

Research Article

Cultural Discount of Chinese Slow-Living Shows

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Abstract

Chinese slow-living shows have gained substantial recognition and widespread acclaim domestically for their authentic and interesting life experiences and unique cultural essence. In the context of cross-cultural communication, however, such shows have faced certain challenges due to the phenomenon of cultural discount. To address this issue, this study selects the Chinese Slow-Living Show (SLS) *Become a Farmer* and the Japanese equivalent show *The! Tetsuwan! DASH!!* as two representative cases to carry out a comparative analysis. It's found Chinese SLS face a few problems in international dissemination. Currently, Chinese SLS exhibit limited originality because some of them simply replicate foreign formats, resulting in homogenization. Besides, disparities in cultural contexts, aesthetic paradigms and value systems among different societies create barriers for non-native Chinese to understand and appreciate Chinese SLS. Simultaneously, content creators of SLS in China may experience creative inhibition due to cultural translation challenges, while investors responding to tepid market adopt risk-averse stances, thereby constricting capital flows into cultural products. By analyzing some possible reasons for the cultural discount, this study proposes a series of innovative communication strategies and approaches including the adoption of novel narrative techniques, the strategic integration of celebrity and non-celebrity participants, and decontextualized communication approaches for Chinese SLS to enhance their global outreach and, consequently, strengthen the international competitiveness and influence of Chinese culture.

Keywords

Cultural Discount, Chinese Slow-Living Shows, Cross-Cultural Communication, Comparative Analysis

1. Introduction

The international exchange and dissemination of cultural industries have emerged as a crucial indicator for assessing a nation's cultural soft power. Chinese variety shows, especially the burgeoning genre of SLS, serve as significant platforms for showcasing contemporary Chinese society, as well as cultural heritage and innovation. These shows bear an important mission of narrating China's stories and amplifying its voice on the global stage. However, their cross-cultural dissemination encounters some barriers due to the cultural discount that impedes international audiences' reception and

comprehension, which is detrimental to their global communication efficacy.

This study centers on *Become a Farmer*, a representative Chinese SLS, and employs Japan's acclaimed *The! Tetsuwan! DASH!!* as a comparative benchmark. Through the cultural discount framework, this research seeks to uncover the challenges confronting Chinese SLS in international dissemination and analyzes their root causes and underlying mechanisms. Building upon this analysis, the study proposes several innovative strategies, including the adoption of novel narra-

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Received: 12 June 2025; Accepted: 26 June 2025; Published: 18 July 2025



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tive techniques, the strategic integration of celebrity and non-celebrity participants, and decontextualized communication approaches. These measures aim to optimize the transmission pathways and methodologies for Chinese SLS, thereby facilitating the global outreach and cross-cultural dissemination of Chinese culture.

2. About Chinese Slow-Living Shows

Variety shows, as a form of mass entertainment, combine aesthetic appeal, recreational value, visual engagement and lighthearted amusement, constituting the primary entertainment formats alongside television dramas and films [1]. As one of the achievements of the innovation of China's TV variety show mode, SLS incorporates family values and philanthropic ideals, distinguishing themselves through warmth and harmony, thereby reflecting cultural refinement and intellectual depth [2]. Compared with their fast-paced counterparts characterized by high-intensity conflicts and task-driven narratives, SLS eschew rigid structures and frenetic pacing, instead prioritizing the authentic portrayal of daily life and genuine emotional resonance. Currently, domestic SLS have achieved considerable influence and widespread recognition within China, becoming influential media that shape public discourse and societal engagement.

2.1. Communicative Value of Chinese Slow-Living Shows

Chinese SLS delve into traditional Chinese culture, regional customs, and folk traditions, effectively promoting indigenous cultural heritage. These shows facilitate the preservation and dissemination of China's exemplary traditional culture in the contemporary era, while fostering a stronger sense of cultural identity and belonging among citizens. Furthermore, these shows address critical national priorities and concerns, including social welfare, environmental conservation, and rural revitalization. By conveying positive values and social responsibility, these shows subtly guide audiences to participate in addressing societal issues, encouraging public participation in social development and contributing to societal harmony and progress. Simultaneously, these shows drive innovation in cultural derivative products. This includes seasonal membership subscriptions for streaming platforms, apparel inspired by show participants, sponsor-branded merchandise, and show-related memorabilia. Such initiatives effectively stimulate cross-sector cultural marketing within the variety show industry, creating new avenues for cultural commerce.

From the perspective of international communication, Chinese SLS serve as an effective platform for exploring and showcasing China's natural landscapes, social customs and cultural sentiments, thereby presenting the distinctive traditions and folk cultures across different regions of Chinese civilization. Many of these shows are themed on tourism, such

as *HA HA HA HA HA HA*, *Go Where Flavors of Human Abound* and *Youth Periplous*. By featuring breathtaking scenery and unique cultural landscapes, they have successfully captured international audiences' interest in firsthand experiencing Chinese culture, consequently boosting China's tourism industry. High-quality Chinese SLS utilize distinctive artistic perspectives and narrative techniques to present China's social realities, humanistic spirit, and contemporary lifestyles to global viewers. These shows enhance international understanding of China's historical and national contexts while effectively communicating Chinese stories and perspectives. Ultimately, they contribute significantly to fostering harmonious international relations and facilitating meaningful cultural exchange.

2.2. Development Challenges of Chinese Slow-Living Shows

As an emerging trend in Chinese variety shows, Chinese SLS have successfully engaged domestic audiences, yet the international expansion faces multiple challenges.

First, Chinese SLS at present demonstrate limited originality. Many shows replicate foreign formats, which results in content homogenization. This not only wastes resources but also causes audience aesthetic fatigue. For instance, shows like *Youth Inn*, *Three Courts* and *The Inn* are all based on celebrities operating bed-and-breakfasts and hosting guests stars, with repetitive structures failing to sustain viewer interest or maintain high ratings [3]. Secondly, these shows often struggle to establish emotional resonance with audiences. Many contemporary SLS fail to deliver authentic "slow living" experiences or convey meaningful values relevant to viewers. In contrast, successful international examples like Korea's *Three Meals a Day* effectively create strong emotional connections through mundane daily activities while maintaining consistently high ratings [4]. Furthermore, Chinese SLS suffer from cultural discount that limits their international appeal and hinders effective cultural communication. Shows such as *Back to Field* or *Become a Farmer* remain predominantly successful domestically without achieving meaningful overseas penetration. To gain global recognition, Chinese producers need to address such challenges as limited originality, weak emotional engagement, and cultural barriers by enriching show content and developing innovative strategies for international markets.

3. Introducing the Cultural Discount Framework

Cultural Discount, also known as "cultural depreciation", serves as a critical theoretical framework for studying the international dissemination of cultural products. It refers to the diminished value of cultural products in global markets when audiences from different cultural backgrounds fail to

recognize or comprehend them due to cultural differences [5]. In other words, culturally embedded products demonstrate stronger appeal to audiences sharing the same cultural context. However, when crossing cultural boundaries, these products experience a reduction in audience engagement and comprehension [6]. Current research indicates that this phenomenon adversely affects the international transmission of Chinese SLS. However, scholarly investigations addressing this challenge are limited both domestically and internationally.

3.1. Negative Effects of Cultural Discount

Cultural discount is prevalent in the process of international dissemination of cultural products, exerting multifaceted negative impacts across three critical dimensions: cross-cultural communication efficacy, creative innovation, and cultural trade dynamics [7]. Primarily, this phenomenon manifests in constrained audience receptivity. The substantial disparities in cultural contexts, aesthetic paradigms, and value systems between societies create formidable barriers to comprehensive understanding and profound appreciation of non-native cultural products. Such cognitive and affective gaps inevitably diminish the products' appeal and cultural resonance. These limitations not only impede market penetration, which results in depressed sales and compromised economic returns, but also undermine organic word-of-mouth promotion, thereby eroding international brand equity and ultimately attenuating the products' global influence and value realization potential.

Second, cultural discount operates as a significant impediment to cultural innovation. When culturally saturated products face comprehension barriers in international markets, their diminished economic viability adversely affects stakeholders' return-on-investment calculus. Content creators may experience creative inhibition due to cultural translation challenges, while investors responding to tepid market performance may adopt risk-averse stances, thereby constricting capital flows into cultural production. This dual dynamic imposes severe constraints on creative resources and developmental space for cultural innovation, ultimately hindering the flourishing of cultural diversity.

Furthermore, the phenomenon contributes substantially to cultural trade imbalances. Domestic cultural products, handicapped by limited international competitiveness, struggle to establish meaningful market presence abroad, while foreign cultural imports dominate local markets. This import-export asymmetry not only generates economic losses but also, from a longitudinal perspective, jeopardizes cultural sovereignty. The persistent cultural trade deficit reflects and exacerbates soft power disparities while potentially accelerating cultural homogenization—a process that invariably dilutes the distinctiveness and global influence of indigenous cultural expressions.

Consequently, implementing targeted strategies to mitigate cultural discount effects and enhance the global reception of

cultural products assumes paramount importance for both safeguarding national cultural security and fostering sustainable development within the cultural industries.

3.2. Current Status of Cultural Discount in Slow-Living Shows

International scholarship on cultural discount remains relatively underdeveloped. While related research can be identified across cultural studies, communication theory, and arts disciplines, few studies in the field of film and television production specifically address this phenomenon [8]. Most studies on the phenomenon of cultural discount focus on movies, TV dramas, documentaries, etc., [9] and current research lacks studies on the phenomenon of cultural discount encountered by variety shows in the process of foreign communication, especially in the field of slow-living shows. At the same time, there is also a lack of corresponding research on innovative measures to effectively reduce the degree of cultural discount.

Domestic research on cultural discount has predominantly focused on cross-cultural analyses of cultural industries, with particular emphasis on film, television, animation, and gaming sectors [10]. Chinese academic discourse on SLS has largely concentrated on show-specific success factors and developmental recommendations, which typically employs audience reception theory, media management frameworks, and uses-and-gratifications approaches [11]. Notably absent are studies examining the international dissemination of Chinese SLS through the lens of cultural discount theory.

This scholarly landscape reveals a dual limitation: while both cultural discount theory and slow-living shows have attracted academic attention, their intersection remains largely unexplored. Current Chinese living productions predominantly emphasize entertainment value, failing to generate substantial word-of-mouth appeal among a broader range of international audiences or establish effective platforms for cultural dissemination [12]. In response to this research gap, the present study employs cultural discount to analyze international communication pathways for Chinese SLS, aiming to develop innovative mechanisms to reduce cultural barriers and enhance cross-cultural communication efficacy.

4. Comparative Analysis of Two Shows

The labor documentary slow-living show *Become a Farmer* has set off a wave of viewership in China. The show has been widely praised by Chinese viewers for showing the hardship and beauty of farming life through real recordings of young people's farming process in the countryside. However, during its international dissemination, because of the "cultural discount", the scope of its dissemination is blocked, and its international influence is low. As Table 1 shows, compared with its Japanese SLS counterpart *The! Tetsuwan! DASH!!*, *Become a Farmer* has significantly lower ratings, views, and

social media buzz.

Table 1. Comparison between Two Shows¹.

Shows	<i>Become a Farmer</i>	<i>The! Tetsuwan! DASH!!</i>
The Average show viewership share	0.55 percent	16.5%
Peak show ratings	0.6 percent	22.4 percent
Number of followers of the show on social platforms	1.71 million	270,000
Average retweets on social platforms show team	100+	1000+
Social platforms show likes	4000+	5000+
Hottest YouTube video views	240,000	1.94 million

Table 2 summarizes the viewers' short comments on *The! Tetsuwan! DASH!!*, and finds that the viewers' attention focuses on the subject matter of the show, the narrative expression, and the preference for the host.

Table 2. Audience's short comments on two shows².

Audience Spotlight Categorization	Frequency	Percentage
Show Topics	69	27.9%
Narrative Structure	67	27.1%
Guests of Honor	111	44.9%

4.1. Differences in Subject Matter

Become a Farmer and *The! Tetsuwan! DASH!!* are both documentary slow-living shows, but there is a clear difference in their choice of subject matter. *Become a Farmer* focuses on farming, while *The! Tetsuwan! DASH!!*'s show focuses on environmental protection and restoration. The difference in topics affects the communication effect of the shows to a certain extent.

Become a Farmer honors China's farming culture and stays true to the realities of the Chinese countryside, taking viewers

1 *Become a Farmer* was not broadcast on terrestrial TV. Its TV ratings are proxied by the participants' appearance on the national variety show *Hello, Saturday*, with data sourced from KuYun LIVE. For *THE! Tetsuwan! DASH!!*, ratings (2016-2019 average) were obtained from Japan's Video Research Ltd. Social media metrics (fan counts, shares, and likes) were platform-specific: Weibo for *Become A Farmer* and X (formerly Twitter) for *THE! Tetsuwan! DASH!!*.

2 The table compiles all 361 Douban short reviews, excluding 114 non-substantive comments, resulting in 247 analyzable entries.

on a journey to witness the entire process of rice sprouting, growing, spiking, irrigating, and harvesting. The show captures China's fast-paced modernization lifestyle while resonating with urban dwellers' yearning to reconnect with the land, thereby awakening deeply rooted agrarian nostalgia in the Chinese collective consciousness. As of October 2024, the Weibo hashtag #HelloFarmingYouth# had generated 24.446 million discussions and 5.27 billion impressions. *Become a Farmer* has received widespread attention from Chinese viewers, becoming the "dark horse" of Chinese slow-living shows. In contrast, *The! Tetsuwan! DASH!!* has a wide range of content, and in the early days, the show was mostly about outdoor challenges and experiments, but due to the Fukushima nuclear accident, the filming location "DASH" village was restricted in terms of filming and location shooting activities. At this time, a project to restore the village was created, and the theme of the show shifted to environmental preservation and restoration, taking it to new heights and attracting global viewers.

China's deep cultural heritage has provided many choices of themes for Chinese slow-living shows, *Become A Farmer*'s agrarian concept remains culturally insular—transmitted but not connected—failing to bridge Chinese traditions with international cultural frameworks, so it can't make Western viewers, who have been experiencing the modern civilization for a few hundreds of years, empathize with it. However, the theme of environmental protection and restoration chosen by *The! Tetsuwan! DASH!!* is a film about environmental protection and restoration that has attracted much attention globally. It is contemporary and universal, and can successfully transcend cultural and geographical limitations to arouse the audience's empathy and reflection.

4.2. Differences in Narrative Structure

Become a Farmer integrates the media communication method of "long video + short video + live broadcast" and adopts the structure of the interactive narrative, which strategically broadens the viewing dimension and commercial potential of the variety show, but due to the limitation of the selection of short video and live broadcast platforms, the scope of dissemination is limited. In addition, the narrative expression of *Become a Farmer* mainly imitates other shows of the same kind, without forming a unique style and failing to highlight its strengths.

In contrast, the narrative expression of *The! Tetsuwan! DASH!!* was a favorite among viewers for its innovative narrative delivery. First, *The! Tetsuwan! DASH!!* employs a diverse range of post-editing techniques. The show was shot from various angles, focusing on different characters or events, and collected a lot of fragmented materials. The show used both cross-cutting and parallel editing, unfolding the events in chronological order and presenting the host's natural state and real reaction. Secondly, the overall picture of the show imitates the narrative structure of a documentary, with

beautiful empty scenes for transitions and introductions, complemented by voice-over narration, which enhances the sense of reality and immersion. The synergistic audiovisual design, complemented by kinetic typography and strategic textual elements, significantly optimizes audience immersion and perceptual satisfaction.

4.3. Differences in Host Selection

The choice of show host directly affects the show effect, because the host is an important part of the show. Viewers are accustomed to treating characters in the mass media as real people and forming a parasocial relationship with them, similar to the interpersonal relationships established in face-to-face interactions [13]. For variety shows, the primary object of parasocial interactions is the show host. The host's star power and personal charisma significantly contribute to the show's overall influence.

In its initial stage, *Become a Farmer* underestimated the strategic value of hosting, casting ten relatively unknown youths as participant guests during show design. Therefore, initially, the show positioned its promotional focus solely on content quality, failing to leverage the participants' star power. This limited online discourse and constrained early-stage viewership attention. The subsequent rise of *Become a Farmer* primarily stemmed from its strategic incorporation of established guests, creating a synergistic flow between show content and celebrity capital that gradually compensated for the initial dissemination deficits. However, the ten youths in *Become a Farmer* were too inexperienced to meaningfully help *Become a Farmer* expand its international reach, resulting in its limited global reach.

While *THE! Tetsuwan! DASH!!* strategically cast TOKIO, a popular Japanese male idol group, whose dual role as hosts and participants generated inherent promotional value. Each member's posts on X (formerly Twitter) routinely garnered over 10,000 reposts and likes. TOKIO provided ratings for the show, quickly attracting traffic and boosting the show's promotion. Data shows that 60% of viewers chose to watch the show because of TOKIO's ratings. In short, *The! Tetsuwan! DASH!!* The show balances reputation and content when choosing hosts, and makes full use of TOKIO's international influence, effectively guaranteeing cross-cultural dissemination.

5. Cultural Discount in Dissemination of *Become a Farmer*

Based on the comparative analysis above, the cultural discount observed in the dissemination of the slow-living show *Become a Farmer* can be primarily attributed to the following four factors:

5.1. Insufficient Economic Capital in the Cultural Field

"Field" refers to a network of objective relationships between various positions [14]. The cultural field refers to the network formed by the objective conditions that have an impact on the audience and the cultural product. The cultural field is a competitive place where economic, cultural, and political capital is invested, exchanged, and accumulated. Various actors, including the state and individuals, occupy different positions in competition and cooperation, possess unequal capital, and enjoy unequal power. It is the unequal distribution of capital within the cultural field that leads to the lack of assistance for disadvantaged cultural products in communication. In international communication, actors with strong economic capital are often able to invest more capital in the promotion and marketing of cultural products, thus enhancing their international influence and helping the dissemination of cultural capital with economic capital. As a relatively niche slow-living show, *Become a Farmer* faced structural limitations in its international dissemination—including insufficient economic capital (funding shortages and constrained marketing channels). This deficit directly restricted its global market visibility and audience receptivity, marginalizing its discursive power within the cultural field. These material constraints constitute the root cause of its 'cultural discount' in cross-border communication.

5.2. Code-making and Decoding Bias in Linguistic Messages

"Code-making and decoding are two key elements of communicative communication." Strictly speaking, languages are untranslatable to each other, so language differences will definitely cause deviations in code making and decoding [15]. In other words, there is an inevitable loss of information value in the process of language conversion. Vocabulary polysemy, culturally loaded words, and idioms may lead to coding and decoding bias in the process of information dissemination. Therefore, accurate translation that reduces coding and decoding bias is crucial to the cross-cultural dissemination of the show. *Become a Farmer* paid little attention to the issue of language translation in international dissemination. Many of the videos presented on YouTube, an overseas video website, lack precise, clear, and contextually adapted translations, make it challenging for overseas viewers to accurately understand its content, and hinder its international dissemination.

5.3. Filtering and Interpretation After Cultural Filters

Cultural contexts shape people's ways of thinking, behavioral norms, and values, and viewers tend to filter and interpret information through their own cultural filters when receiving it. Domestic and foreign audiences have different

interpretations of cultural symbols and imagery, and different lifestyles and experiences. Differences in cultural contexts lead to recipients' selective attention, understanding, and memorization of different information, which further affects their attitudes and emotions. Therefore, different cultural contexts may make some specific humor ('internet memes' or 'inside jokes') in the shows not fully understood by viewers in another context. The Chinese rural life and rural labor style shown in *Become a Farmer* are significantly different from that of highly urbanized developed countries, and many foreign viewers are unable to correctly interpret and recognize the idyllic pastoral cultural imagery with Chinese characteristics, due to the lack of corresponding cultural background. So they are unable to immerse themselves in the show to produce empathy, which limits the dissemination effect of the show to a certain extent. It is also the main reason why the show's attractiveness and infectiousness are discounted.

Differences in values also lead to a cultural filtering effect. Chinese culture emphasizes group cooperation and social harmony, while Western culture focuses more on individualism and a sense of competition. Collectivism focuses more on intra-community relationships and cares about the extended family, while individualism tends to care about the self and the small family. Therefore Western viewers are more interested in witnessing the growth and breakthroughs of individuals among challenges and sufferings [16]. *Become a Farmer* demonstrates the value of labor more through group cooperation, a narrative that is difficult to resonate with the Western view.

To recap, intercultural communication needs to undergo a double transformation from "deculturation" to "reculturation" [17]. Taking the popular *Ne Zha 2* as an example, the film skillfully removes the negative feudal elements of ancient Chinese society that are not conducive to entertainment, focuses on the growth of individuals within the framework of the family's emotional and ethical framework, and utilizes universal positive values to create a global image that transcends the barriers of cultural dissemination. On the other hand, as a SLS, *Become a Farmer* emphasizes too much on retaining local characteristics, and fails to effectively "de-culturize" and "re-culturize" itself by incorporating universal values, which hinders its cross-cultural transformation.

6. Strategies to Mitigate Cultural Discount

While Cultural discount is inevitable in cross-cultural communication, Chinese SLS can still actively employ strategic approaches to mitigate the effects and enhance their global appeal. By thoughtfully designing thematic concepts, optimizing narrative frameworks, making intentional casting choices, and adapting presentation styles, producers can significantly mitigate cultural discount and improve cross-cultural reception.

6.1. "Decontextualized" Communication and Innovative Narrative Strategies

"Decontextualization" refers to the process of adapting culturally rooted content to transcend its original context and cultural boundaries, enabling audiences from diverse backgrounds to comprehend and embrace it. For Chinese SLS, this approach demands a focus on themes with universal relevance. Take *Become a Farmer* as an example: by moving beyond traditional agricultural narratives and elevating its core message to emphasize values like peace and basic sustenance, the show could forge cross-cultural connections and enhance international appeal. Furthermore, show creators should respect cultural diversity while presenting inclusive perspectives. By adopting an open and adaptive approach to showcase multifaceted values, SLS can achieve cross-cultural premium effects. This phenomenon emerges when content activates shared emotional resonance and cross-cultural value alignment, enabling it to transcend domestic market constraints while developing distinctive cultural appeal and global economic viability.

A diversified content ecosystem serves dual critical functions in cultural industries: sustaining organic development through internal innovation and propelling global outreach via cross-cultural adaptability. Practical strategies include conducting multilingual audience research and data analysis, building culturally savvy teams with global perspectives, and systematically mapping cultural preferences and sensitivities through targeted fieldwork. By implementing these strategies, show teams can cultivate cultural understanding and foster integration, creating conduits for content to resonate authentically across borders.

Beyond openness and diversity of content, Chinese SLS also need to innovate storytelling approaches to captivate audiences. Innovative formats like perspective-shifting narratives could spark renewed interest. For example, SLS like *The Inn* and *Chinese Restaurant* employ immersive business simulations where participants operate real shops, navigating operational challenges through hands-on management. This role-reversal concept helps the audience understand the cultural connotation of the show and deeply feel the diversity and richness of culture by observing the participants. By reinventing traditional presentation models, such creative strategies unleash organic creative momentum, delivering novel entertainment experiences that resonate across cultures.

6.2. Strategic Guest Curation and the Construction of Intersemiotic Transcription

The "Star-Civilian Synergy" is a marketing concept, in which "Star" means celebrities and "Civilian" means non-celebrities [18]. Stars bring professional charisma and mass influence, while Civilians embody grassroots aesthetics and authentic lifestyles. The first season of *Become a Farmer*

featured ten civilian participants, launching with modest traction—its premiere day search index hovered around 2,500. However, these newcomers gradually gained recognition, fueling audience anticipation for Season 2. Therefore, this momentum culminated in Season 2's explosive debut, with discussion metrics surpassing the first season's premiere metrics by significant margins. The breakthrough stemmed from implementing Star-Civilian Synergy—show runners strategically cast Deng Chao and Chen He as celebrity guests. Renowned for their approachable and humorous public personas, Deng Chao and Chen He accomplished dual objectives: their star power boosted show visibility while authentic on-screen interactions humanized celebrity culture, effectively dissolving the perceived barrier between viewers and participants. Moving forward, show teams of Chinese SLS should strategically enhance the "Star-Civilian Synergy" model by evaluating three key factors: celebrity guests' cultural capital, their cross-demographic influence, and thematic congruence with show narratives.

Multimodal discourse operates through the synergistic integration of auditory, visual, and tactile sensory channels, utilizing linguistic descriptions, visual representations, auditory signals, and kinetic demonstrations as interconnected semiotic resources for information transmission [19]. Intersemiotic transcription is a flexible way of intersemiotic translation, which strategically employs translanguaging, transcultural, and transmedia conversions to amplify intercultural resonance [20]. Domestic show teams can systematically compile and analyze multimodal corpora—including audiovisual recordings, textual materials, and behavioral data—to construct comprehensive intersemiotic translation databases that ensure both linguistic equivalence and cultural fidelity during content adaptation. Furthermore, the teams can implement strategic cross-media initiatives for intersemiotic adaptation by systematically managing overseas platforms like YouTube, Instagram, and Netflix through curated video assets and algorithmically optimized release schedules. Concurrently, developing dedicated cultural portals that refine region-specific narratives will expand dissemination channels, ultimately forging a multilayered international communication matrix that enhances cultural penetration across demographics.

7. Conclusion

Intercultural communication and dissemination have emerged as a pivotal issue in China's global cultural outreach. As a burgeoning medium with mass appeal, Chinese SLS play a vital role in conveying cultural narratives abroad. The rising show *Become a Farmer* successfully showcases the charm of traditional Chinese farming culture, yet navigates cultural discount during global dissemination. Future show teams must pioneer decontextualized storytelling frameworks to transcend cultural barriers, innovatively integrating multimodal discourse and intersemiotic transcription techniques. By curating content that balances pluralistic values with

contemporary relevance, domestic SLS can mitigate cultural discount. This strategic synthesis of cultural specificity and global adaptability enhances cross-border resonance, positioning shows as compelling carriers for China's cultural narratives—conveying its stories and ethos with precision across international audiences.

Abbreviations

SLS Slow-Living Shows

Author Contributions

Yu Qianqian: Data curation, Software, Writing-original draft

He Luyao: Data curation, Methodology, Visualization

Xu Wensi: Resources, Software, Writing—original draft

Wang Heyu: Conceptualization, Funding acquisition, Methodology, Project administration, Supervision, Writing – review & editing

Conflicts of Interest

The authors declare no conflicts of interest.

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