

## Article

# Disseminating Excellent Chinese Traditional Culture via Foreign Language Short Videos: A Case Study of *Escape from the British Museum*

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**Abstract:** Taking the short drama *Escape from the British Museum* as an example, this paper explores the path of Chinese excellent traditional culture spreading overseas through foreign language short videos. It's found that short videos have significant advantages in cross-cultural communication by virtue of their intuitiveness, emotional resonance ability and wide audience base. By analyzing the data of related videos on YouTube, this paper finds that videos of 1-5 minutes have advantages in terms of communication effects, and audio narration videos perform best in stimulating audience interaction. In addition, the incorporation of controversial issues (e.g., restitution of cultural relics) and universal emotions (e.g., homesickness) can effectively stimulate international discussions and cross-cultural resonance, while the localization strategy helps to enhance the video's accessibility and acceptability. The paper also proposes a communication strategy that adapts to the needs of fragmentation and depth, suggesting that content creators prioritize the use of audio narration and focus on socially significant and controversial topics to optimize communication effects. The study provides evidences for the dissemination of Chinese culture and the cross-cultural dissemination of other cultures.

**Keywords:** excellent traditional Chinese culture; cross-cultural communication; localization strategy; *Escape from the British Museum*; emotional resonance; communication effect; YouTube

## 1. Introduction

Chinese excellent traditional culture, a distinctive cultural system formed during the long-term historical development of the Chinese nation, possesses profound historical depth. Its domestic dissemination is extensive and deeply ingrained, facilitated through diverse channels including school education, media promotion, and cultural activities. Notable manifestations include traditional festivals and the preservation of intangible cultural heritage crafts. However, overseas dissemination faces challenges such as comprehension barriers caused by cultural differences and relatively limited communication channels.

Therefore, this paper focuses on exploring overseas communication pathways for Chinese culture. In traditional models of cultural dissemination, mainstream media has played a central role, yet its topics are often grand in scope and carry strong political overtones [1], which makes it difficult for overseas audiences to resonate with them. As one of the most popular forms of user-generated content platforms, short videos have garnered widespread popularity among netizens due to their novel themes, diverse content, and eye-catching thumbnails. This has shifted public attention from mainstream media to self-media platforms [2]. Consequently, this study selects YouTube, a highly influential short video platform, as the research subject. As the second-largest social media platform globally, YouTube boasts 249 million monthly active users, offers localized versions in over 100 countries and regions, and supports 80 language interfaces. Additionally,

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it has emerged as a key hub for the international dissemination of Chinese cultural short videos.

*Escape from the British Museum* is chosen as a case study because of its innovative narrative techniques, emotional resonance stimulation and skillful use of cultural symbols in cross-cultural communication. Through the perspective of anthropomorphic cultural relics, the short drama cleverly transforms the controversial issue of relics return into an individual emotional narrative, avoids cultural conflicts, realizes equal dialogues among audiences of different cultural backgrounds, and serves as a representative case for analyzing overseas dissemination pathways of foreign-language short videos featuring China's excellent traditional culture.

## 2. Dissemination of *Escape from the British Museum*

### 2.1. Domestic Dissemination

The micro-short drama *Escape from the British Museum* has rapidly gained popularity in China via social media. Just over ten days after its release, it garnered 340 million views, nearly 24million likes, and 1.92 million comments on Douyin. Its empathetic communication strategy and modern expression of traditional culture have also drawn widespread attention. The empathetic communication refers to "the behavioral process in which an individual participates in receiving, infecting, and expressing information, as well as transmitting and sharing information in the face of a group's emotional situation" [3]. The drama employs anthropomorphic narrative techniques, integrating relics' emotions into the plot to evoke audience empathy and enhance communication effectiveness. In addition, the drama combines traditional culture with online channels and is distributed through various media platforms, so that traditional culture is vividly presented to the audience. By telling the story of the return of relics, the drama revives historical memories, strengthens national identity, and boosts cultural confidence. This approach highlights digital-age opportunities for Chinese cultural relic dissemination and offers an innovative modern expression of traditional culture.

### 2.2. Dissemination Abroad

*Escape from the British Museum* is a cross-regional narrative, which is conducive to breaking down cultural barriers. It contains patriotic feelings and homesickness, which are common to human beings from all countries, so it has triggered the empathy of overseas netizens. Moreover, *Escape from the British Museum* is different from the previous common science popularization videos about cultural relics: The author was inspired by audiences' comments to create this series. Consequently, it is user-oriented, catering to the needs of the overseas netizens for cultural products nowadays.

The short drama has attracted the attention of overseas media such as the BBC. BBC published a report on its website on September 6, 2023 entitled "British Museum: China's Shake Shack Drama Amplifies Calls for Return of Cultural Relics", followed by The Telegraph, which published a report entitled "Observations: Chinese Teapot 'Escape from British Museum' Short Video Praised by Beijing".

As a result, *Escape from the British Museum* responds to the people's expectation of "letting cultural relics come to life", and combines innovative genres that meet the needs of the public, which has triggered global attention.

## 3. Theoretical Framework

### 3.1. Reasons for Choosing Publisher as a Variable for Data Analysis

According to Harold Lasswell's "5W" model [4], communicator is the first element in the communication activity, and is a major factor in the realization of communication and the functioning of the communication media. In the communication process, the communicator is the one who sends a message to the audience by means of various technical means. It is a broad concept that refers to both communication organizations and their

practitioners, as well as to individual communicators. On YouTube, the video publisher, as a communicator, is the starting point of communication activities and the core of YouTube's content ecosystem. YouTube, as the world's largest video social platform, allows everyone to be a video viewer and creator, which subverts the power structure of the traditional media and makes "user-driven content" become the mainstream of social communication. This subverts the power structure of traditional media and makes "user-driven content" the mainstream of social communication. In this case, the background, specialty and influence of different publishers have a direct impact on the communication effect of videos. Therefore, analyzing the characteristics of publishers is crucial to understand the influence and dissemination effect of *Escape from the British Museum*.

### 3.2. Reasons for Choosing Length of Release as a Variable for Data Analysis

Daniel Kahneman's theory of attentional resources shows that short-term periods of concentration usually do not last more than a few minutes and that attention declines rapidly in the absence of sufficiently fresh stimuli or task variety [5]. In most cases, the attention period is usually between 15 and 40 seconds. This means that the release length of a video is correlated with the viewing behavior of the viewer; a video that is too short does not convey the information completely and efficiently, while a video that is too long runs the risk of the viewer dropping out in the middle of the video. Therefore, release length is a key factor influencing viewer intention and retention as well as video completion rate. By analyzing the release length of videos related to *Escape from the British Museum*, we can learn about the attractiveness of the video content and its lasting appeal to viewers, and find out which video lengths are more popular, thus guiding the creators of such videos to optimize the length of the videos in the future in order to achieve a more effective communication effect.

Furthermore, the level of completion rate directly affects the platform algorithm's judgment of content quality and subsequent recommendation. As a result, analyzing the release length is important to understand how videos get better exposure and recommendation in the YouTube algorithm.

## 4. Analysis of Dissemination on the British Museum's YouTube Page

### 4.1. Study Sample Selection and Data Pre-Processing

In this study, the YouTube platform is selected for the acquisition of the study cases. YouTube has become a core position for the international dissemination of Chinese culture short videos, with relevant data showing that China-related short videos on the platform have been more effective than most types of content, attracting the attention of a large number of overseas users. In order to further map out the dissemination of Chinese culture short videos on the YouTube platform, this study collects and organizes information on Chinese culture-related short videos on the YouTube platform. Considering the complexity of data acquisition, the representativeness of sample selection, and the scientificity of data collection, this study takes the YouTube webpage as the data source, and uses "British Museum" and "British Museum" as the search terms. The keywords "British Museum" and "British Museum" were used as the search terms, and the short videos (shorts) related to the British Museum that appeared under these two search terms were selected. Referring to Lu Jianming's definition of "Chinese culture", this study eliminated the shorts that did not belong to the category of Chinese culture and those that appeared repeatedly, and finally obtained 41 shorts as the sample for analysis. On the whole, these 41 videos have received about 7.11 million views, 22,000 likes and 5000 comments on YouTube, which is a high degree of influence and attention, indicating that the sample has a certain degree of typicality. At the same time, these short videos come from 38 account subjects, with account registrations in the United States, India, and other countries and regions. The contents of creation cover education, diverse fields etc., which indicates

that the sample is characterized by diversity and heterogeneity audio commentary, movies, video compilations, variety shows.

#### 4.2. Data Analysis

##### 4.2.1. Publisher

Table 1 shows parameters of publishers' video.

**Table 1.** Parameters of publishers' video.

Publisher	Number of releases	Total number of plays	Total Likes
Silei725	3	4465	64
Uncle Ji, the slash-and-burn player	2	1801	51
Kimmy.J	2	301	1
Vox	1	5,767,937	158
others	1	-	-

Out of the 43 videos statistics collected, some of them are from the same publishers. First of all, we found that most of the publishers posted less number of videos, mostly 1 video, and only a few publishers posted 2 or 3 videos. This may indicate that there are fewer active publishers in the field, or that the videos are more expensive and difficult to produce, resulting in a low frequency of posting.

Secondly, the difference in the total number of plays by different publishers is extremely significant. For example, the total number of plays of 'Vox' reaches 5767937, while the total number of plays of many publishers is only a few hundred or even single digit. This may be related to the popularity of the publisher, the quality of the video content, the timing of the release, the promotion efforts and other factors. Publishers like well-known media or those with a large fan base are more likely to get high views.

Again, there is a huge difference in the number of likes, e.g. "Fun TV" received 12,000 likes, while some publishers had 0. The number of likes reflects to a certain extent the viewers' recognition of the video content, and videos with a high number of likes may resonate with the viewers more in terms of their content, or the publishers may have done a better job of interacting with the viewers.

Finally, when looking at the number of releases, total plays and total likes combined, there is no clear linear relationship. Some publishers have a high number of plays and likes for individual videos despite a low number of releases, suggesting that the quality of their videos may be high or the topic chosen is very popular; while some publishers have a high number of releases but not a high number of plays and likes, and may need to reflect on the content of their videos or their promotion strategy.

Overall, performance varies greatly among publishers in this dataset, with a small number of publishers accounting for a large number of plays and likes, while the majority of publishers are less influential. For publishers who want to gain more attention on this platform, they need to work on improving the quality of their videos, finding the right topics, and strengthening their promotion.

##### 4.2.2. Length of Release

Table 2 shows parameters of publishing time.

**Table 2.** Parameters of publishing time.

Publishing time	Number of videos
0-1 minute	8
1-5 minutes	16
5-10 minutes	7

10-30 minutes

10

In order to scientifically assess the dissemination characteristics of Chinese culture short videos related to the British Museum on the YouTube platform and their potential impacts, this study statistically analyzed the distribution of posting durations of 41 sample videos in order to explore the possible role of the duration factor on the dissemination effects. The data show that the posting durations of the sample videos show a diversified distribution, with the largest number of 1-5 minute videos, 16 videos, accounting for 39.0%; followed by 10-30 minute videos, totaling 10 videos, accounting for 24.4%; and 8 videos (19.5%) and 7 videos (17.1%) of 0-1 minute and 5-10 minutes, respectively. This distributional feature suggests that publishers tend to choose the medium-length (1-5 minutes) video format, probably because it can effectively deliver the core message within a limited time while maintaining viewers' attention and avoiding losing viewers due to insufficient information for being too short or too long. In contrast, although the number of ultra-short videos of 0-1 minute is small, their high frequency (19.5%) reflects some creators' preference for quickly engaging viewers and is suitable for fragmented viewing scenarios, while longer videos of 10-30 minutes may cater to audiences with a need for in-depth content, such as educational or variety show-type content. Combined with the overall dissemination effect of the sample (about 7.11 million views, 22,000 likes, and 5000 comments), the diversity of the duration distribution suggests that different duration types have a certain audience base, but the high percentage of 1-5 minute videos may suggest their advantages in balancing content integrity and audience acceptance. To further validate the relationship between duration and interaction effect, subsequent studies can combine the viewing and liking and commenting data of specific videos for regression analysis. Here, this analysis preliminarily deduces that a posting duration of 1-5 minutes may be the preferred interval for Chinese culture short videos related to the British Museum to achieve efficient dissemination on the YouTube platform, a finding that provides empirical references for content creators to optimize video duration.

#### 4.3. Hot Top 10 Analysis

In order to better analyze the content, form and effect of the British Museum's short videos on the YouTube platform, I selected 10 videos with the highest number of likes and comments (as shown in the table below), and summarized and analyzed them in terms of content, form and effect, to explore what kind of communication content is more popular among the public.

Table 3 shows the hot top 10 analysis.

**Table 3.** Hot top 10 analysis.

Publisher	Number of likes (on a website)	Comment volume	Idea	Video Category
Diary of a Photographer Fun TV	12,000	2570	Red movie on B-site! Chinese netizens film <i>Escape from the British Museum</i> ...chide about returning Chinese jade pots...and get slapped in the face by Taiwanese...it was donated by an artist!	Audio Commentary (Commentary)
Wang Zhiyu plus	2300	434	China's artifacts can't get away... <i>Escape from the British Museum</i> over 290 million plays on Jitterbug! The lack of "property rights" in international coven...	Audio Commentary (Commentary)
coserxiaomeng	1800	50	<i>Escape from the British Museum</i> cosplay.	video remake



Egypt Nancy\n	782	316	Egyptians watching the Chinese movie <i>Escape from the British Museum</i> can only say that they empathize with it!	audio commentary
documentarists	484	317	<i>Escape from the British Museum</i> 380 million plays, Chinese artifacts in exile, when can they go home? # Roundtable #	Variety programs (like news interviews)
HeadlinesTalk	619	165	Discussion on the looting of Chinese artifacts by the British Museum, prompted by the original film	Variety programs (like news interviews)
SpeakoutHK	661	53	Chinese journalists questioned the British Museum's poor management of cultural relics should be returned.	audio commentary
ITVNews	484	169	Young Chinese want British Museum to return artifacts after watching <i>Escape from the British Museum</i>	audio commentary
RSW	523	126	<i>Escape from the British Museum</i> HD Full Version	movie category
<i>Escape from the British Museum</i>	366	166	The first episode of the original movie	

#### 4.3.1. Content

In order to further explore the communication characteristics of short videos related to the theme of "British Museum" on the YouTube platform in terms of content and its impact on audience attraction, this study systematically analyzes the content of the top ten videos in terms of the number of likes and comments, and the results show that the content focusing on the controversy over the restitution of artifacts and its socio-cultural meanings shows the highest level of popularity among the audience in terms of the content. audiences showed the highest level of popularity. For example, the video with the highest popularity (Regent's Diary Fun TV, 12,000 likes and 2570 comments), with the theme of "Chinese netizens filmed *Escape from the British Museum* and choked on the restitution of artifacts" combines national sentiment with international controversy, and significantly inspired viewers to empathize with the content. The theme of "Chinese netizens filmed *Escape from the British Museum* and choked on the return of artifacts" combines national emotions and international controversies, which significantly inspired the audience's empathy and discussion. Secondly, videos such as Wang Zhiyu plus (2300 likes, 434 comments) further deepened the intellectual and discursive nature of the content by discussing the legal dilemmas and international conventions on the restitution of cultural relics, attracting audiences interested in heritage conservation issues. In contrast, content that simply shows the original film or cosplay remakes (e.g., RSW, with 523 likes; cosplay-erxiaomeng, with 1800 likes) has a certain entertainment value, but its interactivity and dissemination effect are significantly lower due to the lack of deep social relevance. In addition, content from cross-cultural perspectives (e.g., Nancy from Egypt, 782 likes) further broadens the dimension of discussion and enhances the universality of the content by introducing the empathy of audiences from other countries. In summary, this study suggests that content centered on restitution of cultural artifacts and integrating national emotions, legal discussions, and cross-cultural empathy is more likely to stimulate viewers' attention and engagement, reflecting YouTube audiences' high preference for socially significant and controversial topics. This finding provides a scientific basis for optimizing the design of video content, i.e., priority should be given to topics with deep cultural and social impacts to enhance communication effects.

#### 4.3.2. Formal Aspects

In order to scientifically evaluate the forms of short videos related to the theme of "The British Museum" on YouTube platform and their audience preferences, this study analyzes the data of the top ten videos in terms of the number of likes and comments, and finds that audio commentary videos (especially the commentary category) are significantly better than the other forms in terms of the dissemination effect. The data show that audio commentary videos occupy 50% of the list, with their total number of likes amounting to 16,227 and total number of comments 3542, and the average number of likes and comments per video is 3245 and 708, respectively, which is far more than those in the movie category (with an average of 444 likes and 146 comments), the variety program category (with an average of 551 likes and 241 comments), and the video remake category (with an average of 1800 likes and 50 comments). This result suggests that audio commentary videos can significantly increase viewer engagement and empathy due to the efficiency of information delivery, clarity of viewpoint expression, and sensitivity to hot topics (e.g., the controversy over the restitution of cultural relics). In contrast, the movie and variety show categories have a certain audience base, but their interactivity and scope of dissemination are limited, while the video remake category is insufficiently interactive due to the lack of depth of discussion. Therefore, this study deduces that audio narration is not only the most popular form of communication on YouTube, but also reflects a high preference for concise, intuitive, and controversial content. This finding provides empirical support for future content strategies that prioritize the use of audio narration and incorporate commentary elements to maximize audience reach and interaction.

#### 4.3.3. Effectiveness

In order to scientifically assess the differences in the effectiveness of short videos related to the theme of "British Museum" on YouTube platform in attracting viewers' interaction, this study analyzes the interactive effects of content and form on the communication effect from the indicators of the number of likes and comments, and the results show that the audio explanation video combined with the content of the restitution controversy has the best effect in stimulating viewers' interaction. Stimulate audience interaction shows the optimal effect. Specifically, the video with the highest popularity (Photo diary Fun TV, with 12,000 likes and 2570 comments) presents the controversial topic of "Chinese netizens filmed *Escape from the British Museum* and choked for the return of cultural relics" in the form of audio commentary, and its comment volume is much higher than that of other videos (with 12,000 likes and 2570 comments). The number of comments on the video far exceeds that of other videos, showing strong viewer engagement. Similarly, Wang Zhiyu plus (2300 likes, 434 comments), which uses audio narration to explore the legal dilemmas of restitution, has significantly more comments than the movie videos (e.g., RSW, 523 likes, 126 comments) and video remakes (e.g., coserxiaomeng, 1800 likes, 50 comments). This difference suggests that the audio narration format is able to effectively amplify the interactive potential of controversial content due to its brevity and efficiency of viewpoint delivery, whereas movie and remake videos, although attractive in terms of the number of likes, fail to fully stimulate comment interaction due to the limited depth of the content or space for discussion. In addition, variety show videos (e.g. Documentary Pie, with 484 likes and 317 comments) discuss the emotional and social significance of cultural relics restitution in the form of interviews, and the interactive effect is better than that of purely episodic presentations (e.g. *Escape from the British Museum*, with 366 likes and 166 comments), but it is still not as good as that of the audio narration category. Content with cross-cultural perspectives (e.g., Egypt Nancy, with 782 likes and 316 comments) also enhanced interactivity due to emotional resonance, but the effect was still limited by the format. In summary, this study confirms that audio narration paired with controversial and socially significant content (e.g., restitution of cultural relics) is the most effective

in attracting viewers' interaction, reflecting YouTube audience's preference for easily digestible and discussable content, and providing empirical evidence for optimizing video communication strategies.

Summarizing the above analysis, the content related to *Escape from the British Museum* and focusing on cultural relics is most likely to gain high popularity and public attention on the YouTube platform if it is presented in the form of audio narration and incorporates controversial topics of cultural restitution (e.g., national emotions, legal dilemmas, or cross-cultural perspectives). This strategy combines the profundity of the content with the efficiency of the form, which can effectively attract a wide audience and stimulate interaction. Publishers can make reference to this feature and prioritize the use of audio narration when producing short videos related to the British Museum, focusing on the social significance of cultural relics restitution, complemented by clear expression of opinions and emotional mobilization, while avoiding overly entertaining or lengthy presentation to optimize the communication effect and enhance audience participation. This conclusion provides scientific guidance for content creators and helps them to stand out in the competitive platform environment.

#### 4.4. Regression Analysis

##### 4.4.1. Data Processing

In order to investigate the relationship between the posting duration of YouTube videos related to *Escape from the British Museum* and their interactive effects, this study examines the effects of posting duration (in minutes) on the number of views, likes and comments based on 41 video samples provided by users, using multiple regression analysis. In the data preprocessing stage, the posting duration was first converted from "minute : second" format to minute values (e.g., "0:15" was converted to 0.25 minute, "10:34" was converted to 10.57 minutes), and some samples with incomplete data were excluded (e.g., some of Kimmy. J's records were missing due to the amount of comments). In addition, considering that the comment section of the "PBSNewsHour" sample was closed, its comment volume was recorded as 0. To ensure the robustness of the analyses, this study performed a logarithmic transformation ( $\log_{10}$ ) on the number of plays, likes, and comments to mitigate the skewness of the data distribution. A total of 40 samples were finally included in the analysis, covering a wide range of video categories such as audio commentary, movie categories, and variety shows.

##### 4.4.2. Modeling

Regression analyses were performed using a multiple linear regression model with posting duration as the independent variable and log-transformed plays ( $\log\_views$ ), likes ( $\log\_likes$ ), and comments ( $\log\_comments$ ) as the dependent variables, respectively, while controlling for video category (included as a dummy variable) as a covariate to exclude potential interference in the results due to category differences. Analyses were computed using Python.

##### 4.4.3. Regression Results and Analysis

Table 4 shows the results of multiple regression analysis of posting length and interaction effect of YouTube short video.



**Table 4.** Results of Multiple Regression Analysis of Posting Length and Interaction Effect of YouTube Short Video.

Implicit variable	Independent variables/parameters	Regression coefficient ( $\beta$ )	Standard Error (SE)	<i>p</i> -value	Adjusted R <sup>2</sup>
log_views	Release time (minutes)	0.021	0.022	0.342	0.38
	Video category: Movie	-0.312	0.201	0.128	
	Video category: Variety show category	0.245	0.298	0.415	
log_likes	Release length (minutes)	0.018	0.021	0.411	0.45
	Video category: Movie	-0.198	0.189	0.302	
	Video category: Variety show category	0.489	0.267	0.073	
log_comments	Release length (minutes)	0.035	0.026	0.189	0.52
	Video category: Movie	-0.154	0.233	0.513	
	Video category: Variety show category	0.678	0.321	0.042	

#### 1) Regression analysis of playback

The model results showed that the regression coefficient of release length on log\_views was 0.021 ( $p = 0.342$ ), which did not reach the level of statistical significance ( $p < 0.05$ ). The adjusted R<sup>2</sup> value was 0.38, indicating that the model explained about 38% of the variation in playback. Among the video categories, the audio commentary category (the reference category) did not differ significantly from the movie category ( $p = 0.128$ ) and the variety show category ( $p = 0.415$ ). This suggests that the effect of release length on playback is weak and may be dominated by other factors not included (e.g., title appeal or publisher influence).

#### 2) Regression analysis on the number of likes

For log\_likes, the regression coefficient for length of posting was 0.018 ( $p = 0.411$ ), again not significant. The adjusted R<sup>2</sup> value was 0.45, with moderate model explanatory power. The category variable showed a higher propensity for likes in the variety show category compared to the audio commentary category ( $p = 0.073$ ), but did not reach the significance threshold. The results imply that the number of likes may be influenced more by the quality of the content or the emotional resonance of the viewers rather than the duration alone.

#### 3) Regression analysis of the volume of comments

For log\_comments, the regression coefficient for length of posting is 0.035 ( $p = 0.189$ ), which is still not significant. The adjusted R<sup>2</sup> value of 0.52 has a high explanatory power. In the category analysis, the variety show category ( $p = 0.042$ ) significantly boosted the number of comments compared to the audio commentary category, suggesting that the interview format may be more likely to generate discussion. However, the duration itself had a limited direct effect on comment volume.

The comprehensive analysis results show that the relationship between posting duration and interactive effects (playback, likes and comments) does not show a significant

linear correlation ( $p$ -values are all greater than 0.05), and the explanatory power of the model is in the range of 38-52%, suggesting that there are other unmeasured variables (e.g., controversial nature of the topic, posting time, or characteristics of the viewer group) that may have a stronger impact on the interactive effects. It is worth noting that the ultra-high interactive videos in the sample (e.g., Vox, with 5,767,937 plays and 158,000 likes) may be outliers, which may interfere with the regression results to some extent. To verify robustness, this study re-analyzed the sample after excluding it, and the results showed that the duration coefficients changed slightly (e.g., the coefficient of  $\log\_views$  changed to 0.025,  $p = 0.298$ ), but were still not significant.

From a practical application perspective, despite the fact that 1-5 minute videos have the highest percentage in the sample (consistent with the aforementioned distribution), the regression analysis did not support their significant advantage in terms of interaction effect. On the contrary, audio commentary videos frequently showed high interaction cases in the sample (e.g., Fun TV, 12,000 likes and 2570 comments), probably due to their combination of commentary content and highly efficient messaging characteristics that are more likely to resonate with viewers. Therefore, it is recommended that content creators prioritize the controversial and emotional appeal of content rather than relying solely on duration optimization when producing short videos related to *Escape from the British Museum*. Subsequent studies could incorporate a larger sample size and supplement the analysis with more variables (e.g., posting time, caption length) to further reveal the drivers of interaction effects.

## 5. Strategic Pathways for Global Dissemination: Foreign-Language Short Videos on China's Traditional Cultural Heritage in the New Media Era

### 5.1. Navigating Controversial Issues and Universal Emotions

#### 5.1.1. Controversy as Catalyst: Igniting Global Conversations

Priority has been given to the creation of works centered on issues of wide concern to the international community, such as the restitution of cultural relics and the right to ownership of cultural heritage. For example, *Escape from the British Museum* transforms the controversy of cultural relics into an emotional story of "homesickness for cultural relics" through an anthropomorphic narrative, which not only avoids political confrontation, but also triggers empathy for historical justice among global audiences. This kind of content has shown significant distribution advantages on YouTube, such as the video related to "Regents' Diary Fun TV", which is the most interactive case with 12,000 likes and 2570 comments. Additionally, integrating legal and ethical dimensions: Infuse controversial topics with international legal frameworks (e.g., the UNESCO Convention) or cultural ethics debates to enhance critical discourse. For instance, the YouTube channel "Wang Zhiyu Plus" analyzed the legal complexities of artifact repatriation, garnering 2,300 likes and 434 comments. Audiences engaged in in-depth debates on the "legitimacy of cultural plundering", shifting the dissemination paradigm from one-way output to multi-directional dialogue.

#### 5.1.2. Universal Emotions: Bridging Cultures through Shared Affects

To depoliticize contentious topics: Controversial issues should be softened through emotive framing (e.g., the "homecoming" theme) or third-party perspectives (e.g., cross-cultural comparisons). By embedding universal emotional elements like nostalgia and cultural identity within contentious frameworks, cultural barriers can be mitigated. For example, in terms of theme, Egyptian creator Nancy posted "Egyptians watching Chinese filmed *Escape from the British Museum* can only say that they empathize!" By comparing the Chinese and Egyptian experiences of cultural relics loss, it triggered the audience's general concern for cultural heritage protection. Although its likes were only 782, the number of comments was as high as 316. Second, Personification and storytelling tech-

niques can enhance engagement. For instance, in the short film *Escape from the British Museum*, the Jade Teapot is personified as a first-person narrator recounting its journey back to China. This replaces detached third-person narration with an intimate perspective, fostering emotional resonance, touching the heart of the audience [6]. The variety show video *Chinese Cultural Relics in Exile: A Quest for Repatriation*, adopting an interview-based format to explore the social significance of artifact repatriation, generated 317 comments — significantly more than plot-reenactment content like RSW's HD Complete Edition (126 comments) — demonstrating the efficacy of emotion-driven narratives.

## 5.2. Adapt to Fragmented and In-Depth Demands

### 5.2.1. Short Video Refines Content, Long Video Expands Depth

To suit viewers' fragmented viewing habits in the new media setting, creators produce short videos like "Regents' Diary Fun TV", which run 1-5 minutes. Thanks to their concise storytelling and visual appeal, these videos top related ones in likes and comments, effectively grabbing viewers' attention. At the same time, to meet the need for in-depth content from educational viewers, supplementary 10-30 minutes in-depth videos can be added, supplying more comprehensive and in-depth information.

### 5.2.2. Audio Narration to Enhance Interaction, Commentary Narrative to Foster Empathy

In the process of constructing scenario-based communication and exchanging contextual space, we prioritize audio-explanatory videos. They can deeply explain relevant cultural knowledge, enhancing the efficiency of information-transfer and audience participation [7]. Additionally, we can use commentary narratives. Their clear and logical views can enhance the video's attractiveness, promoting audience empathy and discussion, and thus improving the information-dissemination effect. For example, the audio commentary video released by "Wang Zhiyu plus" analyzes the legal dilemmas of cultural relics recovery. Its commentary narratives with clear viewpoints and logic have greatly increased audience participation and resonance.

## 5.3. Adapt to Localizing Strategies

According to the "5W" model, the publisher of a YouTube video has a direct impact on the dissemination effect of the video. In order to make such short videos more popular, the content should be adjusted according to the cultural preferences of audiences in different regions. For example, for the audiences in countries and regions with the experience of looted cultural relics, the emotional connection should be emphasized. A vivid example is the video released by "Yanhong Aimee". In this video, the author imitates the exquisite Chinese cultural relics in the British Museum, using the history of the relics and the production process to trigger the similar emotional experience of the audience in these regions about the fate of their own cultural relics, to stimulate their deepest empathy for the historical event of the looting of cultural relics, and to make them understand the situation faced by Chinese cultural relics in a more empathetic way.

In addition, language is also an important part of localization strategy [8]. In terms of video language, besides accurately conveying information, local language habits, popular culture and online terms should also be considered. Appropriate use of vocabulary, expressions and humor elements familiar to the local audience can make the video closer to their lives and enhance the affinity and acceptability. At the same time, for the specialized terms and cultural concepts involved, it is necessary to ensure that the translation is accurate and easy to understand, so as to avoid affecting the communication effect due to language barriers.

## 6. Conclusion

To summarize, this paper takes the drama *Escape from the British Museum* as an example to explore the path of traditional Chinese culture spreading overseas through foreign language short videos. The study shows that short video, as an emerging communication medium, has significant advantages in cross-cultural communication by virtue of its intuitiveness, emotional resonance ability and wide audience base. By analyzing relevant video data on the YouTube, this paper finds that 1-5 minute videos have advantages in communication effects, and audio commentary videos perform best in stimulating audience interaction. In addition, the incorporation of controversial issues and universal emotions can effectively stimulate international discussions and cross-cultural resonance, while localization strategies help to enhance the video's accessibility and acceptability.

However, the spread of Chinese culture overseas still faces many challenges. First, cultural differences are one of the biggest obstacles. Audiences in different countries and regions have different levels of understanding and acceptance of Chinese culture, so how to conduct effective cross-cultural communication without losing the cultural core is an issue that content creators need to think deeply about. Secondly, the limitation of communication channels is also a problem that cannot be ignored. Although many platforms such as YouTube help with it, how to stand out among the many videos and attract the attention of the target audience is still challenging.

In future research, we can expand the sample size and combine more variables for in-depth analysis for revealing more factors affecting the communication effect of short videos. For example, the cultural background and professional level of the publisher, the release time of the video, and the attractiveness of the title may all have an important impact on the communication effect. At the same time, content creators should continue to innovate the form of communication and combine controversial issues and universal emotions to enhance the attractiveness and communication effect of videos. Through multifaceted efforts, Chinese outstanding traditional culture is expected to be more widely disseminated and recognized globally, further enhancing cultural soft power and international influence.

The research in this paper also provides lessons for the overseas communication of other cultures. Whether through short videos or other media, the core of cross-cultural communication lies in finding emotional bonds and topics that can trigger resonance. Through anthropomorphization, storytelling and other narrative techniques, abstract cultural symbols can be transformed into concrete emotional experiences, which can effectively break down cultural barriers and promote understanding and communication between audiences of different cultural backgrounds. And it also reminds us that cultural communication is not only a one-way output, but also a two-way dialog. By incorporating topics of wide concern to the international community, such as the restitution of cultural relics and the protection of cultural heritage, Chinese culture can trigger more discussions and reflections globally, and promote the shift of cultural communication from unidirectional output to multi-directional dialog. This kind of dialog not only helps to enhance the international influence of Chinese culture, but also promotes the pluralistic coexistence and common development of global culture.

In conclusion, the overseas dissemination of Chinese outstanding traditional culture is a long-term and complex project that requires the joint efforts of the government, academia, media and content creators. By constantly innovating communication forms and optimizing communication strategies, Chinese culture will surely blossom into a more brilliant luster globally, and make greater contributions to the world's cultural diversity and the progress of human civilization.

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