

## ***Antecedents of Intercultural Competence in Internationally-Oriented Television Content Producers***

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### ***Abstract***

**Purpose** - This study investigated the antecedents of intercultural competence among internationally-oriented television content producers through a sequential exploratory mixed-methods design. **Design/methodology/approach** - The study employed a sequential mixed-methods design. A qualitative content analysis was first conducted, interviewing 22 experts (purposive sampling, theoretical saturation). Validity was secured via dual-coding, external expert review, and member checks; data were analyzed using Braun and Clarke's (2006) model. Subsequently, a descriptive-survey was administered to a sample of 242 professionals from the Iranian Broadcasting Organization (convenience sampling; population N≈650). A researcher-made questionnaire, derived from the qualitative phase, demonstrated strong content validity (CVR with six experts), face validity, and reliability (Cronbach's  $\alpha > 0.7$ ).

**Findings** - The qualitative analysis identified five primary categories of antecedents: (1) personal and psychological factors, (2) educational and developmental factors, (3) organizational and managerial factors, (4) technical and professional factors, and (5) environmental and supra-organizational factors. The quantitative results indicated that the overall model of intercultural competence antecedents demonstrated a favorable fit.

**Originality/value** – This research provides a novel, integrated model that delineates the multi-level antecedents of intercultural competence specifically within the context of internationally-oriented television production. By moving beyond individual traits to incorporate critical organizational, educational, and environmental dimensions, the study offers a holistic framework not previously established in the literature. The findings present valuable theoretical insights for media and intercultural communication studies and deliver practical, actionable guidance for media organizations seeking to develop training programs, hiring criteria, and supportive policies to enhance the intercultural capabilities of their content creators.

**Keywords:** Competence, Intercultural Competence, Television Content, International Approach, Content Produce

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## **Introduction**

With the advancement of globalization and technology, communication between individuals from different cultural backgrounds has become increasingly common, Intercultural communication is now an everyday phenomenon, involving the encounter and blending of diverse cultural backgrounds, values, languages, and customs; In this context, navigating intercultural differences has become an inevitable part of life. People must learn to understand, respect, and adapt to variations not only in language, customs, and etiquette but also in deeper aspects such as values, ways of thinking, and behavioral norms (Wu & Yang, 2024) Therefore, recognizing, understanding, and respecting intercultural differences constitutes a fundamental challenge and forms the core theme of this research.

In broader literature, competence refers to the set of capabilities that enable an individual to perform tasks successfully, with specific competencies shaped by environmental demands, culture, and organizational goals. In diverse settings and when engaging with minority groups, the importance of cultural competence becomes particularly evident, Within intercultural domains, media plays a vital role; The growth of audiovisual industries including film, television series, documentaries, animation, and platforms such as cinema, television, DVD, mobile technology, and online streaming has generated significant demand in the international arena (Ávila-Cabrera & Rodríguez-Arancón, 2021). Accordingly, media products, especially television, have long served as valuable resources by providing realistic examples of intercultural oral communication (Herrero & Vander-schelden, 2019).

Film producers, directors, and production leaders require a comprehensive set of communication skills to address numerous daily challenges; The recent rise in international co-productions has further expanded multicultural team environments (Zheng, 2020); necessitating enhanced intercultural competencies to resolve emerging conflicts and communication issues.

Television programs which are broadcast globally have the unique capacity to bring cultures together and foster a worldwide perspective on issues and events; By featuring characters from diverse backgrounds and emphasizing shared humanity over differences, television can help bridge cultural divides. Through storytelling from multiple perspectives, it encourages empathy and recognition that people across cultures are more alike than different, Thus television complements the research inquiry by offering viewers a window into other lives and cultures, challenging stereotypes, promoting inclusion and even supporting language learning through subtitled foreign programming.

Intercultural competence in television refers to the capacity to produce and broadcast content that respectfully accurately, and engagingly reflects both cultural differences and commonalities; This competency demands a profound understanding of diverse cultural values, norms, and symbols to prevent the perpetuation of stereotypes or cultural distortion (Prøven, 2024), As a pervasive and inclusive medium, television bears a significant responsibility to foster intercultural dialogue By presenting balanced and comprehensive portrayals it can help diminish prejudices and cultivate greater cultural empathy (Hossain, 2024).

Operationally intercultural competence in television rests on two foundational pillars: cultural knowledge and communication

skills. Cultural knowledge entails an awareness of the histories, customs, and sensitivities of different societies, Communication skills involve the ability to translate this knowledge into compelling and impartial programming; For instance, a documentary on immigration should strive to depict the objective realities of immigrants' lives while avoiding one-sided or overly sentimental narratives; Achieving this balance typically necessitates thorough field research and the active involvement of cultural representatives in the production process (Politi et al., 2025).

A deficiency in such competences can reinforce social divisions and exacerbate identity conflicts. Conversely, programming rooted in intercultural competence not only attracts diverse audiences but also serves as a bridge for mutual understanding; International co-productions that focus on universal human concerns such as environmental issues or poverty—demonstrate television's potential to forge cultural solidarity across political borders (Zulkifli, 2025). Consequently, investing in training for content producers and establishing ethical standards for cultural coverage is not merely a professional imperative but a vital social responsibility.

Given this potential, television content plays a significant role in developing intercultural understanding, Consequently its producers must possess the necessary competencies to create content that is culturally sensitive, accurate, and engaging. This study therefore seeks to develop a model of intercultural competence for television content producers working with an international approach.

Despite a substantial body of research on intercultural competence in fields like management, education, and communication,

there has been surprisingly limited scholarly focus on television content producers as creative actors operating within complex intercultural spaces. This gap persists even though a producer's transformation into an effective intercultural practitioner is likely shaped by the dynamic interplay of individual, organizational, educational, and environmental factors, The absence of a coherent theoretical model that identifies and classifies these prerequisites, or antecedents, within the specific professional context of the television industry represents a significant conceptual shortcoming. This omission hinders the systematic planning of talent development and the design of effective training interventions in the sector.

The inherently dynamic and context-bound nature of intercultural competence further necessitates a systemic, multi-level perspective; This raises a central research question: What are the key antecedents for developing intercultural competence in internationally-oriented television content producers? Addressing this question is essential not only for advancing theories in intercultural communication and media studies but also for providing practical, strategic guidance to television network managers, media educators, and cultural policymakers aiming to cultivate an authentic and impactful global media presence, Consequently this research seeks to address this gap by exploring and mapping the antecedents of intercultural competence within this specific professional domain.

### ***1. Review of literature***

In today's pluralistic societies, cultural diversity has made the cultivation of cultural competence particularly within professional occupations a critical and challenging imperative (Bentley & Ellison, 2007).

At its core competence encompasses the knowledge, skills, abilities, intrinsic motivations, and demonstrated characteristics that allow an individual to perform to a specific standard under given conditions (O'sullivan et al., 2004); When applied to cross-cultural contexts, this evolves into intercultural competence: the set of knowledge, skills, and abilities that enable effective performance in culturally diverse environments. Professions such as diplomacy, military service, international business, healthcare, and education frequently require this competence, as their practitioners routinely operate across cultural boundaries.

It is essential to distinguish intercultural competence from the related concept of cultural competence, While cultural competence often refers to an individual's knowledge and skill within their own cultural system (Callahan & Watkins, 2018), intercultural competence specifically ad-

resses engagement between cultures It entails a dynamic set of behaviors, attitudes, and policies that allow for effective work in multicultural situations (Watt, Abbott, & Reese, 2016), Fundamentally it involves recognizing and navigating cultural differences (interculturality), moving beyond mere intracultural acculturation (Selmeski, 2007).

Research on intercultural competence has deep roots in studies of culture shock, personal adjustment, and intercultural effectiveness, which explored how individuals learn and adapt in foreign settings (Booker, 2014), A common thread across definitions is the motivation and capacity for effective adaptation; As Johnson et al. (2006) emphasize, these competencies constitute a blend of knowledge, skills, and personal characteristics that facilitate successful interaction with people from different national cultures, whether at home or abroad. Key research in this broader field is presented in Table 1

*Table (1) Research on Intercultural Competence*

<b>Title</b>	<b>Findings</b>	<b>Author(s)</b>
Assessing strategic cultural competency: Holistic approaches to student learning through media	Exposure to authentic film material, coupled with guided written reflection, can significantly complicate and deepen students' understanding of another culture.	Hammer & Swaffar (2012)
Intercultural competencies needed for evolving media professions: Educating the next generation of globally minded communicators	Identified respect for other cultures, listening skills, and understanding diverse worldviews as highly prized professional attributes.	Miño & Gibson (2020)
The competency model of movie producers for cross-cultural co-production projects	Intercultural co-productions in the film industry practically demonstrate and require intercultural communication competencies.	Zheng (2020)
Developing Intercultural Competence Through A Project Approach	A project approach effectively develops intercultural competence in foreign language classrooms by encouraging students to investigate the target culture within a meaningful context.	Yunusova & Djalilova (2024)
Intercultural Competence	Critically examines the concept of intercultural competence, highlighting perspectives from the global South that challenge the reproduction of Western-oriented knowledge. Advocates for "intercultural translations" and critiques the often-uncritical application of the concept in curricula.	Nemouchi & Byram (2025)
Animated film as a tool for intercultural competence in English education	Animated films, when integrated with structured activities like visual analysis and role-playing, serve as effective tools for fostering intercultural proficiency in language classrooms.	Renvåg (2025)
<b>Source(s): Authors' own creation</b>		

### 3. Research method

This research was conducted in two phases. In the first phase, the research method was inductive qualitative content analysis based on the Braun & Clark (2006) method. Data analysis in this research began with a conceptualization process, during which the researcher conducted a deep and systematic review of the interview texts. In the first phase, data with similar semantic load were identified and categorized into initial conceptual codes. This coding was conducted at two levels. In the first level, which is called open coding, the data were examined in detail (line by line, phrase by phrase or paragraph by paragraph) and a conceptual label was assigned to each section. Then, in the axial coding stage, the initial concepts and codes were integrated into more general and comprehensive categories through comparative comparisons. In the second phase, this research is descriptive in nature and survey in terms of data collection method. Descriptive research deals with the systematic, objective and precise description of the characteristics and conditions of a phenomenon.

### 3.1. Participant Selection

The research community for this qualitative study consists of experts, subject-matter experts, university professors, and scholars from the fields of content analysis, media management, culture, and social sciences. Their selection via purposive sampling aimed to leverage their specialized knowledge to enrich the data. As Patton (2002) notes, this technique is fundamental for efficiently identifying information-rich cases.

This study specifically applied a criterion-based purposive theoretical sampling method, with selection criteria dynamically adjusted to meet research objectives. To determine saturation, data from each interview were coded and compared to previous data, focusing on the ratio of new to existing codes, Saturation was reached at 22 participants. Subsequent interviews with two additional individuals confirmed that no new data emerged after the 20th participant, validating the saturation point; Table (2) presents the participants' demographic characteristics.

**Table 2. Frequency distribution of the sample**

Row	Gender	Work Experience (Years)	Field of Study & Degree	Position / Role
1	Male	25	M.A. - Performing Arts	Producer
2	Male	23	M.A. - Art	Set Designer
3	Male	30	M.A. - Performing Arts	Actor
4	Female	15	M.A. - Chemistry	Photographer
5	Male	20	B.A. - Directing	Production Manager
6	Male	5	B.A. - Theology	Set Designer
7	Male	5	M.A. - Business Administration	Logistics Manager
8	Female	30	M.A. - Theology	Producer
9	Male	35	B.A. - Management	Producer
10	Male	30	B.A. - Foreign Languages	Producer
11	Male	20	B.A. - Architecture	Director
12	Male	40	B.A. - Management	Producer
13	Female	15	Ph.D. - Management	Director of Planning (Broadcasting)
14	Male	10	M.A. - Directing	Manager of Film & Series (Broadcasting)
15	Male	5	M.A. - Cinema	Deputy Director of <i>Sima Film</i>
16	Male	15	Ph.D. - Art	Content Manager, Special Category A (Broadcasting)
17	Male	10	Ph.D. - Political Science	Manager of Afghanistan Section, <i>Oj Institute</i>
18	Female	35	B.A. - Makeup	Manager of Makeup Department (Broadcasting)
19	Male	5	M.A. - Directing	Director
20	Male	5	M.A. - Production	Deputy of Islamic Republic of Iran Broadcasting (IRIB) Television
21	Male	20	B.A. - Performing Arts	Director
22	Male	10	B.A. - Directing	Manager of <i>Sima Film Center</i>

In the second phase, the target population comprised approximately 650 individuals, including university professors, researchers, and prominent writers in the field, as well as senior managers and experts from the Iranian Broadcasting Corporation, directors, and veteran media production artists. Due to the population's geographical dispersion and the difficulty of simultaneous access, an electronic questionnaire was used for data collection. The sample size was determined to be 242 participants, calculated based on an estimated variance and with a 1 percent margin of error.

### **2.1. Data Collection and Analysis**

In this design, the stages of analysis of the collected qualitative data are carried out through open coding and axial coding. When analyzing the data in detail, concepts are created through coding, either directly from the transcript or according to their common uses. The transcript is regularly examined to find the main and subcategories and the importance and priority of these categories, and conceptual codes are extracted from the transcript. Sometimes a sentence was related to more than one concept. By extracting common conceptual codes and by refining and eliminating duplicates, by using theoretical foundations and adapting some conceptual codes, concepts are identified and specified, and by refining and reducing these concepts, they are organized into subcategories (components). Content validity also ensures that the research instrument covers all dimensions and components of the studied construct in a comprehensive and balanced manner. To establish content validity, the content validity coefficient (CVR) was used according to the Lawshe method.

In this study, both descriptive and inferential statistics methods were used for data

analysis. Descriptive statistics were used to summarize, organize, and present the general characteristics of the collected data. In this section, the data were described and presented in the form of indicators such as frequency tables, percentages, and means, separated by demographic variables and questionnaire questions. In the next stage, inferential statistical methods were used to test the research hypotheses and generalize the results from the sample to the statistical population. Data processing and statistical analyses were performed using SPSS and Amos software.

### **3.3. Ethical Considerations**

This study was conducted from 2024 to 2025 in strict compliance with established ethical and professional standards, All participants were provided with comprehensive information regarding the study's aims and procedures and subsequently furnished written informed consent, thereby affirming their voluntary and informed participation; Throughout the research process, the confidentiality and anonymity of participant data were rigorously upheld. The study adhered to the ethical principles set forth in the Publication Manual of the American Psychological Association (APA), with particular emphasis on safeguarding data privacy, ensuring participant confidentiality, and obtaining written informed consent from every member of the sample.

### **3. Research question**

What are the key antecedents of intercultural competence in internationally-oriented television content producers?

### **4. Findings**

In order to answer the research question regarding the antecedents of intercultural

competence in internationally oriented television content producers, the findings in Table (3) indicate that these antecedents fall into five categories: Individual & Psychological Factors, Educational & Developmental Factors, Organizational & Manage-

rial Factors, Technical & Professional Factors, Environmental & Extra-Organizational Factors.

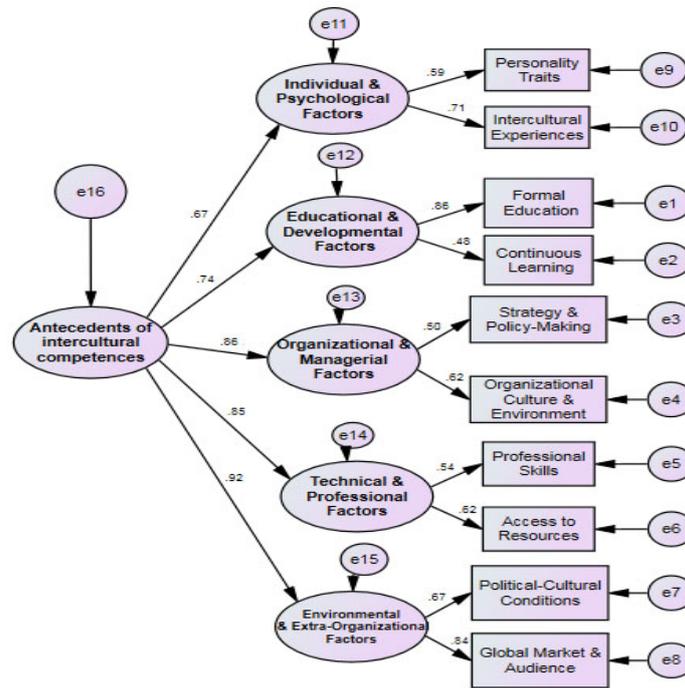
**Table 2. Antecedents of intercultural competence**

Main Component	Secondary Component	Sub-Component	Extracted Summary
Individual & Psychological Factors	Personality Traits	<ul style="list-style-type: none"> <li>• Cultural curiosity and interest in exploring the unknown</li> <li>• Behavioral and cognitive flexibility</li> <li>• Resilience in facing cultural ambiguities</li> <li>• Openness to new experiences</li> <li>• Empathy and the ability to understand different perspectives</li> </ul>	A set of inherent and acquired characteristics effective interaction with other cultures. These individual for active and positive engagement
	Intercultural Experiences	<ul style="list-style-type: none"> <li>• History of living or residing in different countries</li> <li>• Multiple international travels</li> <li>• Friendships and interactions with people from diverse cultures</li> <li>• Experience working in multicultural environments</li> </ul>	Direct and practical experience of encounter creates a tangible and objective understanding experiences informally enhance intercultural
Educational & Developmental Factors	Formal Education	<ul style="list-style-type: none"> <li>• Academic education in intercultural fields</li> <li>• Completing specialized courses in cultural studies</li> <li>• Foreign language education</li> <li>• Participation in intercultural training workshops</li> </ul>	Structured and planned training that systematic necessary knowledge and skills for intercultural provides the necessary theoretical foundation
	Continuous Learning	<ul style="list-style-type: none"> <li>• Studying credible resources about different cultures</li> <li>• Following global news and developments</li> <li>• Watching and analyzing international media productions</li> <li>• Using e-learning courses</li> </ul>	A self-motivated and continuous learning process ongoing enhancement and updating of intercultural particularly electronically. This process ensure development.
Organizational & Managerial Factors	Strategy & Policy-Making	<ul style="list-style-type: none"> <li>• Establishment of an international vision by senior management</li> <li>• Developing a strategic plan for international development</li> <li>• Allocating sufficient budget and resources</li> <li>• Creating a unit responsible for international affairs</li> </ul>	The determination of overarching organizational that pave the way and facilitate the development activities. This creates alignment between internal goals.
	Organizational Culture & Environment	<ul style="list-style-type: none"> <li>• Creating an inclusive and diverse work environment</li> <li>• Encouraging innovation and risk-taking</li> <li>• Recognizing successful intercultural initiatives</li> <li>• Creating opportunities for experience exchange</li> </ul>	The formation of a supportive organizational positive risk-taking and makes learning from climate provides the ground for practicing an
Technical & Professional Factors	Professional Skills	<ul style="list-style-type: none"> <li>• Mastery of international production standards</li> <li>• Familiarity with globally popular genres</li> <li>• Advanced intercultural storytelling skills</li> <li>• Ability to produce multi-platform content</li> </ul>	Mastery of specialized content production knowledge enable the creation of works competitive on technical skills guarantee the technical and professional
	Access to Resources	<ul style="list-style-type: none"> <li>• Access to up-to-date equipment and technologies</li> <li>• Ability to use international archival resources</li> <li>• Access to international consultants and experts</li> <li>• Opportunity to participate in international co-productions</li> </ul>	Access to necessary material and information possible the production of high-quality content standards. This access elevates the quality of
Environmental & Extra-Organizational Factors	Political-Cultural Conditions	<ul style="list-style-type: none"> <li>• Supportive government policies</li> <li>• Appropriate diplomatic relations</li> <li>• Positive national image on the international stage</li> <li>• Membership in international institutions</li> </ul>	The existence of favorable political and cultural level, which provide the necessary foundation intercultural activities. These conditions facilitate interaction and participation.
	Global Market & Audience	<ul style="list-style-type: none"> <li>• Existence of demand for specific cultural content</li> <li>• Global audiences' familiarity with the national culture</li> <li>• Existence of international distribution channels</li> </ul>	The existence of international market opportunity create the necessary economic motivation and in intercultural content production. These factors of activities.

Based on the structured analysis in Table (3), the antecedents of intercultural competence for content producers can be organized into five principal categories: (1) individual and psychological factors, (2) educational and developmental factors, (3) organizational and managerial factors, (4) technical and professional factors, and (5) environmental and supra-organizational factors. Each category is further defined by specific sub-components: individual and psychological factors include personality traits

and intercultural experiences; educational and developmental factors encompass formal training and continuous learning; organizational and managerial factors consist of strategy and policy-making as well as organizational culture and environment; technical and professional factors involve professional skills and access to resources; and environmental and supra-organizational factors relate to political-cultural conditions and the global market and audience.

Fig.1. Second-order factor analysis of Antecedents of Intercultural Competencies



In this section, the factorial validity related to the main dimension of the antecedents of intercultural competencies and its associated sub-dimensions and base-level factors have been examined and reported. The factor model for the variable "Antecedents of Intercultural Competencies" was developed as a second-order factor model. The estimates for this model, including overall fit indices and main parameters (factor loadings for this variable), are reported below.

The estimated values in the table above indicate that the factor loadings for all indicators related to the antecedents of intercultural competencies are in a favorable state. In other words, the correlation of this variable with its related indicators is estimated to be moderate to high, and consequently, the measurement tool possesses factorial validity.

Table (4) Evaluation Indices for the Factor Model of Antecedents of Intercultural Competencies

Index	DF	Chi-Square	Relative Chi-Square	Sig
Value	30	87.89	2.92	0.000

The overall model evaluation indices collectively indicate that the fit of the data to the model is established. All overall model evaluation indices, considering their favorable benchmark values, suggest the desirability of the factor model for the antecedents of intercultural competencies. The reliable and standard values for judging the

estimated model indices include that the Relative Chi-Square should be less than 3.

### 5. Discussion and Conclusion

Based on the findings of this study the antecedents of intercultural competence for internationally-oriented television content producers are multifaceted, rooted in a

complex interplay between the individual, the organization, and the broader environment. The identified five-component model demonstrates that this competence is not merely an innate personal trait but a dynamic capacity cultivated through a structured ecosystem of supportive factors; These components spanning individual psychology, education, organizational strategy, professional skill, and the external political-cultural landscape collectively form a developmental pathway from self-centric awareness to a truly other-centric and globally effective professional practice. At the individual level the foundation is built upon specific psychological dispositions and lived experiences; Content producers who exhibit curiosity, cognitive flexibility, and empathy are inherently better positioned to navigate cultural complexity; Crucially these traits are activated and deepened through direct, personal intercultural experiences such as living abroad or forming meaningful relationships across cultures; This suggests that beyond formal hiring criteria, producers benefit from life paths that expose them to diversity, making personal history a significant, albeit often overlooked, professional asset.

The development of this raw potential, however, is heavily dependent on structured educational inputs and a supportive organizational framework. Formal education in relevant fields provides the theoretical foundation, while continuous, self-directed learning through media consumption and global news engagement ensures ongoing relevance; Yet, individual learning must be reinforced by an organization's strategic commitment. When management institutionalizes an international vision through dedicated budgets, specialized units, and a culture that rewards innovation and diver-

sity, it creates an environment where intercultural competencies are not just personal skills but organizational priorities, thereby enabling and empowering producers to apply their knowledge.

The translation of competence into effective content requires a suite of technical and professional skills, supported by tangible resources. Mastery of global production standards, intercultural storytelling, and multi-platform distribution are the practical tools of the trade; However, these skills are only effective if producers have access to the necessary resources: modern technology, international archives, expert networks, and opportunities for co-production. This highlights a critical gap where individual capability may be stifled by organizational or national limitations in infrastructure and global connectivity.

Furthermore the entire endeavor operates within a macro-environment of political-cultural conditions and global market dynamics, Government policies, diplomatic relations, and the nation's international image can either enable or constrain cross-cultural production; Simultaneously understanding the global audience's demands and existing familiarity with a national culture is essential for creating content that resonates internationally, This underscores that a producer's intercultural competence is ultimately tested and realized in a marketplace shaped by forces far beyond the studio, requiring them to be not only creative professionals but also astute cultural and geopolitical analysts.

In conclusion cultivating a generation of interculturally competent content producers requires a holistic, systemic approach; It demands selecting for personal traits and experiences, investing in continuous education, embedding intercultural goals into organizational DNA, providing cutting-edge

technical tools, and navigating a favorable external environment; The findings move beyond a simplistic skill-based view, presenting intercultural competence as a layered construct that is simultaneously psychological, learned, managed, technical, and contextual. For media organizations aiming for global relevance, this framework provides a actionable roadmap for developing human capital capable of creating content that bridges cultures and succeeds on the world stage.

### **1. Implications**

The findings provide a holistic, multi-stakeholder framework for cultivating intercultural competent television content producers; This model translates into distinct practical imperatives for each key actor. For individual practitioners, the implication is a mandate to intentionally cultivate core psychological traits such as curiosity and cognitive flexibility and to actively pursue immersive intercultural experiences and self-directed learning; Media organizations, in turn, must structurally enable this development by formally integrating intercultural objectives into corporate strategy, cultivating inclusive and innovative organizational cultures, and allocating resources toward the technical tools and global networks essential for international production.

### **2. Research limitations**

The study's findings are contextually and methodologically bounded. Data drawn primarily from Iran's media sector offer depth but limit generalizability to other cultural or political settings; The cross-sectional design identifies correlations but cannot establish causation or track competence development over time; Reliance on self-reported data, even when triangulated, may introduce bias, reflecting perceptions rather

than objective measures; The research maps antecedents but does not assess outcomes such as content quality or international audience reception.

### **3. Suggestions**

Future research should adopt a longitudinal and comparative design. This would test the universality of the five-component model and reveal how different political-economic contexts moderate these factors; A critical next step is to measure the outcomes of intercultural competence. This involves creating a validated framework to evaluate international content itself, using metrics like narrative analysis, distribution data, and foreign audience reception studies. Applying this tool would empirically connect the antecedents to tangible professional effectiveness, strengthening the evidence for training and investment.

### **4. Transparency**

#### **- Funding**

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#### **- Conflicts of interest/Competing interests**

The authors declare no potential conflicts of interest with respect to the research, authorship, and/or publication of this article. All authors have confirmed that they have no financial or personal relationship(s) that may have inappropriately influenced them in writing this article.

#### **- Availability of data and materials**

The datasets generated during and/or analyzed during the current study are available from the corresponding author upon reasonable request.

### **- Competing interests**

The authors declare that they have no competing interests. The authors have no personal, professional, political, or financial relationships that could be perceived as influencing the work reported in this article.

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