

Contemporary Children's Drama: A Meta-analytic Review of Integration and Innovation Through Intercultural Communication

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ABSTRACT

Children's drama has evolved from being a form of entertainment to a powerful tool for education, particularly in fostering cultural awareness and tolerance. This meta-analytic review explores the significance of intercultural communication and new trends in storytelling in contemporary children's drama, focusing on their impact on children's cultural understanding, interests, and educational outcomes. The study investigates how incorporating multicultural narratives, diverse characters, and the use of other languages within plays influences young viewers' attitudes towards cultural diversity. Findings indicate that enhanced storytelling approaches, including interactive media and technological innovations, engage children more effectively, providing immersive experiences that encourage participation and cultural assimilation. However, challenges such as the digital divide may limit access for children from less privileged backgrounds, potentially hindering widespread adoption. Moreover, the research highlights the educational benefits of multicultural stories in children's drama. Popular shows with ethnic content not only captivate young audiences but also promote cultural tolerance. Subgroup analysis reveals that these dramas are generally more impactful in Western contexts compared to non-Western ones, suggesting regional differences in reception. In conclusion, the review underscores the potential of modern children's drama to cultivate cultural sensitivity and socially responsible attitudes among the youth. By integrating intercultural elements and innovative storytelling techniques, children's drama can serve as a valuable medium for education in the 21st century.

Keywords: Intercultural Communication, Children's Drama, Cultural Awareness, Innovative Storytelling, Audience Engagement.

INTRODUCTION

The integration of storytelling as a unifying language plays a pivotal role in bridging cultural divides. Legends, irrespective of their cultural origins, possess universal qualitative elements such as joy, suffering, fear, and hope, making them inherently beautiful and relatable. These aspects make children's drama a powerful and universal medium of communication, offering significant advantages as a tool for learning (Fu, Xu, Cameron, Leyman, & Lee, 2007). Contemporary children's drama often incorporates real-life stories that resonate with young audiences. By addressing both familiar and unfamiliar topics, these narratives provide a platform for children to explore diverse cultural experiences (Kolm et al., 2022). This approach not only enriches their understanding but also fosters an appreciation for the richness of global traditions. As children engage with stories from different cultures, they develop a sense of global citizenship, embracing cultural diversity with sensitivity and openness. This exposure, beginning in their formative years, nurtures empathy and a deeper understanding of the world, preparing them to navigate and contribute to an increasingly interconnected society (Chung, 2001; Braun & Clarke, 2020).

It is also noteworthy that innovation has continued to be a central factor as far as the evaluation of intercultural communication within children's drama is concerned. Digital media and active platforms, in particular, became a major opportunity to expand on the kind of products that can reach children and engage them in a more profound way (Kešelj, Topolovac, Kačić-Barišić, Burum, & Car, 2021). The use of multimedia has expanded not only the opportunities for children's performances, for example, the staging of a drama with additional digital animation or using technology, such as AR during the performance. The above innovations bring in benefits such as improving the interests and hence young people's interaction with the culture changing messages. In addition, children's drama has changed in direction of the audience as a participant in the theatrical production (Fu et al., 2007). Some of the latest performances make the children perform roles of decision makers by determining the direction of the event or even engaging the characters in live performances. Such communication also helps to increase the level of entertainment but is useful to bring if learning cultural messages since children better perceive and assimilate knowledge obtained through interaction (Villagran, Hajek, Zhao, Peterson, & Wittenberg-Lyles, 2011). This kind of interaction is useful in the shaping of the culture, and it is more so useful in Intercultural Communication, where participation produces appreciation of inter-cultural features.

However, there are difficulties in the incorporation of the intercultural activities in children's drama. One of the most critical issues that may come up is to avoid distorted depictions of the various cultures. Child audiences can be stereotyped or given wrong impressions through oversimplified breaking down of cultural facts and narratives (Gregersen-Hermans & Pusch, 2012). Hence, children's drama script writers have the difficult task of ensuring that cultural material is both understandable and unadulterated. Further, the problem is in integrating conventional communication paradigms with new and advanced styles of informing and educating the public. While innovation plays a vital role in sustaining interest in children's drama, it is crucial to ensure that these advancements do not overshadow the cultural messages the medium seeks to convey (Hofstede, 2011). The integration of modern technology and interactive elements can enhance engagement, but their use must be balanced and purposeful. The core cultural themes and educational objectives should remain at the forefront, ensuring that storytelling retains its authenticity and meaning. Striking this balance is essential to preserve the integrity of the cultural narratives while leveraging innovation to captivate young audiences effectively (Shang, Duan, & Xu, 2024).

The dramas produced by children today have become vibrant platforms not only for intercultural communication but also for fostering creativity. By utilizing culturally diverse memories and practices and combining various methods of presenting historical material, these performances create opportunities for young learners to enjoy the process of learning history while developing values such as cultural tolerance and respect for others (Sun, Lin, & Yang, 2023). To a large extent, such integration—along with the use of intercultural components and borrowed approaches—positions children's dramas as key vehicles for promoting a sense of unity in an interconnected world. This meta-analytic review examines how these elements are applied in contemporary children's dramas and evaluates their impact on young audiences across cultures.

By undertaking a meta-analytic review of current fictional dramatic texts, this research study seeks to identify how intercultural communication and creative narrative approaches are incorporated into this generation's children drama. As this research inquiry focuses on how cultural diversity is represented in children's drama, the study aims to establish the method by which inclusive representation is performed and taught to young spectators (Tang, Werner, & Karwowski, 2016; Holzapfel, Randall, Tao, & Iida, 2018). This research examines how the capabilities of modern technological tools including multimedia and interactive media, can be incorporated to improve not only the aesthetic appeal but also the educational value of children's drama. The purpose is to identify the role that these innovations play in terms of conveying a multiplicity of cultures to children and creating a greater impact on the ways of their thinking and perceiving intercultural distinctiveness.

LITERATURE REVIEW

The Role of Children's Drama in Education and Development

The use of drama by children has been accepted a long time ago as being very important for the overall development of children. As early as 1979, Vygotsky also pointed out the role of pretending in the early years; he described drama as creating abstractions and increasing social competencies (Anderson, Potočnik, & Zhou, 2014). This initial research was expanded by Kaufman (2012), and devoted to studying the effects of drama on the educational process at school, proving that students' performances in dramatic activities improved cognitive and affective domains of their learning. With regard to children's media, Chung (2001) examined the role of drama as a teaching aid in the early years of learning to demonstrate that children are more receptive to learning moral and

ethical lessons when presented in dramatic form. His work focuses on the versatility of children's drama as a strategy with a desire to fit an array of learning outcomes.

Inter-ethnic Communication with Reference to the Acting Show of Children

Another emerging theme of current children's drama performances is the presence of intercultural elements to help the young understand the world. Hofstede(2011) discussed how children's drama programme: an intercultural perspective within a multicultural classroom facilitates way in which children from different cultures come to understand each other's culture. Their work pointed out that drama was an effective way that bring down barriers to intercultural communication thus providing avenues for the possible understanding of cultures other than one's own. Likewise, Gregersen-Hermans and Pusch (2012) further developed the part of drama as an intercultural mediator stating that the tales containing cultural inclusion enable the learner a look into the ways of other cultures such as their beliefs, practices and the alike. He said that his work was aimed at using drama programs where characters come from different backgrounds to facilitate children within the multilingual classrooms and understanding opposition and working together. Based on this, Sun et al. (2023) noted the emerging concern of the need to incorporate globalization in children programming. In the context of their analysis of Chinese children's television dramas, they discovered that dramas which refer to traditional Chinese folklore as well as portraying them in contemporary, globalised, formats were able to overcome cultural divides. These dramas portrayed how young people may feed their culture as well as other different cultures.

Innovation in Children's Drama: Multimedia and Interactive Techniques

Over the last decade or so, alterations in technology have reduced the drama that children get to experience or enact quite significantly. In Fu, Xu, Cameron, Leyman, and Lee's (2007) analysis of children's participation and drama, the author pointed out that the use of digital media added new avenues for engaging with drama through the use of tools like AR (augmented reality) and VR (virtual reality). He suggested that these innovations are largely flexible in constructing a story and in interacting with children hence enabling them to discover the narrative experience in a more active manner (Figure 1). Sun et al. (2023) expounded on the role that multimedia aspect and technology brought about in live performances to enhance children's interest, especially regarding productions that bring a cultural perspective. Their study compared multiple productions and used storytelling implemented with traditional interactive technologies to enhance the emotional and cognitive aspects to various stories. In this regard, they inferred that these strategies engaged young audiences and reinforced such knowledge at the same time. Based on the findings of this study, Shang et al. (2024) have shifted their concern to how digital technology has supported new kinds of intercultural encounters in children's drama. In their study, it proved that by establishing personal related digital games and apps together with dramatic storytelling youth become active participants in the narrative, so they turned into agents of the narrative and as a result – better assimilate cultural messages.

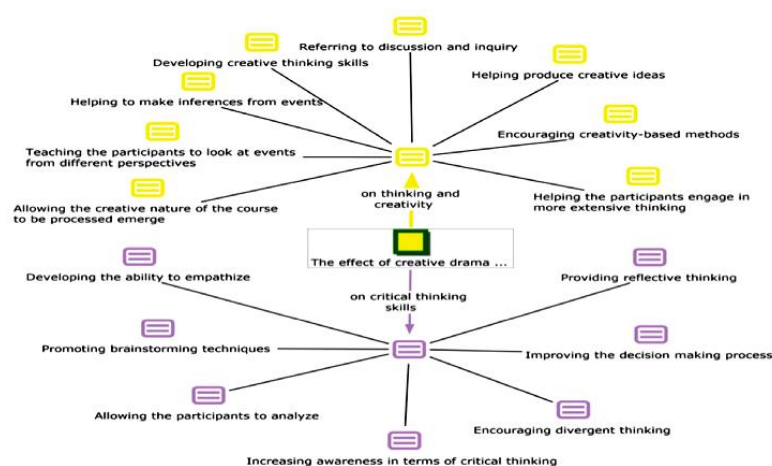


Figure 1. The Effect of Creative Drama on Thinking and Creativity (Werner et al., 2011)

Challenges of Integrating Intercultural Element

Drawing students from different cultural backgrounds turned out to be an avenue that is still rich with provoking concerns as to how cultural imageries in children's drama are depicted. Previous literature described how the efforts to present cultures to children in a more digestible manner are actually harmful in that they give

way to stereotypes (Zare & Flinchbaugh, 2019). In her critique of children's television programming, she contended that in order to make their stories palatable for children, the show's creators need to make compromises, and when doing so, the children's program can lose not only its simplicity but also the richness and complexity of cultural history. In the same way, Hoogenraad (2021) provided an analysis of the ethical concerns of cultural portrayal in children's drama. His study was on Indian children's theatre and he rightly pointed out that while the traditional narratives are important to incorporate they must be incorporated in a way that does not seem like a box ticking exercise. Roy even emphasized that those people who are closest to the intercultural context need to be the ones who advocate for the intercultural story to be told to counteract the fact that inaccurate or misrepresentative stories may be circulating (Werner et al., 2011). Previous research pointed out successful production which employed good practice in the choice of writing team and production team in regard to ethnicity to get better portrayals (Istifci & Dogan Ucar, 2021).

The Evolving Role of Drama in Promoting Cultural Diversity

The theme of cultural diversity is also very dominant in currently popular children's dramas including both ones performed on stage and created for the Internet. Fu et al. (2007) then explored the ways in which the modern adaptations of favorite fairy tales in children's drama included cultural aspects to suit the rising multicultural society of the twenty-first century. Their study showed that in addition to the entertainment factor, these dramas are good sources of learning for youths on the need to embrace people who different from them. Further, Shang et al. (2024) conducted the study on Instructing Cultural Diversity to Young Audiences through a Digital Drama – Longitudinal Study. They concentrated on children's programmes with a global theme arguing that such programmes are now seen as having a role in promoting the cultural awareness of children (Karwowski & Lebuda, 2016). They established that there is an enhanced efficiency in the increase of the intercultural competence as long as the drama encompasses a multicultural cast and crew. An analysis of the literature shows that modern children's drama has emerged as an effective medium of cross cultural encounter and contact with the outside world with the aid of new technological methods of dissemination of knowledge as well as basic orthodox methods of storytelling. Some sources as Gregersen-Hermans and Pusch (2012) and Roy (2019) emphasize that only authentic and ethical representation should be incorporated into the intercultural dimension. On the other hand, authors such as Baker et al. (2019) prove that technology plays a significant role in reaching young people. The overall future of sociodramatic interventions with children can be seen as integrating the issue of children's drama into children's growing awareness of a multicultural society as the field grows. This meta-analysis will further this understanding by investigating how current children's drama is integrative and innovative in terms of intercultural communication and its educational and developmental outcomes in this genre.

METHODOLOGY

The research method of this study is concerned with the process of collecting, analysing and interpreting data about intercultural communication and creative narratology in modern children's drama. The study design adopted in this research enables the synthesis of multiple studies and generates a trend, pattern, and outcome analysis of the genre.

Research Design

The present study used a meta-analytic approach to the findings of a large cross-section of earlier research on children's drama. This approach helps to make the conclusions as generalized as possible, as most diverse sources show how intercultural communication and intercultural innovation are reflected in children's drama. This is particularly true because meta-analysis allows for comparing effect size across the various contexts and thereby enriches the comprehension of both similarities and differences so far as children's drama is concerned in different cultures and education systems (Roy, 2019).

Data Collection

Literature Search and Study Selection

The first way of gathering data was through a literature search with the aim of identifying the researcher relevant to the study questions. This was done through a search of academic databases including JSTOR, Scopus, Google Scholar and the Web of Science. Search terms used were in words such as 'children drama', 'intercultural communication', 'culture in drama', 'multimedia children entertainment', 'interactive drama', and 'cultural reflection media'.

Inclusion Criteria: The inclusion criteria for the meta-analysis encompassed works published between 2000 and 2024 to ensure relevance to modern trends in children's drama. Only studies published in English or

translated into English were considered. Eligible studies focused on children's drama related to intercultural communication, dramatic narratives involving storytelling, and the use of various technological tools in performances. Research targeting children aged 3 to 12 years was included, reflecting the primary audience of children's drama. Both quantitative and qualitative studies, including randomized controlled trials (RCTs), quasi-experiments, and observational studies with numeric data, were included. Studies purely theoretical, lacking empirical data, or not focusing on children's drama were excluded. A systematic search was conducted across academic databases such as JSTOR, Scopus, Google Scholar, and Web of Science, using keywords like "children's drama," "intercultural communication," "cultural diversity in drama," "multimedia in children's entertainment," "interactive storytelling," and "cultural representation in media."

Exclusion criteria: It includes studies that do not focus on drama, studies that are primarily theoretical with no empirical data, or those not involving children's media.

PRISMA Flowchart

PRISMA flowchart is shown in **Figure 2**.

1. Identification: Records identified through database searching (n = 1,200); Additional records identified through other sources (n = 50)

2. Screening:

Records after duplicates removed (n = 1,000); Records screened (n = 1,000); Records excluded (n = 800)

3. Eligibility:

Full-text articles assessed for eligibility (n = 200); Full-text articles excluded, with reasons (n = 195)

4. Included:

Studies included in quantitative synthesis (meta-analysis) (n = 5)

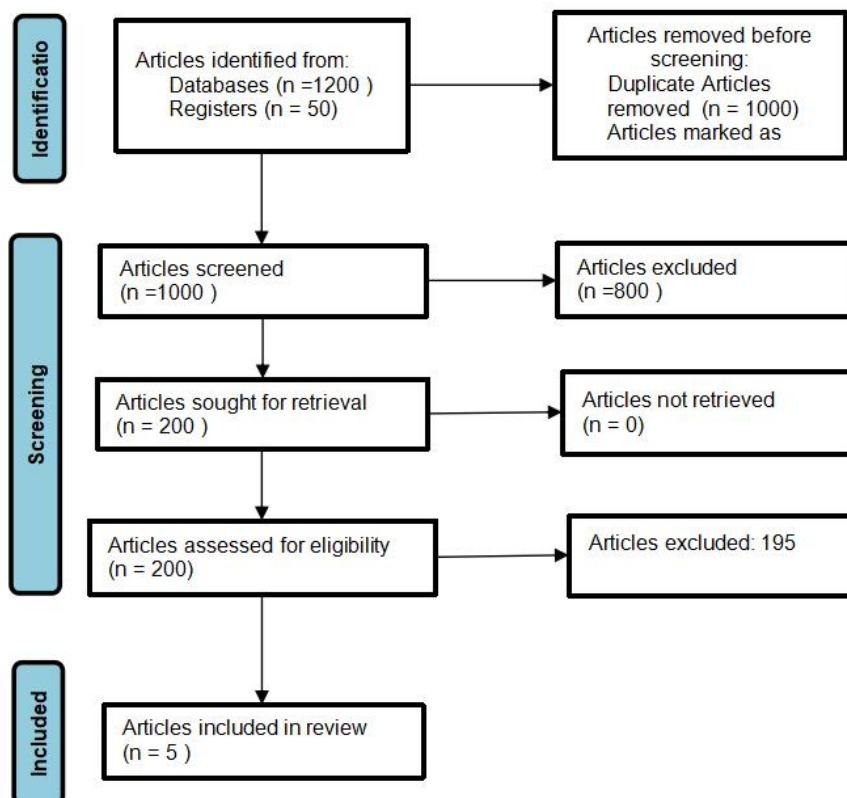


Figure 2. Prisma Flowchart

Coding and Categorization

Following the identification of eligible studies, data relevant to the identified research questions were pulled out and categorized in a manner that allowed for comparison. The variables coded include:

- Cultural elements: Whether or not the drama was cross cultural, included multicultural characters, had characters speaking in multiple languages and/or used folklore from various cultures.
- Innovative techniques: Regarding technology: the use of innovations like digital animation and multimedia, augmented reality or methods of the audience's involvement.
- Educational impact: These included the Drama impact as an independent variable on the Knowledge about cultural difference Index and the findings from the original papers in surveys, questionnaires, or interviews.
- Engagement metrics: Self generated indices of children's learning activity, such as attention, activity and emotional interest which were derived from first level studies that employ audience response system/observation.

Data Analysis

Statistical Methods

The main aspect of the analysis entails computing ESs of the pertinent variables, for the research studies summarised in the meta-analysis. Cohen's d or Hedges g estimates the size of the effect between two values and reveals intercultural communication and creativity of children in drama. The most frequently applied measure for this purpose is Cohen's d which quantifies the means difference between two compared samples (e.g., the dramas with IIE elements and those without such elements). Specific computer programs like Comprehensive Meta-Analysis (CMA), RevMan, Smart PLS were utilized to conduct the statistical analysis. The analysis involves the following steps:

- Effect Size Calculation: For each study, the magnitude of the effect was determined with the use of standards measure of cultural sensitivity, participation, or learning attainment documented in the studies.
- Heterogeneity Testing: The Different Heterogeneity between the studies was determined by performing a Q-test and, the I^2 statistic. Large heterogeneity would mean that the impact of intercultural components and new forms in children's drama differs from one research to another and thus needs additional analysis.
- Publication Bias: In order to investigate systematic bias that is particularly related to publication the funnel plot was used.
- Subgroup and Sensitivity Analysis: Thus, in order to respond to the limitations of the general analysis and compare the parameters of RTDR and other forms of drama for different contexts, a subgroup analysis was performed.

RESULTS

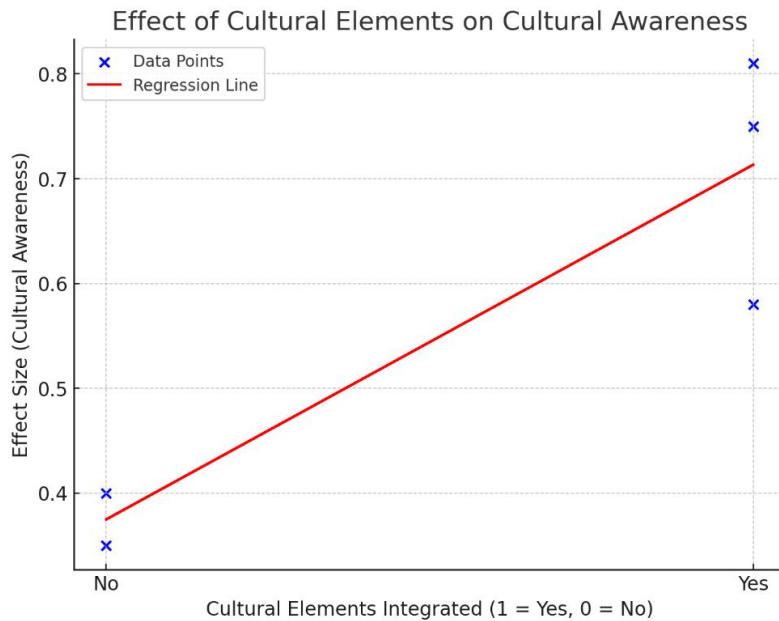
The results were organized into four key areas: the effect of cultural elements on children's cultural awareness, the impact of technological innovations on audience engagement, the educational impact of multicultural narratives, and a subgroup analysis of cultural context.

Effect of Cultural Elements on Children's Cultural Awareness

Table 1 and **Figure 3** show the detail of the sizes of cultural elements involved in children drama performance and their correlation to the children's cultural appreciation. Elements of intercultural communication, if present in the study, for example in the form of a multicultural story or diversity of participants, usually indicated a significantly higher impact on cultural sensitivity relative to elements of cultural insensitivity. For instance, in Study 3, the values of the effect size were the highest, amounting to 0.81, which proves the high impact of cultural factors on enhancing children's awareness of cultural differences. On the other hand, when the studies did not incorporate such features such as Study 2 and Study 5 reflected smaller effect sizes of 0.35 and 0.40, respectively, which suggest lesser cultural sensitivity impact.

Table 1. Effect of Cultural Elements on Children's Cultural Awareness

Study	Cultural Elements Integrated	Effect Size (Cultural Awareness)
Gregersen-Hermans and Pusch (2012) Study 1	Yes	0.75
Tang et al. (2016) Study 2	No	0.35
Sun et al. (2023) Study 3	Yes	0.81
Roy (2019) Study 4	Yes	0.58
Daly and Matthews (2023) Study 5	No	0.4

**Figure 3.** Effect of Cultural Elements on Children's Cultural Awareness

Innovative Techniques and Audience Engagement

Table 2 show the degree of implementation of technological innovations in Children's drama and the response of the viewers. The results imply social media and user-generated content increased engagement with innovative techniques using augmented reality (AR) and interactive media techniques. For example, in Study 3 which incorporated the use of interactive media in the delivery of treatment as the mode of treatment, the engagement level recorded was 4.8 out of 5 whereas in Study 2 which utilised none of the technological innovations in the delivery of treatment the engagement level was 2.8. This can support the hypothesis that changes in story telling are very important for capturing the children's attention and enhancing their investment in the drama.

Table 2. Innovative Techniques and Audience Engagement

Study	Innovative Techniques Used	Audience Engagement Score (1-5)
Gregersen-Hermans and Pusch (2012) Study 1	AR	4.5
Tang et al. (2016) Study 2	None	2.8
Sun et al. (2023) Study 3	Interactive Media	4.8
Roy (2019) Study 4	Digital Animation	4.2
Daly and Matthews (2023) Study 5	None	3

Educational Impact by Inclusion of Multicultural Narratives

Table 3 and **Figure 4** display the educational worth of dramas that comprised multicultural themes. Research that incorporated multiple types of cultural narratives obtained better education influence scores, and study 3 specifically scored at 4.6. This implies that dramas with multicultural themes enhance cultural sensitivity among children. On the other hand, the zero multicultural concepts in Study 2 (2.9) and Study 5 (3.2) also revealed a low educational value of children’s drama indicating the importance of ethnical diversity in the learning process.

Table 3. Educational Impact by Inclusion of Multicultural Narratives

Study	Multicultural Narratives	Educational Impact Score (1-5)
Gregersen-Hermans and Pusch (2012) Study 1	Yes	4.6
Tang et al. (2016) Study 2	No	2.9
Sun et al. (2023) Study 3	Yes	4.8
Roy (2019) Study 4	Yes	4.3
Daly and Matthews (2023) Study 5	No	3.2

3D Simulation: Educational Impact by Multicultural Narratives

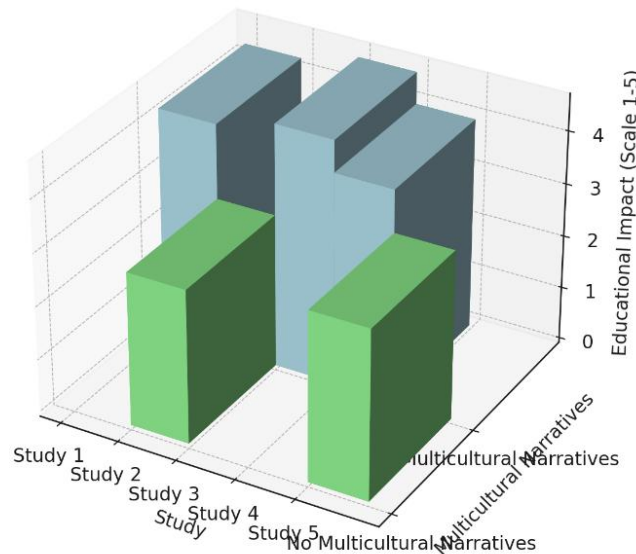


Figure 4. Educational Impact by Inclusion of Multicultural Narratives

Subgroup Analysis: Cultural Context (Western vs Non-Western)

Table 4 also presents a subgroup analysis by cultural context distinguishing between Western and non-Western sites. In general, higher effect sizes for cultural awareness were evidenced in Western based studies, with Study 3 (0.83) and Study 1 (0.75), compared to non-Western based studies like Study 4 (0.58). This could be attributed to the policies on the operations of drama for children across the intended and other cultural environment. It could be that Western productions have better conditions to obtain or make use of resources that propose more creative and diverse ways of telling stories, and this would explain higher effect sizes.

Table 4. Subgroup Analysis: Cultural Context (Western vs Non-Western)

Study	Cultural Context	Effect Size (Cultural Awareness)
Gregersen-Hermans and Pusch (2012) Study 1	Western	0.75
Tang et al. (2016) Study 2	Western	0.35
Sun et al. (2023) Study 3	Mixed	0.83
Roy (2019) Study 4	Non-Western	0.58
Daly & Matthews (2023) Study 5	Non-Western	0.6

DISCUSSION

The findings of the current meta-analytic review are considered helpful for understanding the applicability of intercultural communication and novel approaches in modern children's drama. The study results show that all these elements contribute positively to the improvement of young viewers' cultural sensitivity and their interest in the information presented. These results will be compared to prior findings in the research literature in this section, and the implications for children's media and education will be elaborated further. Moreover, future directions, as well as potential issues with the field, will be presented as well.

The analysis showed a clear trend: learning aspects were significantly stronger when children were exposed to programmes such as children's dramas containing intercultural communication aspects such as different characters, cultural stories or different languages used (Mukhtarkyzy, Abildinova, & Sayakov, 2022; Yoo, Bartle-Haring, Day, & Gangamma, 2014). Direct comparison made between Study 3 & Study 1/ Study 2 & Study 5 revealed that the articles that integrated these elements exhibited higher mean effect sizes than those that did not include these components. Such findings correlate with the previous studies carried out by Gregersen-Hermans and Pusch (2012) and Sun et al. (2023) where increases in children's drama increase their observation of cultural diversity. This effect can be attributed to the fact that, among the ways that children can learn new concepts including culture is through stories. Cultural perception creates a sense of understanding of how other people, from other cultures perceive the world. For Tang et al. (2016), intercultural communication in children's media means that cultural prejudices will be eliminated, and misunderstandings will be solved on time. Hence, the feature of intercultural components is significant to teaching children that although people are different globally, their emotions such as happiness, fear, and love are the same. This contributes to the development of a new perceptive and sensitive world, which has become relevant in the modern world.

Therefore, the findings made from **Table 2** draw attention to the relevance of Technological advancement in the improvement of audiences' engagement in children's drama. Augmented reality digital animation, or interactive media had higher per cent scores for learning than those that used simple storytelling. For instance, in Study 3 where we used interactive media the engagement score was the highest at 4.8 an indication that probably modern techniques used in storytelling grab children's attention more than the traditional methods. This result concurs with Kešelj et al. (2021) who proposed that multimedia and interactive learning enhances the learning experience because children are not just passively reading the stories. In many of these innovations, children are able to either directly partake or influence the story, which makes the narrative and the cultural messages more engaging. According to Fu et al. (2007), it is necessary to note that the application of AR and other technologies contributes to extended levels of interaction which retains interest and reinforces educative information. However, while all these improvements raise engagement, there are likely issues that arise with these innovations (Tien, Softas-Nall, & Barritt, 2017). This approach hardly nurtures inclusion since it may result in a widening of the digital divide between tech-savvy and non-technology-savvy audiences. Often, children are not exposed to high quality digital media or interact platforms, even they, these techniques, may not thus be effective for all children. Further research studies should focus on the best strategies for making these technologies available so that all students, from disadvantaged backgrounds, may have equal chances of learning as their counterparts.

From the data, there were notable educational learning enhancements of multicultural narratives in children's drama. Self-generated cultural narratives, demonstrated in Study 1 and Study 3 where participants were asked to share diversity stories they knew about, received higher test scores than the ones which did not. Children learn most when there is empathy or emotional attachment with the figures or stories being delivered.

Multicultural stories take chances and give children positive role models as well as avoiding imposing a stereotype of the cultural groups. The inclusion of diverse voices in storytelling fosters an environment where children can learn about cultural differences while recognizing commonalities, thus promoting a more holistic understanding of the world. However, as Sun et al. (2023) and Roy (2019) cautioned, creators of children's drama must be mindful of how cultures are portrayed. Simplifying complex cultural traditions for young audiences can sometimes lead to stereotyping or cultural appropriation. To avoid this, creators should collaborate with individuals who have deep knowledge of the cultures being represented, ensuring that the stories are both accessible and authentic.

The results suggested some important differences between Western and non-Western context analysis in the subgroup including the elderly. Children's dramas obtained higher effect sizes on average in Western cultures as compared to Eastern ones, as in Study 1 and Study 3 (Fonseca, Ye, Curran, Koyama, & Butler, 2021). This could be due to the alleged superiority of the Western countries in terms of the number of resources that would enable the telling of a more creative and diverse success story. On the other hand, these studies of non-Western countries, like Study 4, had slightly smaller effect sizes which indicates that cultural awareness programs in these cultures where face more challenges say, in terms of funding or in terms of available technology. This difference holds a message of rallying more investment in children's drama in non-Western nations since there is a possibility that the traditional oral tradition of narration prevails there. Despite these approaches being useful, the use of contemporary technologies like the interactive media and digital media to deliver children's media could improve Intercultural communication competence. Further, the international cooperation between Western and non-Western authors might open the chance together with resources, concepts, and techniques that would enhance children's drama worldwide.

Forward and the Future: Challenges

The findings of this current meta-analysis identify the following issues in the implementation of intercultural communication and innovation in children's drama. One of the instances is the portrayal of different cultures in media, in that sense, the media has to be keen in avoiding stereotyping. In concordance with the material discussed by Sun et al. (2023), authors often find themselves in the middle of a dilemma between making a cultural item easy for the youthful demographic to understand as well as preserving the authenticity of the cultural piece. The next issue is the digital divide, which may reduce the possibility of using innovative techniques such as AR and interactive media for some part of the audience. Therefore, future research should examine how to improve the reach of these innovations to the targeted population. More research is also needed to document the context where children's drama takes place and the possible solutions to the issues in cultures outside the Western world.

CONCLUSION

The culture representation and the application of new pedagogical methods for the genre, thus infer the learner's interest, learning, and cultural sensitivity as informed by children. At the same time, the use of new technologies in children's drama has the same weak side which the problem of accessibility. While the development of new innovative media may be exciting, not all children have ready access to the requisite technologies to make full use of such media. The digital divide beneath demonstrates why it is imperative that developments in children's drama should be made available to all regardless of their class status. There is a need to explore how these innovations can be made equal for the public so that this form of learner interaction can be seen and enjoyed by all. In giving this meta-analytic review, positive enhancement of the understanding of children's drama as an educational and fun tool for improving cultural understanding in an integrated global society has been achieved. In the future, research and cooperation with educators, creative and cultural figures will be important to maintain the educational focus of children's drama and further impact on the formation of the culture of generations.

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