

Study on the Obstacles and Paths of the Outbound Output of Chinese Self-Media Platforms from a Cross-Cultural Perspective

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Abstract:

This paper explores the outbound output of Chinese self-media platforms from a cross-cultural perspective. In the context of globalization and convergence media, the issue of outbound output from Chinese self-media platforms has received widespread attention, but there are still insufficient path explorations in the related research. Although self-media has developed with strong momentum, it faces numerous challenges such as content regulation. A deep exploration of its outbound output strategies is of enormous significance for enhancing international communication power. This paper analyzes the low barriers to use and high openness of Chinese self-media platforms, as well as the obstacles faced in cross-cultural outbound output, such as implicit expression styles, the local characteristics of emotional expression leading to comprehension barriers for foreign audiences, technical issues with internet speed and interconnectivity, and cultural differences resulting in varying information reception tendencies and access channels among audiences. The paper concludes with the need to expand communication channels and collaborate with traditional media. On this basis, the following suggestions are made: efforts should be made to optimize outbound output paths and improve content to enhance the international influence of Chinese self-media platforms and promote effective cross-cultural understanding and exchange.

Keywords: Cross-cultural perspective; self-media platform; outbound output

1. Introduction

1.1 Research Background

The era is witnessing unprecedented changes. As the trend of globalization advances, the connections between countries are growing stronger, and the exchange of information is becoming increasingly convenient. Cross-cultural information communication is gradually becoming a part of the everyday lives of people worldwide. Simultaneously, with the advent of the era of convergence media, the media industry is undergoing a historic shift. The emergence and popularity of self-media platforms are unstoppable. As a quintessential product of the digital information age, self-media has created a platform that is open and efficient for various individuals and groups to exchange and showcase information. However, the explosive growth of self-media platforms has also swiftly brought to light a series of content regulation issues. With the relatively low barrier to publishing information, the quality of information is mixed, and problems like false information have become gradually prominent. As the internet globalizes and China's self-media industry continues to move towards the center of the world stage, content with a global vision will receive more attention. Cross-cultural and cross-border communication and cooperation are bound to become a significant developmental direction for the self-media industry, now and in the future.

1.2 Research Purpose

This study aims to delve into the status quo of Chinese self-media platforms against the backdrop of internet-based multicultural communication and explore how they can better engage in cross-cultural and cross-border outbound information output. Specifically, through a comprehensive examination of Chinese self-media platforms, the study analyzes various obstacles they face in the process of outbound output and proposes targeted solutions. The study also focuses on the characteristics of different types of self-media platforms in outbound output, offering practical guidance for them to bring into full play their potential.

1.3 Research Significance

In the context of information globalization, conducting a study on the obstacles and paths of the outbound output of Chinese self-media platforms from a cross-cultural perspective holds important practical significance. On one hand, it helps Chinese native self-media better understand their strengths and weaknesses in the status quo of information output, clarifying their development direction. Tar-

geted measures can be taken to overcome them by deeply analyzing the obstacles, and enhancing the influence of Chinese self-media on the international stage. On the other hand, providing better output paths, methods, and content for Chinese self-media platforms is conducive to promoting cultural exchange between different countries and regions.

2. Development Characteristics of Chinese Self-Media Platforms

2.1 Low Entry Barrier for Chinese Self-Media Platforms

In China, self-media platforms are known for their accessibility, opening the doors of information dissemination and expression to the general public. Whether you are a young individual just starting or an experienced elder, it's easy to step onto the stage of self-media. There's no need for advanced technical skills or substantial financial resources; anyone with a smartphone and a stable internet connection can become a creator on self-media platforms [1].

The registration process for self-media platforms is much simpler compared to traditional media. Users can have their self-media account by spending just a few minutes filling out basic information. Self-media platforms also have relatively relaxed requirements for content creation, allowing creators to choose their themes based on their interests and life experiences. Moreover, these platforms are highly inclusive towards creators, offering everyone a chance to showcase their work, even if it's not perfect at the beginning. The algorithms of the platform recommend works of varying quality to users based on their interests, allowing creators to improve through practice. This low entry barrier has inspired many to engage in creation, turning self-media platforms into a sea of information filled with creativity.

2.2 High Openness of Chinese Self-Media Platforms

Chinese self-media platforms are highly open, catering to users worldwide. On this vast digital stage, people from different cultural backgrounds can gather without barriers, freely sharing their life insights and rich cultural experiences. This openness acts like an invisible bridge, breaking down the inherent cultural boundaries and allowing the sparks of different civilizations to collide here.

The openness of self-media platforms is also reflected in their inclusivity of various content forms. Whether it's concise text, vivid images, pleasant audio, or lively

videos, users can choose the format that suits their preferences for creation. At the same time, the platforms actively encourage innovation, continuously launching new creative tools and features, ranging from professional editing software to convenient special effect templates. This provides users with a wealth of creative resources, greatly stimulating their creativity and imagination, and allowing every creator to shine with their unique brilliance here.

3. Obstacles Faced by Chinese Self-Media Platforms from a Cross-cultural Perspective

As the process of globalization accelerates and internet technology develops vigorously, the world has become a tightly interconnected “global village”. In this context, self-media platforms are no longer confined to the domestic market, and their demand for external development has become increasingly prominent [2]. On the one hand, the global desire for diverse cultural content is growing with each passing day, providing a broad potential audience for Chinese self-media platforms. On the other hand, with deepening international exchange and cooperation, self-media, as an important force in information dissemination, can play a key role in cross-cultural communication. However, achieving successful outbound output is not easy, as Chinese self-media platforms face numerous challenges concerning style characteristics and audience acceptance and habits. In-depth analysis of these obstacles is of enormous importance for exploring how they can develop externally.

3.1 Stylistic Characteristics

In the context of cross-cultural communication, the stylistic characteristics of Chinese self-media platforms face obstacles in being accepted by international audiences. In recent years, with the increasing emphasis on enhancing China’s outbound cultural communication capabilities and improving its “cultural soft power”, cross-cultural communication activities have become more prominent, but issues have also gradually emerged. Self-media represented by “foreign internet celebrities” in short videos, such as the “Waiyuoren Research Association”, play a positive role in spreading Chinese culture. However, when looking at the broader scope of Chinese self-media platforms, the stylistic differences cannot be underestimated.

On one hand, Chinese culture is rich in connotation, and many self-media contents tend to be relatively implicit in expression. For example, on video platforms, some popular short videos may convey information with metaphors, puns, and other techniques, which may seem obscure and

difficult to understand for Western audiences accustomed to direct and concise communication [3]. This implicit form of expression may make it difficult for them to quickly grasp the core of the content, resulting in barriers to information transmission.

Besides, Chinese self-media carries distinct local characteristics of humor style and emotional expression, often integrating the local social and cultural background. For instance, some popular comedy videos create humor with a local flavor using dialects or specific cultural allusions. However, foreign audiences unfamiliar with these cultural backgrounds, may not grasp the humor or even misunderstand it [4]. For example, a comedy video based on ancient poetry might elicit laughter from a Chinese audience, but it could become devoid of interest for foreigners without the cultural foundation.

Thus, when Chinese self-media is disseminated internationally, it is necessary to consider these cultural differences and appropriately adjust the content style to improve communication effect with outbound audiences.

3.2 Technical Limitations

Technical limitations are also a significant obstacle for Chinese self-media platforms in cross-cultural communication. On the one hand, differences in internet speed may influence the dissemination of Chinese self-media content overseas. On the other hand, there are issues with technical standards and platform compatibility across different countries and regions. For instance, video formats used by some Chinese self-media platforms may not play normally abroad, which is akin to the barrier between different languages and requires a difficult translation process of technical conversion. Moreover, there are certain obstacles to the interconnectivity between social media platforms in different countries, making it difficult to achieve the free flow of information [5]. This presents difficulties for the cross-platform dissemination of Chinese self-media and means that they must confront these technical barriers in their journey to the world stage, working hard to find ways to break through [6].

3.3 Audience Acceptance and Habits

In the broader context of cross-cultural communication, audience acceptance and habits are key factors that cannot be ignored in the outbound output of Chinese self-media platforms, with significant differences observed among audiences from different cultural backgrounds.

Taking the short video self-media account “Waiyuoren Research Association” (hereinafter referred to as “Waiyuoren”) as an example, it has demonstrated a certain level of influence in cross-cultural communication. However,

even such a representative self-media organization faces challenges related to audience acceptance in the process of outbound output. On one hand, audiences from different cultural backgrounds have different inclinations toward information acceptance [7]. Western audiences often place a high value on independent thinking and demand high authenticity in information, pursuing objective and accurate content. Some Chinese self-media content may carry a certain subjective bias, which can easily lead to skepticism from Western audiences. For instance, in some commentarial self-media videos from China, creators may interpret an event based on their values, while Western audiences prefer to see analysis based on facts and data, leading to potential misunderstandings and affecting the effective transmission of information.

On the other hand, differences in information access channels also pose obstacles to the outbound output of Chinese self-media platforms. Audiences from different countries and regions have their preferred social media platforms, which give them a sense of familiarity and belonging. However, the visibility of Chinese self-media platforms on these internationally mainstream platforms used by the audience is often insufficient. This requires Chinese self-media to actively promote themselves on international mainstream platforms to enhance their visibility and influence [8].

4. Cross-cultural Communication Strategies and Paths

4.1 Communication Paths and Methods

As short videos have increasingly become an indispensable medium in the field of cross-cultural communication, their advantages have become increasingly evident, bringing new insights to the cross-cultural communication paths of Chinese self-media. On one hand, expanding diverse communication channels is a crucial move. Currently, the role of short videos in cross-cultural communication cannot be underestimated. The enthusiastic attention generated by “Dianxi Xiaoge” food culture short videos overseas, and the growing presence of the “foreign internet celebrities” group in the context of cultural globalization, both indicate the importance of international communication platforms. Apart from continuing to cultivate domestic mainstream self-media platforms, Chinese self-media should also actively advance onto international social media platforms such as Facebook, Twitter, and Instagram [9]. These platforms gather users from all over the world and are key positions for expanding the reach of Chinese self-media content. Publishing high-quality

content on these platforms can allow the world to gain a more comprehensive appreciation of Chinese culture. Meanwhile, actively collaborating with foreign self-media creators to achieve resource sharing is essential.

On the other hand, leveraging artificial intelligence technology for precise communication is another strategy. By analyzing data on the interests and browsing habits of audiences from different countries and regions, it can accurately grasp their needs. Based on this, pushing personalized content to the audience can tremendously enhance the effect of communication. For example, the presentation form of content can be automatically adjusted according to the audience’s geographical location and language preferences. Moreover, pushing content concerned with the interests and hobbies of the audience, such as “Dianxi Xiaoge”-style content for those interested in Chinese culinary culture, or “Wai Yan Hui” related content for those interested in the perspective of foreign lives in China, can increase their engagement.

Furthermore, strengthening cooperation with traditional media should not be overlooked. Traditional media still holds a unique influence in international communication, and their professional editorial teams are extremely valuable assets. Chinese self-media can collaborate with traditional media to achieve complementary advantages [10]. For instance, combining the creativity and flexibility of self-media with the professional production capabilities of traditional media can create more attractive content for cross-cultural communication.

4.2 Communication Content and Suggestions

It must delve deeper into cultural content with Chinese characteristics. Since ancient times, significant differences in discourse systems and logical habits have existed between the East and the West due to their distinct histories. Westerners express themselves directly, with a “linear” way of thinking, while Chinese people value subtlety and have a more “spiral” way of thinking [11]. This requires us to fully utilize the charm inherent in China’s long-standing cultural resources when disseminating Chinese culture. In the process of communication, it is necessary to focus on using interesting methods that are easily accepted by foreign audiences, such as telling vivid stories and displaying beautiful images and videos, which make them feel as if they are on a relaxed and pleasant cultural journey, experiencing the charm of Chinese culture. Meanwhile, it can draw inspiration from the perspective of “foreign internet celebrities”, learning from their understanding and narration of China to help foreign audiences truly appreciate the essence of Chinese culture [12].

It must closely follow international hot topics. The early

image issue caused by the “mouthpiece theory” of Chinese mainstream media has, to some extent, influenced the trust of overseas audiences. Thus, it is crucial to improve this situation by interpreting international hot topics. For instance, on the global hot topic of climate change, China actively implements the concept of green development, which is nurtured by the unique historical and cultural wisdom of China.

Improving content quality is the core priority. Given the differences in communication styles between the East and the West and the high standards of international audiences for content quality, Chinese self-media must continuously raise the level of content production, with authenticity as the primary principle. It should delve into the depth of the content, presenting more valuable perspectives to the audience [13].

5. Conclusion

The path for Chinese self-media platforms to output internationally from a cross-cultural perspective is fraught with thorns, yet it holds boundless potential. It must confront the existing obstacles and actively employ various strategies to break through these difficulties. In this era of deepening globalization, optimizing communication paths, and improving communication content, it can make Chinese self-media a cultural bridge connecting China with the world. This will enable people from various countries to enhance mutual understanding through rich and diverse information exchange, jointly unfolding a new chapter in cross-cultural communication.

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