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**ПРАКТИЧЕСКИЕ МЕТОДЫ ИСПОЛЬЗОВАНИЯ КОРОТКИХ
ВИДЕОРОЛИКОВ В МЕЖДУНАРОДНОЙ КУЛЬТУРНОЙ
КОММУНИКАЦИИ: НАБЛЮДЕНИЕ ЗА МОЛОДЕЖНОЙ
АУДИТОРИЕЙ**

Аннотация. В статье рассматриваются практические методы использования коротких видеороликов в международной культурной коммуникации с акцентом на молодежную аудиторию. Актуальность исследования обусловлена ростом роли цифровых платформ в распространении культурной информации и формировании межкультурного восприятия. Цель статьи заключается в выявлении способов, с помощью которых короткие видео делают культурное содержание более доступным, эмоционально воспринимаемым и понятным для зрителей из разных стран. Особое внимание уделяется трем коммуникативным методам: повествованию через повседневную жизнь, мультисенсорному выражению и локализации контента. Показано, что данные методы позволяют снижать языковые и когнитивные барьеры, усиливать эмоциональную вовлеченность аудитории и адаптировать культурные смыслы к локальному медиаконтексту. Подчеркивается, что эффективность коротких видеороликов зависит не только от технических особенностей формата, но и от сохранения культурной аутентичности. Результаты исследования могут быть использованы в медиапроизводстве, межкультурных проектах и стратегиях международной культурной коммуникации.

Ключевые слова: Короткое Видео, Международная Культурная Коммуникация, Молодежная Аудитория, Локализация Контента, Культурная Аутентичность.

Shi Chengxiao

**PRACTICAL METHODS OF SHORT-FORM VIDEO IN
INTERNATIONAL CULTURAL COMMUNICATION: AN OBSERVATION
FROM YOUTH AUDIENCES**

Abstract. The article examines practical methods of using short-form videos in international cultural communication, with a focus on youth audiences. The relevance of the study is determined by the growing role of digital platforms in the dissemination of cultural information and the formation of intercultural perception. The purpose of the article is to identify the ways in which short-form videos make cultural content more accessible, emotionally engaging, and understandable for viewers from different countries. Special attention is paid to three communicative methods: everyday life storytelling, multi-sensory expression, and content localization. It is shown that these methods contribute to reducing linguistic and cognitive barriers, strengthening audience emotional engagement, and adapting cultural meanings to the local media context. The article emphasizes that the effectiveness of short-form videos is determined not only by the technical features of the format but also by the preservation of cultural authenticity. The results of the study can be used in media production, intercultural projects, and strategies of international cultural communication.

Keywords: Short-Form Video, International Cultural Communication, Youth Audience, Content Localization, Cultural Authenticity.

Introduction

In the context of accelerated digitalization and the globalization of media communication, short-form video has become one of the most influential formats for the dissemination of cultural information across national and linguistic boundaries. Platforms based on short video content have changed not only the speed of information circulation but also the forms through which cultural meanings are

produced, adapted, and interpreted by audiences. Unlike traditional models of cultural communication, which often depend on written texts, institutional discourse, or long-format audiovisual materials, short-form videos rely on visual imagery, sound, rhythm, subtitles, emotional expression, and everyday narrative structures. These features make them especially accessible to young audiences, who are among the most active users, interpreters, and distributors of digital media content.

The relevance of this study is determined by the increasing role of youth audiences in international cultural communication. Young people do not merely consume cultural content passively; they participate in its circulation through likes, comments, reposts, imitation, and creative reinterpretation. As a result, short-form video platforms have become important spaces where cultural knowledge, national images, and intercultural perceptions are formed. This is particularly significant in the context of communication between China and Central Asian countries, where digital media increasingly contributes to mutual cultural awareness and the construction of intercultural dialogue.

The purpose of this article is to identify and analyze practical methods through which short-form videos communicate cultural content to youth audiences in an international context. The study focuses on three major methods: everyday life storytelling, multi-sensory expression, and localization of expression. Everyday life storytelling allows cultural meanings to be presented through ordinary practices such as food preparation, family rituals, festivals, and rural life. Multi-sensory expression strengthens cultural perception through the combination of visual, auditory, and emotional elements. Localization of expression adapts cultural content to the linguistic habits, platform preferences, and aesthetic expectations of target audiences.

The scientific significance of the topic lies in the need to understand short-form video not only as an entertainment format but also as a mechanism of contemporary cultural communication. The practical significance of the research is connected with the possibility of applying the observed communication methods in media production, intercultural projects, educational communication, and international image-building. By examining how authenticity, emotional engagement, and

audience-oriented adaptation interact in short-form video communication, this article contributes to the broader discussion of digital media practices in international cultural exchange.

Practical Communication Methods

The first method may be defined as everyday life storytelling. In this approach, creators do not present culture through direct explanation of abstract concepts. Instead, they embed cultural meanings in ordinary scenes, familiar actions, and simple narratives. This method is especially effective for youth audiences because it reduces the distance between “foreign culture” and everyday experience. From the perspective of media practice, culture is not only transmitted as symbolic content but also performed through repeated social actions and habits [1]. For example, short videos about Chinese festivals often show families preparing food, decorating homes, or sharing meals. A video showing the process of making mooncakes for the Mid-Autumn Festival can communicate cultural values without lengthy verbal explanation. The steps of kneading dough, adding fillings, pressing the mold, and sharing the final product allow viewers to understand the festival through visual experience. When such videos circulate on social media platforms in Kazakhstan and other Central Asian contexts, young viewers may not fully know the historical background of the festival, but they can still recognize family intimacy, festive atmosphere, and food-related ritual practice. In this sense, everyday storytelling transforms cultural communication into a low-threshold process of observation, emotional recognition, and gradual understanding.

The second method is multi-sensory expression. Short-form video differs from traditional written cultural texts because it combines images, sound, rhythm, music, subtitles, and bodily movement within a compressed media form. These elements help audiences receive cultural information through several perceptual channels at the same time. Recent research on short videos has shown that audiovisual and emotional stimulation can influence young people’s willingness to engage with traditional cultural practices [2]. Therefore, multi-sensory expression is not merely a technical feature but a communicative strategy. For instance, a short video about Chinese

bamboo weaving may contain little or no spoken narration. Instead, it may use close-up shots of bamboo strips being cut, split, softened, and woven. The natural sound of bamboo friction, slow camera movement, and calm background music together create an immersive viewing experience. Simple subtitles may appear only at key moments to identify tools, materials, or cultural meanings. Different viewers may focus on different sensory dimensions: some may be attracted by the visual process, while others may notice the rhythm of hand movements or the sound of the craft. This kind of multimodal presentation is particularly useful in international communication because it partly overcomes linguistic barriers. Moreover, it can stimulate intercultural comparison. Young viewers from Central Asian countries may connect Chinese bamboo weaving with their own traditions of handmade craft, thus turning the comment section into a space of informal cultural dialogue.

The third method is localization of expression. International cultural communication cannot rely only on the original form of a video. Audiences in different countries have different language environments, platform habits, aesthetic preferences, and cultural expectations. Therefore, short videos often need to be adapted when they enter a new communicative context. Localization does not mean changing the core cultural content; rather, it means adjusting the form of expression so that the content becomes more accessible to local audiences. This corresponds to the logic of participatory culture, in which media users are not passive receivers but active participants in the circulation and reinterpretation of content [3]. For example, when videos about Chinese rural life are introduced to Central Asian platforms, the production team may replace the original Chinese narration with Kazakh or Russian subtitles and dubbing. They may also shorten a three-minute video to about one minute, highlight visually attractive countryside scenes, and use a rhythm closer to local viewing habits. Such adaptation can increase views, comments, and sharing because the audience feels that the content is culturally distant but communicatively familiar. Research on TikTok and youth cultural identity in Kazakhstan also shows that short-form video platforms have become important environments for the circulation of national and cultural content among young people [4]. Therefore,

localization should be understood as a necessary condition for effective cultural transmission rather than a simple marketing technique.

Overall, these three methods—everyday life storytelling, multi-sensory expression, and localization of expression—show that successful short-form video communication depends on both cultural authenticity and audience-oriented adaptation. Short videos are effective not because they simplify culture mechanically, but because they make cultural experience visible, audible, and emotionally approachable. For youth audiences, this form of communication can transform cultural knowledge into shared digital experience. At the same time, creators should avoid excessive commercialization or distortion of cultural meanings. Only when authenticity, emotional engagement, and local relevance are balanced can short-form video become a sustainable tool for international cultural communication.

Conclusion

The analysis of short-form video practices in international cultural communication demonstrates that this media format has significant potential for transmitting cultural meanings to youth audiences. Its effectiveness is based on the ability to combine accessibility, emotional involvement, visual clarity, and rapid circulation. In comparison with traditional forms of cultural communication, short-form video reduces linguistic and cognitive barriers by presenting culture through images, sounds, gestures, daily practices, and localized forms of expression.

The study has shown that three communication methods are especially important. First, everyday life storytelling makes cultural content more understandable by connecting it with ordinary human experiences. Through scenes of family life, traditional food, festivals, and craft practices, audiences are able to perceive culture not as an abstract concept but as a lived social reality. Second, multi-sensory expression strengthens the communicative effect of short videos by integrating visual details, natural sounds, music, subtitles, and editing rhythm. This approach increases the emotional and cognitive involvement of viewers and supports intercultural comparison. Third, localization of expression plays a crucial role in adapting cultural content to specific audience contexts. The use of local-language subtitles, natural

dubbing, adjusted video length, and platform-specific editing rhythm helps foreign cultural content become more acceptable and understandable without losing its original cultural meaning.

At the same time, the research confirms that successful short-form video communication should not be reduced to technical optimization or the pursuit of online popularity. The preservation of cultural authenticity remains a fundamental condition for meaningful international communication. If cultural content is excessively simplified, commercialized, or distorted, it may attract temporary attention but fail to produce sustainable intercultural understanding. Therefore, creators and communication practitioners should seek a balance between authenticity and adaptation, between cultural specificity and audience accessibility.

The practical value of the study lies in its applicability to cultural media production, youth-oriented communication strategies, and international cultural exchange projects. The findings may be useful for content creators, communication specialists, educators, and researchers who work with digital media and intercultural communication. Future research may further examine audience reception, platform algorithms, comment-based interaction, and the role of artificial intelligence tools in the production and dissemination of cultural short videos. Overall, short-form video should be understood as a dynamic and influential instrument of contemporary international cultural communication, capable of promoting mutual understanding when cultural content is presented authentically, emotionally, and in forms close to the audience's communicative experience.

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