Vol.5 Iss.1 2024
https://doi.org/10.37420/j.adr.2024.005
Art & Design Research

Research on the Influence Mechanism of New Mainstream Films on the Cultural Identity of College Students in Western Universities

Benjian Li, Kexin Guo, Feier Chen*
Art College of Guilin University of Technology, Guangxi, China
***Corresponding author, E-mail: 1767859724@qq.com**

Abstract

The role of new mainstream films in the dissemination of mainstream values has become more and more prominent in the context of new media, and college students, as one of the audiences of new mainstream films, also play an important role as the disseminators of mainstream culture. Using the grounded theory as a guide, 20 students from a university in the western region were selected as samples, and semi-structured in-depth interviews were conducted. Nvivo12 Plus software was used to sort out and integrate the interview data, to refine the relevant concepts and categories, and to construct a model of the influence mechanism of new mainstream films on the cultural identities of students in western universities. The study finds that the evolution of new mainstream films on the cultural identity of college students in western universities can be divided into four stages: In terms of film dissemination: technological empowerment, promoting cultural waves; In terms of plot setting: rooted in reality, shaping positive cognition; In terms of cultural expression: subtle influence, enhance character cultivation; In terms of far-reaching impact: innovative expression, planting the seeds of culture. Grasping the internal logic of the mechanism is not only conducive to the dissemination of the mainstream value kernel of the film, but also to the cultivation of the socialist core values of young college students as well as the deeper cultural identity of the country.

Keywords

New Mainstream Films; University Students; Cultural Identity; Grounded Theory

1. Introduction

The report of General Secretary Xi Jinping at the 20th National Congress of the Communist Party of China (CPC) emphasized that "we should enhance the power of dissemination and influence of Chinese culture, adhere to the stance of Chinese culture, refine and display the spiritual markers of Chinese civilization and its cultural essence, accelerate the construction of the Chinese discourse and the Chinese narrative system, tell a good Chinese story, disseminate Chinese voices, and present a credible, lovely and respectable image of China. "[1]. Film is an important part of culture and a means of expression, as a carrier of national will and socialist core values concentrated, mainstream film (or main theme film) has entered a new stage of development in recent years, and is classified by the industry as a new mainstream film [2].

Driven by the Internet technology empowerment and the wave of cultural confidence of the whole nation, domestic new mainstream films have built up a new pattern of Chinese contemporary film and televi-

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/10.37420/j.adr.2024.005

sion culture, which plays an important role in the formation and consolidation of mainstream ideology [3]. Young college students are in the stage of sensitive thinking and active consciousness, so they have become an indispensable audience and dissemination group of new mainstream films. As an important position for mainstream ideological education of socialism with Chinese characteristics, colleges and universities gather a large number of students and become an important position for national integration and cultural dissemination. However, due to their special geographical location and ethnic diversity, colleges and universities in the western region are inhabited by ethnic minorities and border with many neighboring countries, so their cultural diversity becomes more and more prominent. Based on this, this paper selects the students of a university in the western region as the research object to explore the influence mechanism of new mainstream films on their cultural identity.

2. Synthesis of Research

2.1 The Connotation of the New Mainstream Film

The division of domestic film genres usually adheres to the "three-part method", i.e., melodramatic films, commercial films and art films [4]. The concept of "new mainstream cinema" was proposed by scholar Ma Ning in the late 1990s, originally referring to low-budget domestic films with new ideas as opposed to Hollywood films [4]. After the development in recent years, scholar Zhou Xing defines it as "a group of films that illustrate the spirit of China and show the face of China since the 18th Party Congress in 2021, which are mainly led by socialist core values, feature mature commercial genre narratives, and are produced by closely combining the will of the state with the needs of the people, it is the latest expression of the State's concept of grandeur.[5]" General Secretary Xi Jinping pointed out that a country's cultural soft power depends fundamentally on the vitality, cohesion and appeal of its core values [6]. As China is in the midst of an era of unprecedented changes, new mainstream films play an important role in carrying mainstream social values and telling a good Chinese story. At the same time, it also plays the role of stitching in the national ideological level, integrating the popular culture and ideology perfectly, which has an immeasurable impact on the construction of China's international image and the dissemination of core values [7].

2.2 The Cultural Transmission Mode of the New Mainstream Film

In recent years, the theme of domestic new mainstream film creation has been flourishing. There are ' Water Gate Bridge of Changing Lake ', ' Sniper ' and ' Homecoming ' that show the feelings of home and country; there are also praises of youth inspirational ' miracle • stupid children '; there are also great ' ordinary heroes ' and ' Chinese doctors ' cast by ordinary people. The new mainstream film has gradually become the main force at the box office. Ming Zhenjiang, the chairman of the Chinese Film Producers Association, said: ' In recent years, the diversification of Chinese theme films has indeed reached a new height, which is mainly reflected in the diversification of ideological connotation and artistic expression. Mainstream value theme, style diversification. From the perspective of content theme, the new mainstream film mainly expands from the three fields of revolutionary war theme, overseas rescue theme and republic legend theme, and actively interprets the era connotation of the new mainstream film. In terms of value identity, it corresponds to family and national identity, national identity and identity [7]. In terms of narrative mode, the new mainstream film adopts a puzzle-type narrative structure, which combines the advantages of hundreds of schools; the narrative perspective of civilianization reflects the background of the times and social changes; the grounded narrative style evokes collective memory and triggers collective resonance [2].

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

2.3 Connotation of Cultural Identity of University Students

The term" identity" was first proposed by Sigmund Freud, which refers to the recognition and acceptance of aesthetic orientation, way of thinking, ethics, behavior or customs in a specific cultural environment by members of a social community[8]. It can be seen that cultural identity is the basis for the identification and identity of members of the social community [8]. Cultural identity is the ' deepest identity ', is the ' root of national unity, the soul of national harmony ' [9]. Under the background of new media, college students are not only the main body of cultural reception and dissemination, but also the backbone of future social construction. Their cultural identity has an important impact on the dissemination of social mainstream values. With the acceleration of the process of media integration, the way college students receive mainstream information and shape their own thoughts is changing. More and more college students are not only ' passive receivers ' of mainstream information, but also ' producers ' and ' disseminators ' of mainstream information. With the advent of the all-media era, cultural identity has also been impacted to a certain extent, mainly in the weakening of mainstream cultural identity, the impact of elite cultural identity, the challenge of traditional cultural identity, and the intensification of multicultural conflicts. Therefore, it is particularly critical to improve college students ' ability to analyze subcultures and enhance their recognition of mainstream culture.

2.4 The Fit between New Mainstream Films and College Students' Cultural Identity

Huang Dan, a professor at the Department of Literature of Beijing Film Academy, pointed out that "reflecting the pulsation of the country, writing Chinese stories, insight into the Chinese mind, and refining Chinese emotions through works as a carrier should become the consistent responsibility and mission of film and television creators" [11]. As a more inclusive and multicultural art form, the role of new mainstream film in showing China's style and telling China's story is becoming more and more prominent, which coincides with the connotation of college students' cultural identity, which is firstly manifested as historical identity, i.e. the correct knowledge and understanding of history, new mainstream film can well help college students to recognize the long history of the Chinese nation; secondly, it is manifested as the recognition of Chinese culture. Secondly, it is the identification with Chinese culture, which is the common creation of all nationalities and the spiritual home of all nationalities; thirdly, it is the identification with traditional customs, which is the important carrier for maintaining and passing down Chinese culture.

Based on the collection and research of past literature and data, the author finds that: First of all, the relevant discussions on the new mainstream film and cultural identity mostly focus on the way of film and television production and its impact on the audience, and rarely stand in the position of college students. Explore its influence mechanism from the perspective of the audience ; second, about the related research on college students ' cultural identity, the academic community mainly focuses on the significance, current situation, challenges and other aspects. Under the background of new media, the role of new mainstream films on their cultural identity is less mentioned. Therefore, this paper takes college students in western China as the research object, explores the influence mechanism of new mainstream films on their cultural identity, constructs relevant models, and provides new thinking for enhancing the path of college students ' cultural identity.

3. Research Design

3.1 Research Methodology and Tools

Grounded Theory, first proposed by American scholars Barney Glaser and Anselm Strauss, is a social science research methodology applicable to explaining the process of social interaction and is a qualitative re-

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/10.37420/j.adr.2024.005

search strategy [12]. In practice, it advocates bottom-up, starting from primary sources, extracting concepts, forming categories and constructing theoretical models through open coding, axial coding and selective coding in order to explore the influencing factors or formation pathways of a particular issue. This paper takes procedural grounded theory as a guide, selects 20 students from a college in the western region as samples, conducts semi-structured in-depth interviews, uses Nvivo12 Plus software to sort out and integrate the interview data, extracts relevant concepts and categories and establishes a class relationship, constructs a model of the mechanism of the influence of the new mainstream film on the cultural identity of college students in the western region, and explores the role of the new mainstream film in influencing the cultural identity of college students in the western region. The model was constructed to explore the mechanism of new mainstream films in influencing the cultural identity of college students in western region.

3.2 Data Sources

3.2.1 Selection of Interviewees

In this paper, 20 college students in the western region are selected as interviewees by purposive sampling. (The basic information of the interviewees is shown in Table 1.). The universities in this region are rich in ethnic diversity and geographically well-located, with a high rate of dissemination and popularity of new mainstream films. The subjects were balanced in terms of grades and gender, and their majors covered literature, science, engineering and art. Each interview lasted about 30 minutes and was recorded and anonymized in accordance with the principles of informed consent and confidentiality. The data of 15 interviewees were randomly selected as the main body of coding, and the data of 5 interviewees were reserved for theoretical saturation test.

Table 1: Basic information of interviewees

Basic Information	Category	quorum
Genders	Female	12
	Male	8
Major	Humanities and Social Sciences	14
	Science and Engineering	6

3.2.2 Interview Outline Setting

In order to avoid the predetermination and subjectivity of the results, and at the same time to ensure the objectivity and comprehensiveness of the survey data, this paper adopts the semi-structured in-depth interview method to collect data, and conducts one-on-one communication with the interviewees. The survey analyses the impression, focus and acceptance of new mainstream films among college students in western universities, as well as the extended influence, strengths and weaknesses of new mainstream films on them from various perspectives, with questions such as: Do you know what ' New Mainstream film ' is? Have you seen new mainstream films? What do you think is the most attractive aspect of such films? Are there any plots that impress you? What is the impact of new mainstream films on your cultural identity? What are the specific manifestations? Will you think more deeply after watching the film? What are the more profound insights? In what aspects do you think the advantages and disadvantages of the new mainstream movies in cultivating their own cultural identity? Based on this, data collection and research are carried out.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

4. Model Construction

This study adopts the procedural rooted theory method, randomly selects part of the interviewers' data as pre-coding, and reserves a small amount of interviewers' data to be used as a theory saturation test to ensure coding credibility. After completing the verbatim transcription of the audio files, the textual information was imported into the Nvivo12 Plus software for three-level coding of the rooted theories, and the research process of "conceptualization - categorization - extraction of core categories - establishment of theoretical models" was carried out. Through the three steps of open coding, axial coding and selective coding, we explored the interconnections and internal mechanisms among the data. In the first step of open coding, the conceptualization and categorization process was carried out, and 31 concepts and 10 initial categories were extracted through the analysis of the interview data; in the second step of axial coding, the category relationships were clarified on the basis of open coding, and four main categories were extracted; in the third step of selective coding, the results of open coding and axial coding were integrated, and the core categories were extracted to build the theoretical model.

4.1 Open Coding

Open coding refers to the process of breaking down, comparing, conceptualizing and categorizing the information collected at the beginning of the study [13]. In this paper, 15 out of 20 samples were randomly selected for open coding, where the original statements were analyzed and labelled line by line, and repeated comparisons were made to integrate the same or similar concepts and discard invalid concepts that appeared less than 2 times. Through the free coding function of Nvivo12 Plus software, the collected interview data were coded word by word and sentence by sentence without any researcher's preconceptions to generate initial concepts and discover conceptual categories from the raw data. The open coding combed through the raw utterances to collate 157 labels, 31 concepts and finally 10 initial categories were extracted. Labels are denoted by lowercase letter a, concepts are denoted by uppercase letter T, and initial categories are denoted by uppercase letter A. (Open coding analysis is shown in Table 2.)

Table 2: Open Coding Analysis

Original Statement (Label)	Conceptual Integration (Concept)	Initial Category (Category)
a10: The Internet can play a good role in popularization; **a02:** Compared to the past, it feels more widely publicized.	**T1**: Digital media connection fragments and the whole **T2**: Omni-directional multi-level information sources	**A1**:New media platforms accelerate dissemination and bring a new cultural flavor
a23: Cinema is more vivid and direct in its visual and aural impact on us; **a25**: Includes material and content control.	**T3**: Visual auditory impact **T4** : Compact plot **T5**: High-quality drama	**A2:** Filming techniques that are innovative and inclusive of the times
a36: The vivid facets of life will be especially touching to me; **a43**: For certain details and confusions in history can be understood through this type of film.	**T6**: Focusing on major events **T7**: Showing the changes of the times **T8**: Answering the doubts of young people	**A3:** Sorting out history and answering youth confusion

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/10.37420/j.adr.2024.005

a50: A modern approach to bringing historical characters to life; **a53**: The feeling is very immediate and impactful.	**T9**: Plot leads to emotional change **T10**: Extended influence **T11**: Small see big **T12** : Subtle influence	**A4**：Breaking the mindset and innovating traditional perceptions
a78: Built on a relatively authentic background with a historical foundation in place; **a79**: Strict censorship all but gates it.	**T13**: Rigorous production **T14**: Attractiveness, appeal, influence **T15**: Strict control	**A5**：Rigorous production and clear expression of mainstream awareness
a93: Whether it's a big name in our nation's history or an ordinary person like you and me, we can all find our place, can find our own microcosm.	**T16** : Little people from a small perspective into **T17**: Image inspiration, self-improvement	A6：Role identity and refinement of the potential self
a109: Telling the story of how the older generation survived the country's most difficult times and how they developed to achieve today's happy life will bring a sense of hope.	**T18** : Showing the changes and opportunities of the times, awakening consciousness **T19**: Spiritual inspiration **T20**: Spiritual energy	**A7**： Purges the mind and purifies views
a116: Give people the feeling that heroes are also ordinary people, able to give people a more intimate, flesh and blood feeling; **a118**: Recreate the intense scenes, but also bring us a deeper shock.	**T21**:The Authenticity of Individual Life **T22** : Grounded Scene **T23**: Reproduction **T24** : Rooted in Reality	**A8**：Turning the abstract into the concrete to enhance empathy
a133: The end are to the New Year as a node, but also to a certain extent to convey the customs of our country, is to maintain the important carrier of Chinese culture.	**T25**:Meet different preferences **T26**:Create a festive atmosphere **T27**: Type diversification	**A9**：Variety of styles and spiritual food for young people
a136: Looking back to the past and looking forward to the future; **a147**: It can guide us in our thoughts, to learn to think of the source while drinking the water.	**T28**: Untangle the historical context **T29**: Look to the future **T30**: Resonate **T31**: Cultural identity in-depth vision	**A10**：Carrier of cultural identity, to achieve two-way identity

4.2 Axial Coding

The initial categories found by open coding are independent and scattered from each other, and axial coding explores their intrinsic attributes, establishes the connection between the initial categories, and finally forms the main category. At the same time, the relationship between the initial categories and the main categories should be clarified to avoid misplacement or omission [14]. This study inductively analyses the 10 initial categories formed by open coding, and finally forms 4 main categories, including: In terms of film dissemination: technological empowerment, promoting cultural waves; In terms of plot setting: rooted in reality, shaping positive cognition; In terms of cultural expression: subtle influence, enhance character cultivation; In terms of far-reaching impact: innovative expression, planting the seeds of culture. The theoretical screening was done for the final selective coding. The main categories are denoted by capital letter B. (Axial coding is shown in Table 3.)

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Table 3: Analysis of Axial Coding

Main Category	Initial Category	Connotation
B1:Technological empowerment, promoting cultural waves	**A1** New media platforms accelerate dissemination and bring a new cultural flavor	Diverse means of communication, linking fragments and wholes, a new unity
	A2 Filming techniques that are innovative and inclusive of the times	Quality theatre production with visual and auditory impact
B2: Rooted in reality, shaping positive cognition	**A3** Sorting out history and answering youth questions	Focusing on major events and showing the changes of the times
	A4 Breaking the mindset and innovating traditional perceptions	The plot leads to changes in mood, with a small view of the bigger picture, side by side with the evidence
	A5 Rigorous production and clear expression of mainstream awareness	Pushing and polishing, strict control
B3: Subtle influence, enhance character cultivation	**A6** Role identity and refinement of the potential self	The role of images to enlighten and bring people closer together
	A7 Purges the mind and purifies the three views	Positive mental energy, spiritual inspiration
	A8 Turning the abstract into the concrete to enhance empathy	Grounded scenes and narrative style, authenticity of individual lives
B4: Innovative expression, planting the seeds of culture	**A9** Variety of styles and spiritual food for young people	A wide range of themes and genres, with specific nodes of release to create a strong atmosphere
	A10 Carrier of cultural identity, to achieve two-way identity	Relying on youth enthusiasm to resonate

4.3 Selective Coding

Selective coding further refines the core categories that can unify and integrate other categories, and comprehensively analyses and sorts out the intrinsic connections between the core categories and other branch categories, so as to explain the relationship between various categories and construct a preliminary theory [15]. In this paper, after combining the themes and repeatedly comparing the four main categories obtained in the axial coding stage, the core category of this study was finally determined. Under this core category, several main categories form a solid relational structure to construct a theoretical model with a story line. (Selective coding is shown in Table 4.)

Table 4: Relationship between Core and Main Categories

Main Categories	Mode of action	Relation-ships	Core Categories	Mechanism

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/10.37420/j.adr.2024.005

Technological empowerment, promoting cultural waves	Appreciation	External driver	The Influence Mechanism of New Mainstream Films on the Cultural Identity of College Students in Western Universities	Conservative history, Innovative expression
Rooted in reality, shaping positive cognition	Perception	Cognitive foundation		Clarify the reality, Practice positive behavior
Subtle influence, enhance character cultivation	Reflections	Generative effect		Pure concept, Perfect yourself
Innovative expression, planting the seeds of culture	Realization	Extended impact		Subtly convey culture, sublimate the soul

4.4 Theoretical Saturation Test

In order to ensure the reliability and validity of the study, it is necessary to test the distillation of the material for theoretical saturation [16]. In this paper, five interviews were reserved for the theoretical saturation test, and the material was imported into Nvivo12 Plus software to carry out three-level coding, and compared with the above coding, no new concepts and categories were found to emerge, and the categories conformed to the original logical relationship, which indicates that the theoretical model is relatively saturated. In view of this, the author constructed a model of the influence mechanism of new mainstream films on college students' cultural identity. The study found that the evolution of cultural identity of college students in western universities influenced by new mainstream films can be divided into four stages: firstly, technological empowerment, promoting cultural waves. In terms of film dissemination, as the external drive of cultural identity. Secondly, rooted in reality, shaping positive cognition. In terms of plot setting, lay the cognitive basis of cultural identity. Thirdly, subtle influence, enhance character cultivation. In terms of cultural expression, play the generation effect of cultural identity. Finally, innovative expression, planting the seeds of culture. In terms of far-reaching impact, continuing the extended influence of cultural identity. (The influence mechanism model is shown in Figure 1.)

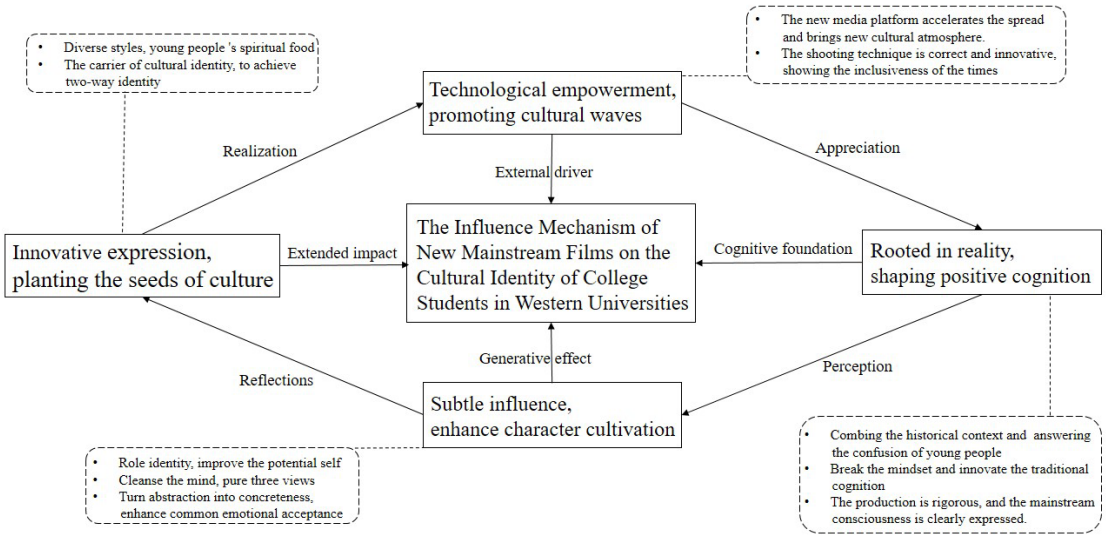


Figure 1: Influence mechanism model

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

5. Analysis of the Influence Mechanism of New Mainstream Films on the Cultural Identity of College Students in Western Universities

Due to their special geographical location and ethnic diversity, western colleges and universities have become an important place for ethnic mingling and cultural dissemination, and an important position for the education of mainstream ideology of socialism with Chinese characteristics. As the carrier of national will and socialist core values, new mainstream films also play an important role in carrying social mainstream values and telling Chinese stories, and their art forms, which are more inclusive and multicultural, have an immeasurable impact on the cultural identity education of college students in western universities.

5.1 Technological Empowerment, Promoting Cultural Waves

With the rapid development of the media, the form of communication tends to be fragmented, instantaneous and social [2]. The new mainstream film in the pre-promotional stage clever use of new media platforms for fragmented dissemination, while echoing the carefully planned activities on the topic, the formation of communication synergy, for the later attention and influence to lay a solid foundation. Not only the publicity stage, but even the plot of the film often involves live streaming with goods to help rural revitalization, video chat to connect time and space, etc..... Whether it's the pre-publicity, the clips with high-fuel editing, or the comment interactions, all of these new media platforms and digital technologies are invisibly promoting the wave of cultural identity among college students, and the digital The communication trend of media fragmentation allows cultural elements to permeate the country, society and every individual in a fragmented form, connecting the whole with the fragments to form a new unity. The empowerment of technology has become an external drive to promote the wave of culture, creating a strong atmosphere of patriotism, which not only meets the demand but also provides a learning motive for young college students, making them feel the new cultural atmosphere and strong inclusiveness of the times during the stage of enjoying the film, and achieving the effect of correcting the historical facts and innovating the way of expression.

5.2 Rooted in Reality, Shaping Positive Cognition

General Secretary Xi Jinping pointed out that all valuable and meaningful literary and artistic creations should reflect reality and control reality, and should be conducive to solving real problems and answering real issues [17]. New mainstream films are rooted in reality, take core values as the banner, and perfectly integrate popular culture and ideology, which has an immeasurable impact on the shaping of cultural identity of young college students. First, new mainstream films comb through the historical lineage, often focusing on major events. They comb through Chinese history, especially the history of the Party, the history of new China, the history of reform and opening up, and the history of socialist development, showing the changes of the times in details, integrating the spirit of patriotism into historical development, and laying the theoretical foundation of cultural identity. Secondly, the new mainstream films break the stereotypes, different from the previous didactic, most of the films are based on the realistic style, the image of revolutionary heroes is reproduced in front of the audience through storytelling, the plot drives the change of emotions, and the struggles and achievements of the common people heroes in the context of different eras are presented through the minor characters who struggle day and night for the construction of the motherland, breaking through the traditional cognition, and shaping the cultural identity of the college students in an imperceptible way. Thirdly, new mainstream films are made with rigor. Thirdly, the new mainstream film production is rigorous, the big things are not false, the small things are not constrained, the "micro" narrative strategy will be a combination of doc-

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/10.37420/j.adr.2024.005

umentary and writing, focusing on the revolutionary pioneers to save the nation from the fire, for the Chinese nation to seek the future of the power of faith [7], showing a huge attraction, appeal and influence, and then achieve the call of the national sentiment of the college students. Therefore, new mainstream films have laid the cognitive foundation of college students' cultural identity by rooting in reality, and constantly revised and shaped the positive cognition of young college students in the stage of film perception, so as to achieve the effect of understanding the foundation of reality and practicing positive cognition.

5.3 Subtle Influence, Enhance Character Cultivation

It is not the event itself that causes psychological distress among college students, but the perspective from which it is viewed and the tone in which it is interpreted [3]. The warm and touching plots in new mainstream film and television works are good medicine for spiritual encouragement and vivid teaching materials for establishing positive psychological energy of college students. Firstly, new mainstream films bring college students a sense of role identity, which is conducive to perfecting their potential selves. Whether it is a big figure in the history of the country or an ordinary person within reach, all can find their own microcosm in the historical picture and play their own role. It is the ordinary people with flesh and blood that form an image inspiring role for college students, empowering themselves and helping to build their personalities in the perception and internalization of the characters. Secondly, the changes and opportunities of the times shown in new mainstream films have the effect of cleansing the mind and purifying the three outlooks. General Secretary Xi Jinping once pointed out that "for Chinese youth in the new era, love for the motherland is the foundation of the foundation of the foundation and the foundation of success [18]." New mainstream films guide college students to put their personal ideals into practice. New mainstream films guide college students to closely link their personal ideals with the future destiny of the motherland and the nation, to grasp the direction of life and realize the value of life in the great rejuvenation of the Chinese nation. In the introspection stage of the film, new mainstream films subconsciously promote the generation of cultural identity in the hearts of college students. Whether it is the power of the country presented in action films or the indomitable spirit of ordinary people fighting for the cause of the country, they all provide young college students with a direction to follow and strive for, achieving the effect of internal cultivation of pure outlook and external treatment of the potential self.

5.4 Innovative Expression, Planting the Seeds of Culture

General Secretary Xi Jinping once pointed out to the cultural and artistic circles that they should "undertake the mission of recording the new era, writing the new era, eulogizing the new era ..... deeply reflecting the historical changes of our era, depicting the spiritual map of our era, drawing portraits of the era, setting up biographies of the era, and clarifying the virtues of the era."[19]. The new mainstream films cover important stages in the time dimension such as the revolutionary construction period, the reform and opening-up period, and the new socialist period; in terms of subject matter, they include many genres such as medical care, education, poverty alleviation, etc.; geographically, they show the different characteristics of the east, west, south, north, south and central areas, as well as the fifty-six nationalities; and in terms of subject matter, they present different genres such as comedy, sci-fi, and literature... ...It brings college students a rich and diverse cultural feast and becomes a powerful spiritual food for young people. At the same time, as a carrier of value transmission, new mainstream films have the function of realizing two-way identity. Firstly, cultural identity is firstly expressed as historical identity, that is, the correct knowledge and understanding of history [20], new mainstream films can help college students to know the long history of the Chinese nation

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

while displaying the Chinese style and telling the Chinese story; secondly, cultural identity is expressed as the identity of Chinese culture, new mainstream films make it clear that the Chinese culture is co-creator of all nationalities, and show the great harmony between the cultures of all nationalities in the process of accepting and embracing. Secondly, cultural identity is manifested in the identification with Chinese culture, new mainstream films make it clear that Chinese culture is jointly created by all nationalities, showing the great success of all nationalities' cultures and uniting their common spiritual homes. Thirdly, cultural identity is manifested in the identification with traditional Chinese customs, new mainstream films are usually screened at specific festival time points, creating a strong festive atmosphere, while also conveying specific customs in the films, which has become an important carrier for the maintenance and inheritance of Chinese culture. Therefore, in the stage of film understanding, new mainstream films maintain the continuation of the influence of college students' cultural identity, and achieve the effectiveness of moistening things in details and silently seeping the soul of culture.

6. Research Summary and Enlightenment

6.1 Create a Patriotic Atmosphere, Cast a Strong Sense of National Community

New mainstream films create a strong atmosphere of patriotism and play an increasingly prominent role in forging a sense of national community among college students in western colleges and universities. General Secretary Xi Jinping pointed out that "culture is the soul of a nation, and cultural identity is the root of national unity" [21]. The western region has a special geographic location, which is inhabited by ethnic minorities and bordering with many neighboring countries, and the diversity of ethnicity is more prominent in colleges and universities, so there are certain differences in the language environment, cultural practices and customs of college students in the western region, and colleges and universities in the western region have also become an important hand in forging the sense of community of the Chinese nation. The new mainstream film shows the national costumes, national language and national customs and habits can well arouse the emotional resonance of college students in western colleges and universities, and it also becomes an important window to show the national culture, national appearance and national history. It not only meets the cultural needs of young college students, but also provides them with a good motivation for learning, and is a powerful form of expression for forging a strong sense of Chinese national community.

6.2 Transmit the Mainstream Consciousness, Broaden the Way of Cultural Identity Education

The new mainstream film transmits the mainstream ideology of socialism with Chinese characteristics and forms the synergy of cultural identity education for college students in western colleges and universities. Cultural identity education is an important part of ideological and political education for college students in western colleges and universities, and it is an important hand in deepening patriotism and transmitting mainstream ideology. Traditional cultural identity education in colleges and universities is mostly based on textbooks and classroom narratives, and the cultural identity education of college students in the context of the new era has also put forward higher requirements. The main theme of the new mainstream film era is distinctive, demonstrating the intrinsic match between China's mainstream values and college students' value aspirations, and conveying inspiring positive energy, which is conducive to stimulating the inner strength of college students. At the same time, it has broadened the way of cultural identity education for college students with its characteristics of fast dissemination speed, wide range of dissemination, and strong visual and auditory shock,

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/10.37420/j.adr.2024.005

which is conducive to exploring a new way of cultural identity education for college students.

6.3 Establish Conscious Behavior, Continue the Red Gene

As an external driver, the new mainstream film is conducive to the conscious behavior of college students in western colleges and universities to enhance their cultural identity and continue the red bloodline. Telling a good Chinese story is not only a unilateral act of spreading the value of films or the cultural identity of college students, it requires the concerted efforts of many parties to form a spiral upward mode. It requires the concerted efforts of many parties to form a spiral upward pattern that echoes each other. New mainstream films, with their contemporary ideas or metaphors, guide college students to spend more time on independent value exploration. They can independently build up the motivation and hope of cultural identity, and under the background of multiple trends and the impact of multiple cultures, they can timely link their personal ideals with the future destiny of the motherland and the nation, form an important change from externally-driven to self-driven, set up a conscious behavior, and continue the red gene.

7. Conclusions

The influence of new mainstream films on the cultural identity of college students in western colleges and universities is a long and complex process, and its in-depth study can help to better understand the interpretation of new mainstream films on the new context of politics, economy and culture, grasp the ideological trends of college students, and better lead the cultivation of socialist core values of college students in the new media environment. Understanding the influence mechanism of new mainstream films on the cultural identity of college students in western colleges and universities can accurately grasp its internal logic, which is not only conducive to the dissemination of the mainstream value core of the film, but also more conducive to the deeper cultural identity of young college students to the country. It is also conducive to the deeper cultural identity of young college students. It will broaden the new ways to educate college students' cultural identity, and form a spiral pattern in which the telling of China's story and the cultural identity of college students echo each other.

References:

[1]Xi, J.P. (2022). Holding High the Great Banner of Socialism with Chinese Characteristics and Unitedly Striving for the Comprehensive Construction of a Modern Socialist Country - Report at the 20th National Congress of the Communist Party of China. Creation (11), 6-29.

[2]Peng, Q.W. (2022). Cultural Self-Consciousness and Cultural Confidence in New Mainstream Cinema in the Age of Digital Media. Film Review (03), 51-53.

[3]Guo, Q. (2022). Functional Exploration and Realization of Mainstream Film and Television Works in the Psychological Construction of College Students. Educational Theory and Practice (15), 31-33.

[4]Ma, N. (1999). New Mainstream Cinema: A Suggestion for Domestic Cinema. Contemporary Cinema (04), 4-16.

[5]Zhou, X.; Qiao, J.Q. (2021). The Transformation of Mainstream Cinema: On the Occasion of the Centenary of the Founding of the Party. Journal of Guangzhou University (Social Science Edition) (04), 5-12.

[6]Li, J.C. (2020). The Relationship between Firm Cultural Self-confidence and the Enhancement of Cultural Soft Power--Interpretation of the Spirit of the Fifth Plenary Session of the 19th CPC Central Committee. Journal of Shanxi Socialist Academy (04), 22-26.

[7]Yang, D.X.; Zhang, L.L. (2022).On the Content Selection and Value Recognition of New Mainstream

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Films in China. Film Literature (08), 7-11.

[8]Liu. Y, et al. (2020). Cultural Understanding and Heritage Literacy: One of the 5C Models of Core Literacy in the 21st Century. Journal of East China Normal University (Educational Science Edition) (02), 29-44.

[9](2022). The Spirit of the Central Nationalities Work Conference Study Counselling Reading Book. Chinese Nationalities (07), 7.

[10]Lu, F.; Huang, Y.X. Analysis of the Role of Media Literacy Education in Enhancing the Cultural Identity of College Students in the All-Media Era [J]. China Radio and Television Journal, 2020, (09):17-20.

[11]Chai, Y.X.; Li, Y.S. (2021). Accelerating the Construction of Chinese Discourse and Chinese Narrative System to Tell a True, Three-dimensional and Comprehensive Chinese Story. Shandong NPC Work (06), 60-62.

[12]Wu, S.R.; Li, M.H. The History and Logic of Rootedness Theory [J]. Sociological Research, 2020, 35(02):75-98+243.

[13]Chen, X.M. (1996). Qualitative Research Methods in the Social Sciences. Chinese Social Science (06), 93-102.

[14]Wang J, Wang Y, He Y, et al. Exploring the Factors of Rural Tourism Recovery in the Post-COVID-19 Era Based on the Grounded Theory: A Case Study of Tianxi Village in Hunan Province, China [J].Sustainability, 2022,14.

[15]Qi, Z.Y.; Ren, X.Y. Theoretical Model and Practical Logic of Artisan Core Literacy in the Perspective of Rooted Theory [J]. Education Research, 2018, 39(03):70-76.

[16]Francis J, Johnston M, Robertson C. What is an Adequate Sample Size? Operationalizing Data Saturation for Theory Based Interview Studies [J]. Psychology and Health, 2010, 25(10):1229-1245.

[17]Xiao, W.H. (2021). How New Mainstream Cinema "Tells a Good Chinese Story": Exploring the Current Situation and Paths. Film Review (09), 29-34.

[18]Han, Q.X. (2020). Opening Up a New Realm of Contemporary Chinese Marxism and 21st Century Marxism - A Deep Reading of Xi Jinping on the Governance of the Country, Volume III. Marxist Studies (10), 34-44+167.

[19]Journalist. Cultivating Roots and Casting Souls to Write a New Era Chinese Theatre Association Learns and Implements the Abstract of the Symposium on the Spirit of General Secretary Xi Jinping's Important Speech When He Visited Members of the Literary, Art, and Social Sciences Sectors Attending the CPPCC Meeting [J]. Chinese Theatre, 2019, (05):4-9.

[20]Sun, L. (2021). Exploration of Chinese National Community Consciousness among College Students--Connotation Elements, Constructive Process and Cultivation Path. Research on Ideological and Political Education (02), 115-119.

[21]Kim, B.H. (2019). In-depth Study of General Secretary Xi Jinping's Important Speech at the National Unity and Progress Commendation Conference. Guizhou Ethnic Studies (11), 1.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)