheng performance should be seen on the stage of cultural performance or in a theater where a large concert is held, so the audience was repulsed by this unfamiliar act of street performance. There are even a few people who have little understanding of the traditional Chinese folk instrument. They are so devoted to the new electronic music and pop music that they think classical folk music is an outdated art.

3.2.2. Homogenization and Patterning of Communication Contents

Under cross-cultural communication, foreign culture has refined its unique connotation and value in communication and development, and has become a systematic complex condensing the cultural achievements of many countries. When capital replaces culture itself and takes over the market, the market-oriented operation of pursuing economic benefits brings excessive entertainment and utilitarianism, and also gives rise to a new communication dilemma. That is, the foreign culture surviving under the collision of multiple cultures is becoming increasingly homogenized and patterned. Today's new media technology is synchronized and reproducible, with extremely strong communication ability and wide coverage. Therefore, new problems of random grafting, content transplantation, or mingling have emerged along with cultural communication. At the same time, the fragmentation of information makes the audience lack judgment on the core of foreign culture. They

can not accurately ingest and understand the integrity and authenticity of foreign culture. How to preserve the core of foreign culture and communication concepts under different external pressures; how to reduce out-of-context quotations, dig deeper into cultural connotations, and enhance cultural integration, under the situation that new media are popular and people tend to fast-food cultural input, has become an urgent problem to be solved under the new media multicultural vision.

4. Strategies for Using New Media Platforms to Make Multicultural Coexistence

In today's era of vigorous development of new media, videos of cross-cultural communication are not uncommon, and foreign cultures are also attracting their own audiences to a certain extent by their unique advantages. However, it is still at a disadvantage compared with the communication of the local mainstream traditional culture. When there is an imbalance between the two cultures, or when audiences are prejudiced against the foreign culture before they have a deeper understanding, it is difficult to achieve equal communication and integration between multiple cultures. In exploring the effects of communication, Lasswell pointed out that, influenced by the knowledge base of the communicator, the specific content of the communication, the values of the audience, and the technical means, any communication through the media can have three possible outcomes: no transmission, complete transmission, and moderate transmission. In the previous chapter, the study explored the communication of foreign culture in China from the perspective of Chinese audiences. Its advantages and disadvantages apply to any culture that is transmitted across borders in a macro context. Therefore, for the export of Chinese culture and the coexistence of multiple cultures in the world, communicators should take advantage of their strengths and avoid their weaknesses, and update and optimize their communication strategies in three aspects: content, audience consideration, and communication methods, to achieve the best possible state of "complete transmission".

4.1. Grasp the Current International Popular News and Cultural Symbols

National image building and overseas communication through international popular news and cultural symbols can maximize the communication effect in terms of cultural communication content. First of all, emphasizing the symbolic meaning of cultural symbols in the field of traditional culture can highlight the uniqueness of the national image. Taking traditional culture, which is both profound and stable, as the core content in national image-building and overseas communication can help shape a unique and continuous national image. Secondly, national image shaping through the medium of cultural symbols is in line with the needs of the times, and its communication content and channels maintain innovative features. Some of the connotations of symbols change with the times. In the ever-changing international society, the diversity and innovation of the content and communication channels of cultural symbols ensure the maximization of its effect in international communication. Finally, the communication of national image represented by cultural symbols is associated with the culture and values of the audience, which ensures the easy acceptance of cultural symbols and national image among international audience groups.

The communicators should refind the spiritual identity of traditional culture and show the cultural essence of traditional culture that has contemporary value and world significance. In other words, by integrating these special cultural symbols of Chinese culture into the new media with Chinese vivid language, a Chinese traditional culture communication system with Chinese style, Chinese characteristics and Chinese power will be gradually formed. At this time, Chinese culture will be able to better integrate and coexist with the foreign culture in its outward communication and be accepted by the world.

4.2. Building Emotional Resonance in Multicultural Communication

It is not enough to rely on the enthusiasm of the communicator alone, but the key to whether culture can move people depends on whether the emotions of the communicator can resonate with those of the audience. Tolstoy describes resonance as "the experiencer and the artist are so united that the experiencer feels that the work is not created by others, but by himself, and feels that the work expresses exactly what he has wanted to express for a long time" [10].

In the process of multicultural communication, it is very important to find the emotional resonance. The video of "Pengpeng" playing the Guzheng on the street in France is loved by people all over the world, and its success is partly due to the fact that the imagery of her work has aroused strong emotional resonance among Chinese and foreign audiences, making people re-examine traditional cultural values and their own living conditions, and awakening people's inner motivation for a better life through aesthetic pleasure.

Studies in the past have argued that the pursuit of truth, goodness, and beauty can transcend cultural barriers, which is the psychological motivation for the pursuit of beauty that cannot be rejected by human beings[11]. Although the presentation of traditional imagery such as music, customs, and festivals varies from country to country, the appreciation of art and the desire for love and a good life are similar. Using the true, good, and beautiful emotions of one's own culture to resonate with audiences in other countries is the key to cultural communication and multicultural integration. Moreover, when audiences have emotional resonance, they will unconsciously increase their emotional input. According to the payoff effect in psychology, the more emotions audiences put into a thing, the more they love it and the more they love the creator. This leads to a virtuous circle: the more the creator can inspire the audience's emotional resonance, the more the audience can invest their emotions, and the more they like the creator. When this affection reaches a certain level, the affection for the creator will spread to the content of the creator and even the culture behind the content, thus reaching a deeper level of influence on the attitude of the audience. When the effect of international communication can reach the level of love, recognition, and respect of the audience, it can change the negative stereotypes of Chinese culture among foreign audiences, achieving the requirement of harmonious communication and integration of multiple cultures.

4.3. Enhance the Practical Innovation of Communication Content and Form

In the dilemma of homogenization and pattern of cultural communication content, communicators should build an innovative communication mode of two-way interaction and establish diverse communication channels to provide a guarantee for efficient cultural communication. The development of new media technology in today's era is conducive to cracking problems such as the single communication channel of China's new media platform, creating favorable conditions for the construction of a two-way interactive communication model. Therefore, communicators should build a three-dimensional communication media matrix, establish a diversified and multi-level communication pattern, and form a two-way interactive cross-cultural communication system. Let cultural communication no longer be a one-sided lecture-style lecture, but a novel new media creation practice jointly constructed by creators and cultural communication audiences.

In addition, communicators should pay special attention to the core of multicultural concepts, so that the network groups coalesce, cultural influence is enhanced, and multicultural integration is strengthened. At the same time, cross-cultural communication of China's traditional culture through new media needs to be based on the concept of the "Community of human destiny" and explore Chinese stories in the dimension of daily life by facing common human emotions and values. Moreover, it is necessary to explore the common survival themes of audiences from different cultural

backgrounds, and use the high permeability of the surface culture to which the video audience belongs to drive the export of China's core culture.

5. Conclusions

The dilemma of cross-cultural communication is the loss, dissolution, and even misunderstanding of meaning in the process of discourse presentation[12]. One of the current challenges of multicultural coexistence is to transcend the binary framework of conflict between "self-imagination" and "other-imagination". In the context of education and upbringing in China, overseas student uploaders have developed Chinese cultural logic, thinking habits, values, and ideology. While their overseas study experience has given them an in-depth understanding of foreign cultures, societies, politics, and values. The collision of east and west has shaped these subjects' multicultural outlook. The inter-subjective identity of the overseas student uploaders beyond the "self" and "other", and the multicultural experience often allows them to interpret Chinese and foreign cultures from a relational perspective, beyond the dichotomy of Chinese and western mainstream media.

This study analyzes seven of the most influential overseas student uploaders on bilibili and their videos to explore the content and characteristics of their video communication. In general, the foreign culture under the lens of overseas student uploaders presents a dynamic, creative, independent learning atmosphere and a diverse, people-oriented social environment. Based on the three communication advantages of "innovative perspective brought by unique role positioning", "accurate grasp of audience's curiosity" and "integration of foreign culture with Chinese culture", overseas student uploaders have shown the characteristics of "inter-subjectivity", transcending their self-perceived role as general foreign cultural communicators and seeing themselves as the executors of the integration and coexistence of Chinese and western cultures, establishing their own cultural authority in the role of shaping China's multicultural environment and exporting their own cultural identity.

This study finds that in the present era, if a culture wants to use the new media platform to gain recognition and widespread communication in foreign countries, communicators should grasp current international popular news and cultural symbols, build emotional resonance in multicultural communication, and enhance practical innovation in communication content and form. This study's exploration of strategies for foreign cultural communication and multicultural coexistence is conducive to the further development of strategies for the communication of Chinese culture in the world. The export of Chinese culture needs to break through the dichotomy between China and other countries. This kind of narrative, which starts from Chinese facts and targets foreign audiences, makes up for the limitation of Chinese "self-imagination" subjects. The cross-cultural communicators, represented by the overseas student uploaders, should also build a bridge for the communication between China and the west, to make the international communication of China's national image more comprehensive and vivid.

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