

## ***Influence and Innovation of Cross-Cultural Communication on Art Design***

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**Abstract:** Through the discussion and analysis of the relevant theories of art design, this paper gives the application value of cross-cultural communication in art design, and takes association and symbolic culture as the starting point. Research shows that cross-language communication is a very effective and important way of communication. However, when the cultural background of different countries is quite different, this phenomenon has a more obvious impact on the creative thinking and expression forms of artistic works between them. At the same time, it would also bring psychological and spiritual pressure and impact to artists to a certain extent, resulting in the lack of innovation in the art field of art design works, and even be denied. In the acceptance degree of art exchange works, the proportion of very accepting is 76.5%, the proportion of general accepting is 20%, and the proportion of not accepting is 3.5%. Under the environment of innovation, Chinese local design seeks a proper path of cross-cultural communication, which is an important way for cross-cultural communication to go to the world and get the world culture and art design.

### **1. Introduction**

Cross-cultural communication refers to the activities in which people with different cultural backgrounds communicate. In modern society, close cross-cultural communication is a major feature. With the continuous advancement of economic globalization, there are more and more cross-cultural exchanges between countries. Cross-cultural communication has been paid more and more attention, and graphic design has shouldered the responsibility and mission of cross-cultural communication. Art design is a means of information dissemination. When using design elements, it should not only pay attention to the visual effects produced by combining design elements, but also

integrate cultural factors into the works. The works can contain more humanistic information, so as to strengthen the cultural connotation of design art, which can make the cultural connotation of art design can be recognized by a wider society. Cross-cultural communication is one of the most important forms of expression, and it is also an art design system with international vision.

Nowadays, the international context formed by networking, technology and informatization has a great impact on the connotation, methods and approaches of cross-cultural communication, but it also provides new opportunities for the development of cross-cultural communication. A global stage of information exchange and commercial application has appeared in front of people, which is the technical basis and practical basis for producing international context. In the context of ever-changing globalization, graphic designers must try to face the public, to integrate with the international community, and to find a new cultural growth point. Various design elements can be integrated to achieve better cross-cultural communication. Li Fengliang believes that in the process of "The Belt and Road Initiative" from the perspective of cross-cultural communication, international cultural exchanges are crucial. In the development of the "The Belt and Road Initiative", the cultural industry also plays a pivotal role. Countries along the "The Belt and Road Initiative" face different challenges due to their different cultural backgrounds and different economic development [1]. Zhong Jianling believes that how to effectively carry out cross-cultural communication is a very important topic. Internationally, online intercultural communication has become a major way to improve students' intercultural communication ability, but in China, there are few researches on online intercultural communication [2]. Liu Yong believes that hospitality, as a kind of moral convention, not only refers to the observance of certain procedures and rules, but also refers to the behavior and characteristics related to interactions and encounters with others. In cross-cultural communication, the value of hospitality is reflected in the fact that it regards cultural dialogue as a custom and finds a way to carry out effective communication. It focuses on the future prosperity of mankind and carries out cross-cultural dialogue and communication [3]. Their research lacks the innovation of art design.

Therefore, under the influence of "cultural prejudice", there are many problems in modern art design. The direct result of this influence is the misunderstanding of foreign culture. However, most of the current academic papers only focus on the misreading of design art in cross-cultural communication, and give a series of views such as "misreading is reasonable" and "misreading is the innovation of design works", but fail to analyze the causes of such misreading. Therefore, on this basis, the paper takes cross-cultural communication as the background to sort out and clarify the meaning, characteristics and influence of "cultural bias". Through the analysis of the causes of "cultural bias", this paper discusses the expression of "cultural bias" in modern design art and its influence, and gives corresponding countermeasures and suggestions. This article combines "cultural prejudice" with the modern university design art education. This paper holds that college teaching should adopt a positive attitude to avoid negative influence, and teachers should use "cultural relativity" as a teaching method to increase the proportion of traditional Chinese culture in teaching content. The international perspective can be expanded through academic exchanges and visits, so as to better cultivate creative design talents for China.

## **2. Overview of Cross-Cultural Communication and Art Design**

### **2.1. Intertextual Communication**

#### **2.1.1. The Function of Cross-cultural Communication**

In the process of cross-cultural communication, the creation and development of design and art are inseparable from the cultural environment in which they live. In this context, more

communication and interactive activities can be held to enhance the understanding of each other, between regions and the people of all countries in the world about their own or possession [4-5]. It can also allow people from all over the world to further understand and exchange, enhance feelings and so on. In addition, in the process of cross-cultural communication, art design works can be understood more quickly, thus enhancing their popularity and influence.

Cultural exchange and cultural and artistic innovation are mutually reinforcing. In the collision of two cultures, it is possible to absorb the essence of foreign design and bring their essence back to their own country. The combination of Chinese and Western elements would produce new ideas, new styles, and contemporary fashion products, which would have a potential impact on the art designer in this paper. On the other hand, it can be reflected in the process and result of artistic creation [6]. Art creation takes culture as a medium to spread and exchange. In cross-cultural communication, it has created its own characteristics with certain characteristics of the times.

Cultural diversity, difference and fluidity are the characteristics of cross-cultural communication. There are great differences among countries. Cross-cultural communication refers to the communication and collision between different civilizations in a specific region, which gives rise to unique and colorful art design styles and ways of thinking [7-8]. With the continuous progress of human society, as well as the improvement of the level of science and technology, people's needs in spiritual life are also increasingly pursuing personalized, diversified and other aspects of the characteristics become more prominent. In terms of culture, more and more people are accepting and learning advanced Western technology. At the same time, they also have more opportunities to learn about other countries' cultures, thus gaining a sense of identity, a sense of belonging and pride.

### **2.1.2. The Influence of Cross-cultural Communication on Art Design**

The communication between different cultures would bring multi-faceted, multi-level and complex influences to art design. To some extent, it is not only a kind of cultural exchange and collision, but also a kind of national spirit collision. Because different countries have the same hobbies and the same value orientation, their various ideas and behaviors are very different from people in other countries. This can create universal features or special personality traits that reflect their inner nature and needs. In the civilized society of the world, the most fundamental and profound essence is the cross-cultural communication [9].

There is an inherent correlation between cross-cultural communication and the aesthetic value of artistic design, which is reflected in artistic design activities, that is, the influence of artistic culture on human aesthetics. With the acceleration of globalization and the deepening of cultural exchanges, cross-language art creation also presents new characteristics [10-11]. This paper discusses from many aspects that in order to enhance the development prospect of Chinese art market, it is very necessary to conduct research on cross-cultural communication and innovation. Secondly, it inherits and develops traditional Chinese design forms in a deep level, and on this basis promotes the diversified development of art and culture [12].

It takes culture as the core and people as the core. In the era of deepening globalization, rapid economic development, rapid scientific and technological progress, and rapid development of social civilization, people's ideas have undergone fundamental changes [13-14]. Cross-cultural communication not only brings a huge impact on people's ideology, but also brings a huge impact on modern people's lifestyle and way of thinking. This is not only to appreciate China's long and glorious history and culture, but also to feel the profound artistic skills and beauty of other countries, which is very important.

## 2.2. Problems in Art Design from the Perspective of Cross-Cultural Communication

### 2.2.1. The Deficiency of Artistic Design from the Perspective of Cross-cultural Communication

Throughout the history of art and design, it can be found that when artists learn from Western culture knowledge and skills, they are more based on their own artistic creation and innovation ability. This way of thinking would also cause people's understanding of art works is not deep, not thorough and other problems [15]. For example, the term "Chinese dream" is to express the achievements of the Chinese nation in the process of great rejuvenation, and the national pride in fighting for it.

### 2.2.2. There are Contradictions in Artistic Design from the Perspective of Cross-cultural Communication

In this context, the problems of art and design also show the characteristics of multiple and diversified. Through the comparison between the Chinese nation and the Western nation, it can see that in this period, the contradiction and conflict between the Chinese nation and the Western nation are very prominent. Moreover, it is a phenomenon linked to objective laws. At the same time, people would have an impact on the development trend of things to a certain extent, resulting in some new contradictions or changes in the state.

At this time, scientific methods cannot be used to deal with or solve the problem, which is the variability of art design in the perspective of cross-cultural communication [16-17].

### 2.2.3. The Expression of "Cultural bias" in Design Art

Design is a kind of visual artistic expression. However, as a kind of visual ideological activity, "cultural bias" in design art is also manifested from the two aspects of the connotation of "cultural bias", that is, the misunderstanding of foreign culture and the preference of local culture. First, from the perspective of "cultural bias", it is a misunderstanding of foreign culture. Since the last century, people's discussion of design art has been around the two concepts of "form" and "function". The reason is that the design was created during the Second World War. At that time, the material conditions were still relatively poor, so the industrial design that people expected was no longer a decorative luxury. A practical as the premise, for entertainment purposes, aesthetic purposes, art as the purpose of the "quality before the text" design concept, as early as the last century has been finalized. The design of the 21st century has developed to today, which is more for entertainment and aesthetic needs. Both customers and designers want to have their own designs, rather than meet everyone's functional requirements. At the same time, the shape of the design works also plays a great role in conveying the message of a nation's personality and culture. However, not being able to express information in a loyal way is equivalent to accurately expressing the culture of the nation.

In the art of design, it is very important to inherit the spiritual connotation of nationality and protect the culture and elements of nationality. However, how to express the connotation of nationality while ensuring the function of design is a problem worth considering. Protecting one's own culture, national culture, is a natural act. In the world of design, if it is caused by the psychology of "cultural bias", only in form or function, excessive preference for national elements and unhealthy protection should be denied. At present, Chinese design adheres to traditional patterns in the appearance of beauty, thinking that only in this way can people adhere to Chinese culture, protect and inherit Chinese design. However, when it is integrated with the inner, technical

interior beauty from the West, its work becomes neither western nor ordinary. This excessive favoritism and unhealthy protection of one's own culture is another expression of "cultural bias" in design art. In short, from two perspectives, "cultural bias" is a preference for the art of design. It is influenced by the cultural psychological set, which is embodied in the use of one's own local experience to distort the alien culture of other countries. Although the surface visual elements can be faithfully conveyed, there are certain deviations in the transmission of the deep national cultural spirit, or it replaces other cultures with its own cultural core. There is a deliberate element to this expression, but it may also be unintentional. However, no matter it is intentional distortion or unintentional substitution, the result is a wrong interpretation of the spiritual connotation of the cultural export country, which brings damage to the original culture to some extent. Therefore, as the founder of a civilization and the inheritor of a culture, when facing different cultures, it should consciously prevent wrong interpretation, especially the spirit of different cultures from being wrongly interpreted or misinterpreted. Secondly, it is influenced by the national culture self-defense mentality.

#### 2.2.4. The Influence of "Cultural Bias" on Design Art

"Cultural bias" in the design art is also expressed as the protection of the national culture, holding a closed attitude, using traditional creation symbols, to continue the traditional creation culture. However, in doing so, it is actually severing the connection between tradition and modernity. Because, the continuation of national culture does not lie in the appearance of the design object, but should look at the spiritual temperament of the design work from the inside to the outside, whether it conforms to and continues the traditional national aesthetics of creation.

Chinese design is affected by "cultural bias", on the one hand, it is replaced by foreign design, on the other hand, the traditional design aesthetic is difficult to release, resulting in the inheritance of traditional craft aesthetic is cut off. The fusion of modern design and traditional design is also cut off, and the design aesthetic is also cut off. On this basis, this paper gives the positive significance of "cultural bias" for design and cultural exchange. Whether designers, or ordinary users of design products, have realized the need to continue to maintain national design aesthetics. When dealing with alien design works, it should not limit ourselves to an inherent cultural core, but should treat the cultural traditions of alien art fairly with an open attitude and a rigorous spirit of seeking truth. The "cultural bias" in design art should be criticized. As far as its starting point is concerned, the exchange between different cultures can also bring creative materials and inspiration for the creation of design art, so as to improve the creativity of design art. However, it should be emphasized here that artistic creativity generated in cross-cultural communication should be based on respect for culture, and any works created by misreading the spirit of foreign cultures for productive forces should be criticized and denied.

Diversity is a very important concept in cross-cultural communication, which can be quantified using the Shannon Diversity Index [18]:

$$D_Y = -\sum S_L * \log_2(p_i) \quad (1)$$

$p_i$  represents the frequency or proportion of different cultural elements or design features.

In artistic design under cross-cultural communication, coordination is very important, and the coordination between different cultural elements can be measured using the vector angle cosine [19-20].

$$X_L = M \cdot N / (||M|| * ||N||) \quad (2)$$

Among them,  $M$  and  $N$  represent the feature vectors of different cultural elements respectively.

## 2.3. Art Design under Cross-Cultural Communication

### 2.3.1. Basic Principles of Cross-cultural Communication

Because different nations have great differences in their environment and lifestyle, their art design styles are also very different. Therefore, in the process of cross-cultural communication, the social background and economic development level of the other country should be fully considered. "Mutual benefit" is an eternal theme, and it is an important theme in the process of human survival and development. The world's second largest economy, also in a cultural context, should do so in the face of the achievements of diverse civilizations.

(2) The concrete expression and innovative steps of cross-cultural communication for artistic design

In the context of cross-cultural communication, artists and designers not only communicate in technology, but also have a fierce collision in emotions, cultural values, lifestyles and emotions [21]. First of all, the designer has a deep understanding of the contact with the design scheme. Secondly, the content and characteristics of the plan are analyzed and evaluated. Finally, under the realistic conditions, it is adjusted accordingly. If there is a problem, it should be corrected or redesigned in time to meet the new needs of art design. At the same time, designers can also get more benefits, so as to improve their creative enthusiasm and efficiency, and improve their cultural identity [22].

## 3. Experimental Scheme of the Influence of Cross-Cultural Communication on Artistic Design

### 3.1. Influence of Cross-Cultural Communication on Art Design and Innovation Experiment

In this experiment, "cultural translation" is used as a means of cross-cultural communication. The existence of cultural differences is inevitable, unavoidable and can not be eliminated. In the process of analyzing and studying art design works in the context of cultural exchanges among different countries, it can realize that there are inter-ethnic conflicts to a large extent and at a deep level among art works of different countries, as well as the coexistence of diversity. Secondly, it is necessary to take into account various uncertainties encountered in communication, such as the possible phenomenon of "cultural translation" in language expression and difficulties encountered in cross-cultural communication. It is necessary to screen the experimental objects and eliminate some unrepresentative samples. Secondly, it should pay attention to its scale, time and place when selecting samples.

### 3.2. Steps for Exploring Artistic Design Issues from the Perspective of Cross-Cultural Communication

(1) Select a representative and influential international cultural exchange center city as the sample location;

(2) Select cultural information points and compare them with other regions or countries;

(3) According to the above principles, identify people with obvious cultural differences but valuable communication targets, and this group also has a high demand for art design in the region.

In practice, people always adhere to the concept of "people-oriented" and attach importance to the humanistic care and humanistic concern for art and design. First of all, this paper deeply studies and analyzes the traditional Chinese folk literature, and extracts a set of its own unique aesthetic characteristics in the modern sense. Secondly, from the angle of modeling, the intangible cultural heritage such as Chinese classics and Western forms is excavated; Once again, in the layout of the space, in the artistic expression techniques, it integrates some Chinese elements, but also integrates

the artistic design elements of other countries, so that it has more connotation.

#### 4. Result of the Influence of Cross-Cultural Communication on Art Design

The cultural and artistic design influences and innovative ways of different countries are shown in Table 1. The artistic design of Chinese culture pays attention to the overall harmony and emphasizes the vivid charm, and the innovative way is to combine the western modern design concept. The artistic design of French culture emphasizes central symmetry, pays attention to proportion and geometry, and innovatively introduces local cultural elements.

*Table 1. Cultural and artistic design influences and innovation modes of different countries*

Serial number	Country	Influence of art and design	Innovative approach
1	China	Emphasize overall harmony and vivid charm	Combining western modern design concepts
2	France	Emphasizing central symmetry, emphasizing proportion and geometry	Introducing local cultural elements
3	Japan	Emphasizing simplicity and ethereal beauty, pursuing natural beauty	Adopting new materials and technologies
4	Mexico	Emphasizing colors and symbols, with strong ethnic characteristics	Combining traditional elements with modern forms
5	India	Emphasize religion, mythology, and symbolism	Introducing international design trends

In this paper, 50 viewers were selected and divided into 10 groups to evaluate the content, main body and form of the works in turn, and to make statistics on the overall acceptance. The average acceptance of communication works is shown in Figure 1. The proportion of highly accepting is 76.5%, the proportion of generally accepting is 20%, and the proportion of not accepting is 3.5%.

Another 10 people were selected to score the creation time and innovation, as shown in Figure 2. For rating audience 1, the creation time is 40h and the innovation score is 6 points. For rating audience 2, the creation time is 41h and the innovation score is 6 points. For rating audience 10, the creation time is 47h, and the innovation rating is 10 points.

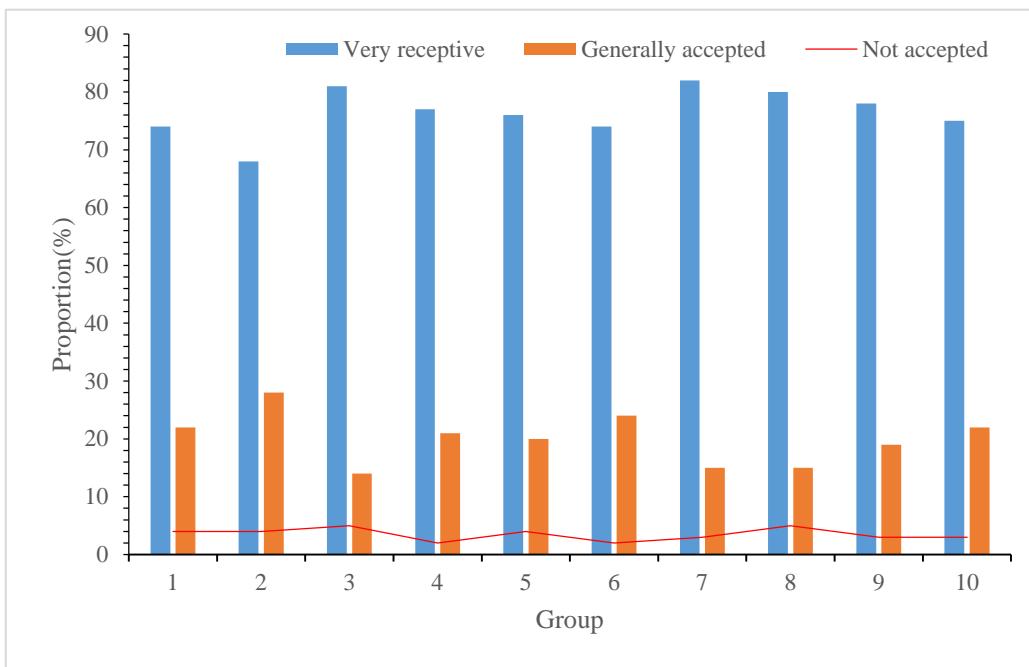


Figure 1. Acceptance of communication works

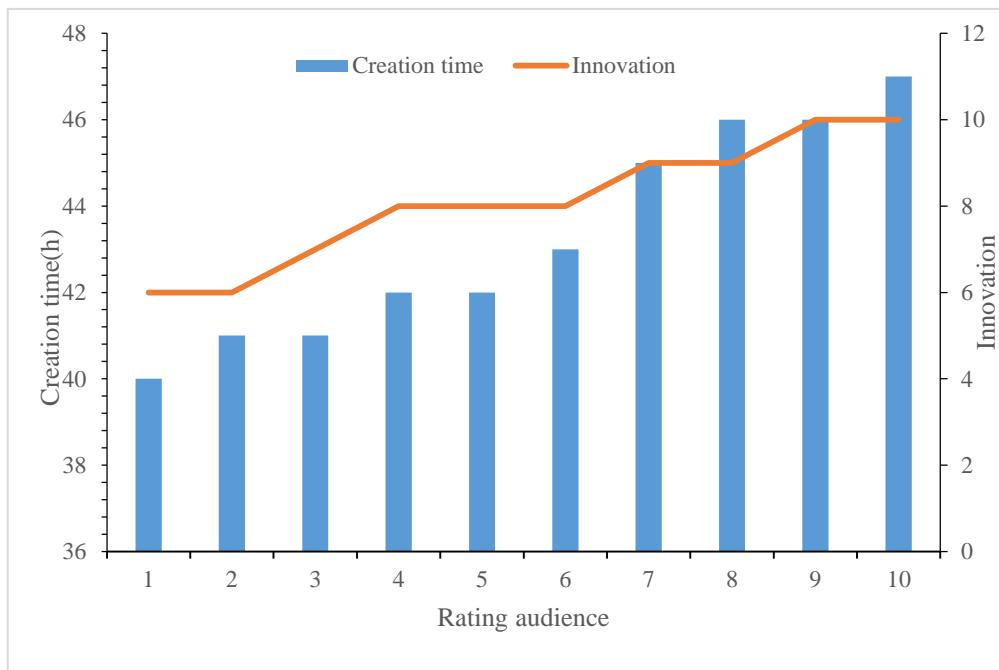


Figure 2. Creation time and innovation rating

The average use frequency and innovation score of the elements of an art work are shown in Figure 3. The average usage of art element 1 is 90 times and the innovation score is 6 points, and the average usage of art element 2 is 81 times and the innovation score is 7 points. The average use of element 10 of the artwork is 20 times and the innovation score is 9.

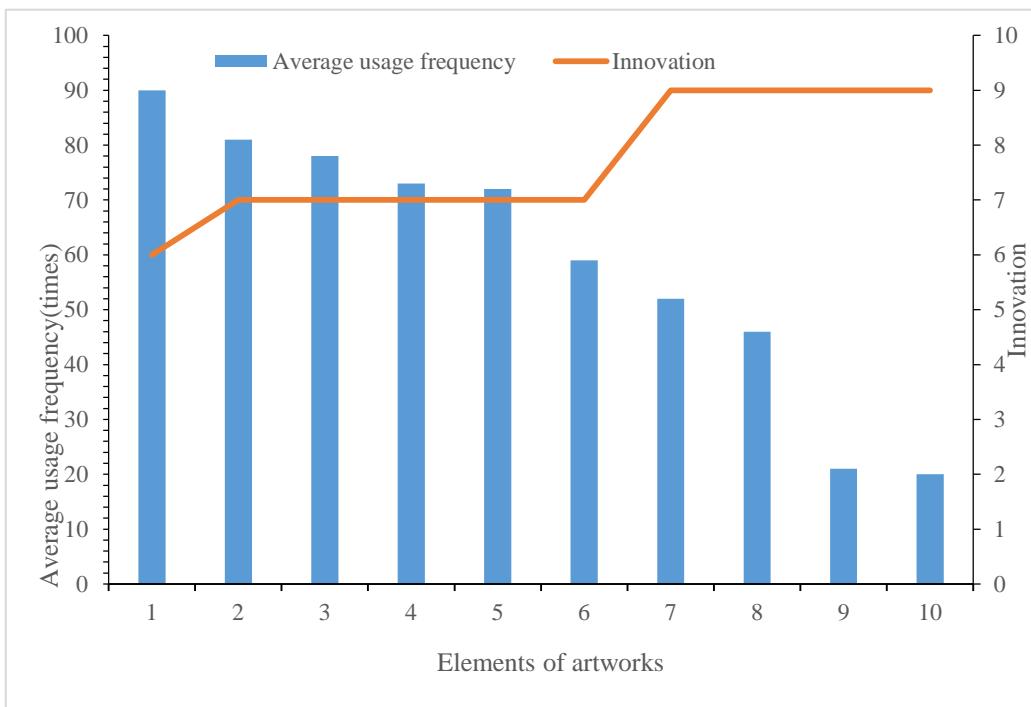


Figure 3. Average frequency of use and innovation rating of artistic elements

## 5. Conclusions

This paper starts with the definition of the two basic concepts of "cross-cultural communication" and "artistic design", and discusses whether there is "cross-cultural communication" in the creation of Chinese fine arts in combination with relevant literature in the world. This paper gives corresponding countermeasures to the cultural exchange and integration caused by the historical and political differences between different countries. Through the analysis of cultural globalization, it is concluded that cultural globalization is indispensable for promoting international exchanges and cooperation and promoting the process of world development. Through the analysis of the similarities and differences between art and design in the world, this paper points out the internal relationship between culture and design, and makes a preliminary discussion on some problems it faces in the world. Firstly, cultural differences lead to changes in people's thinking patterns and behavior patterns. Secondly, due to the barrier of language communication, the circulation of works of art is not smooth; In the end, the lack of communication channels led to the intensification of conflicts, which hindered the development of artistic design, and even led to the failure of artistic design. Cultural exchange and integration is the root of the development and progress of art design, and it would also have a great impact on China's art market.

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If any, should be placed before the references section without numbering.

## Data Availability

The datasets used during the current study are available from the corresponding author on reasonable request.

## Conflict of Interest

The author states that this article has no conflict of interest.

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