

Value Communication Model of Social Networking Services: Research on the Depth Value Communication Patterns of Short Video Cultural Hotspots

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Abstract: Based on social networking services (SNS) platforms, the value communication of short videos rapidly expands its dissemination scale with low participation costs. The recipients of value, acting as both receivers and transmitters, generate and propagate the depth value of short videos through the interactive process. This paper takes the phenomenon-level short drama “Escape from the British Museum” on domestic short video platforms as the research object. Grounded in the “Four Segments Three Relationships” model, which articulates the development laws of online public opinion, this study establishes a value communication model for short videos on social networking service platforms. It explores the depth value communication patterns of short video cultural hotspots, and consequently, proposes the “SNS Value Communication Model” for short video dissemination. This model, with stages of value presentation, value judgment, value interaction, and value dissemination as its core, provides feasible paths for the deepening of positive value communication and the guidance of negative value in short video cultural hotspots.

Keywords: Depth value communication, short video, value communication model, cultural hotspots, value guidance

1. Introduction

Under the trend of media accelerating socialization and mobilization, the short video industry has rapidly emerged in recent years, with the production of short video content growing rapidly and expanding, gradually forming a cultural phenomenon with a distinctive era imprint. According to the 52nd “Statistical Report on Internet Development in China” released by CNNIC, as of June 2023, the scale of short video users in China reached 1.026 billion, an increase of 14.54 million from December 2022, accounting for 95.2% of the overall internet users [1]. Mobile short videos have integrated into various aspects of society, serving as a new form of expression that caters to the cultural needs of different audience individuals and social groups, playing a crucial role in guiding social values.

In today’s society, which is characterized by diverse value interactions, the “decentralized” media phenomenon embodied by short videos, while enhancing the enthusiasm of netizens’ participation and lowering the threshold for content production, has also brought about the dilemma of deep value communication of short videos. Through fragmented dissemination, the hot cultural topics of short videos deeply engage in the cultural reshaping of the new ecology of social life. However, the rapid

replacement of cultural hotspots in short videos, the shallow and homogeneous production of content, make it difficult to generate, disseminate, and retain the deep value of cultural hotspots, thereby exerting a strong negative impact on audience emotional tendencies and mainstream social values. Some scholars believe that in the process of dissemination facilitated by smartphones, short videos face value dilemmas such as spiritual trivialization, shallow thinking stimulated by sensory stimuli, and the depersonalization of network communication [2]. Therefore, it is necessary to study the laws of deep value communication of short video cultural hotspots, and then provide more systematic solutions from the perspective of communication paths to break through the value dilemma of short video culture.

On August 30, 2023, the online micro-drama “Escape from the British Museum” produced by self-media bloggers “Jianbing Guozai” and “Xiatian Meimei” was released. The drama, centered around the theme of “returning cultural relics,” employed personification narrative techniques and a mobile-oriented dissemination model. Upon its release, it immediately sparked a phenomenon-level craze for viewership [3]. Subsequently, through the secondary dissemination of other short video content, it became a typical cultural hotspot event in the realm of short videos. The online micro-drama itself represents the convergence of short videos and TV dramas after the development of online audiovisual arts to a certain stage. As a practice of the creation and dissemination of excellent traditional Chinese culture in the field of online audiovisual arts, the micro-drama is widely disseminated on short video platforms such as Douyin, Kuaishou, and Xiaohongshu. It further promotes the construction of short video cultural hotspots through the reposting or release of related topic short video content by its recipients, thus realizing the exploration of deep value communication and serving as a typical case for studying the laws of deep value communication of short video cultural hotspots. Therefore, this paper will take the value communication phenomenon of the cultural hotspot “Escape from the British Museum” as an example to study the laws of deep value communication of short video cultural hotspots, and then explore feasible practical paths for deepening positive value communication and guiding negative value in short video cultural hotspots.

2. Theoretical Foundation of Short Video Communication under the Perspective of Deep Value Guidance

In response to the dilemma of mainstream value identification in contemporary China, some scholars have proposed that the process of mainstream value identification is a process of value dissemination at the mass level. Traditional value dissemination is based on the binary model of authority and elite masses. However, with the rise of modern mass culture and popular culture, this value dissemination model has lost its effectiveness. Establishing a participatory, communicative, and dialogic value dissemination cultural model is the basic path for the formation of value identification in the modern cultural context [4]. Inspired by this viewpoint, this paper believes that as an important part of modern mass culture, short videos also require the establishment of corresponding value dissemination models to address the dilemma of deep value communication.

American sociologist DeFleur M.L. proposed a model of interactive communication process in his work “Theories of Mass Communication.” DeFleur believes that in a closed-loop communication system, the recipient simultaneously plays the roles of both the source and the destination of information under the influence of the information feedback mechanism, while external noise exists at various stages of the information dissemination process [5]. The interactive process model is considered to be a relatively complete model for describing the process of mass communication [6]. Based on this model, on the one hand, the recipients of short video value dissemination are both receivers and transmitters of information, and the interactive process is the key node of short video value dissemination; on the other hand, the value dissemination model of short videos can also be intuitively presented and expressed through the establishment of corresponding models.

Taking “Escape from the British Museum” as an example, we can see the crucial role of interaction in the value dissemination of short videos. The story script of the drama originated from a comment left by a Douyin user, expressing a desire to shoot an animated film about cultural relics in the British Museum escaping from the museum to go home for the Chinese New Year. Director “Jianbing Guozai” refined the script based on this idea and, together with his partner “Xiatian Meimei,” spent six months completing the shooting [3]. This work, originated from a user’s creativity, was initially based on a value interaction on the short video platform.

Some scholars have described the development laws of online public opinion through the establishment of the “Four Segments Three Relationships” model, believing that due to the low cost of participation in online communication and the rapid aggregation of popularity, the scale of dissemination can rapidly expand, leading to a very obvious aggregation effect in the development of online public opinion. According to the analysis of the timeline, the development of online public opinion has four stages: “dissemination-aggregation-discussion-popularity” and three junctures: “outbreak, sublimation, continuation” [7]. This paper believes that the laws of deep value communication of short video cultural hotspots are highly correlated and similar to the development laws of online public opinion, and their dissemination models can also be divided into four stages: value presentation, value judgment, value interaction, and value diffusion.

Based on the above theoretical analysis, this paper proposes the SNS Value Communication Model for short video dissemination, aiming to explore the laws of deep value communication of short video cultural hotspots by establishing a value dissemination model for short videos on social networking service (SNS) platforms. Consequently, it seeks to deepen the positive value communication and explore feasible paths for guiding negative value in short video cultural hotspots.

3. SNS Value Communication Model: A Model for the Deep Value Communication Patterns of Short Video Cultural Hotspots

3.1. Model Construction

In the era of diverse value interactions, the rise of modern mass popular culture, including short videos, has rendered the traditional binary model of value dissemination based on authority and elite masses ineffective [4]. However, it has also gradually formed a new value communication model. Based on social networking service (SNS) platforms, the value communication of short videos rapidly expands its dissemination scale with low participation costs. Recipients, acting as both receivers and transmitters of value, generate and propagate the depth value of short videos through the interactive process, thereby forming the “SNS Value Communication Model” of short video dissemination, with stages of value presentation, value judgment, value interaction, and value diffusion as its core.

Based on the timeline analysis, the value of short videos initially manifests in a disseminated form in the online space. Its content value, emotional value, social value, and cultural value are subject to evaluation by recipients, resulting in either value identification or value exclusion. Value identification is externally manifested through actions such as likes, bookmarks, and follows, while value exclusion may potentially lead to the interruption of dissemination, such as being ignored or labeled as disliked. Both outcomes of value judgement can lead recipients into the stage of value interaction. In this stage, recipients assume the dual role of value receivers and transmitters, with numerous recipients connected through weak relationships. Through interactive processes, a value ecosystem in the comment section gradually forms, promoting the exploration, incubation, and generation of the deep value of short videos. Eventually, this process leads to the stage of value diffusion, where actions such as forwarding and publishing content on the same topic further expand the breadth of short video value dissemination. The impact of short videos on the real-life behavior of recipients reflected in this stage is also a further manifestation of the deep value of short videos.

The SNS value dissemination model constructed based on this is illustrated in the figure below.

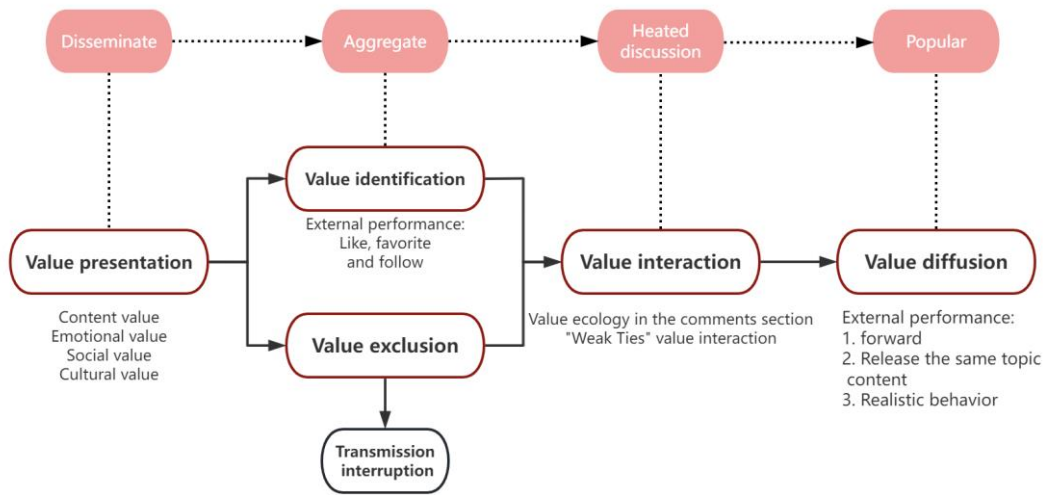


Figure 1: SNS Value Communication Model

According to this communication model, on social networking service (SNS) platforms, short video dissemination, through the four stages of value presentation, value judgment, value interaction, and value dissemination, stimulates deep value during value interaction, enlarging the breadth of dissemination for short video content with deep value, thereby forming short video cultural hotspots.

3.2. Core Element Analysis—Taking “Escape from the British Museum” as an Example

“Escape from the British Museum” is a web micro-drama with the theme of “returning cultural relics home.” It tells the story of a Chinese media person encountering a Chinese entwined branch-patterned jade pot escaping from the British Museum and together embarking on the journey home through personification. This paper will use “Escape from the British Museum” as an example to analyze the core elements of the SNS value communication model.

The first stage of short video value dissemination—Value Presentation, corresponds to the dissemination stage of online public opinion development. The content value, emotional value, social value, cultural value, etc., of short videos are presented in a disseminated form in cyberspace, with their influence and depth of value being latent. The work “Escape from the British Museum” consists of 3 episodes, each lasting 2 to 10 minutes, initially premiered on platforms such as TikTok, Bilibili, and Weibo. This work was spontaneously created by a group of young people who spent six months researching and preparing, without commercial interests or massive investments, and eventually traveled to the UK to shoot. The result is a story full of ingenuity and creativity [8], enriching its content value, emotional value, social value, and cultural value presented in cyberspace.

The second stage—Value Discrimination, is a necessary step in the initial process of value dissemination, during which recipients generate value identification or rejection judgments under the influence of certain dissemination factors. The sense of value identification generated by recipients in this stage promotes the aggregation of value. Taking “Escape from the British Museum” as an example, it utilizes mobile media to construct a tangible, immersive, and interactive audiovisual space, coordinating the audience’s visual, auditory, and tactile senses. Under multiple stimuli such as immersive audiovisual experiences, barrage comments, and likes, the audience is more likely to resonate emotionally, gradually transitioning from watching to value identification. This enables the work to gain greater dissemination power and infectiousness.

The third stage of short video value dissemination—Value Interaction, corresponds to the stage of heated discussion in the development of online public opinion. In this stage, recipients play a dual role as both value receivers and transmitters, and a large number of recipients are connected through weak relationships, gradually forming a value ecosystem in the comment section through interactive processes. In the third stage of the development of online public opinion, known as the stage of heated discussion, the online public opinion becomes the focus of media attention. As scholar Cao Jinsong pointed out, after the formation of attention and heated discussion on relevant public opinion in this stage, the media reports, as well as experts and scholars as representatives of the social elite, will join in, further increasing the pressure of public opinion [7]. From the perspective of short video value dissemination, the participation of mainstream media, social elites, experts, and scholars in this stage significantly improves the quality of “weak ties” [9] value interaction, promoting the exploration, incubation, and generation of deep value in short video cultural hotspots.

Since its release, “Escape from the British Museum” has received over 3 million comments across the entire internet, with commenters from different social strata gradually forming a value ecosystem in the comment section through interaction. The comments section of this work is filled with the hope that cultural relics can return to China soon. The frequent appearance of photos of cultural relics stranded overseas allows recipients to learn more about relics abroad, transforming this short drama from a simple story into a resonance of culture and national sentiment [10].

The fourth stage of short video value dissemination—Value Diffusion, corresponds to the stage of popularity in the development of online public opinion, but it also has its distinctions. The popularity stage refers to the process of symbolizing the main characters or plots in public opinion after the period of heated discussion, and conceptualizing the entities involved in the public opinion. However, not every specific public opinion that has gone through the stage of heated discussion will experience this process [7]. On the other hand, the value diffusion stage is a phase that the vast majority of short video value dissemination processes will go through. In this stage, recipients’ behaviors such as reposting and sharing content on the same topic will further expand the breadth of short video value dissemination. The commonality between the value diffusion stage and the popularity stage lies in the long-term impact that value dissemination has on people’s cognitive thinking and value judgment. Additionally, the influence of short video cultural hotspots on recipients’ real behaviors reflected in this stage further embodies the deep value of short video cultural hotspots.

In the communication pattern of media convergence and multi-channel distribution, the micro-drama “Escape from the British Museum,” created and released by self-media bloggers, has moved towards full-media broadcasting, leading to derivative creations and dissemination, transforming “Escape from the British Museum” from a micro-drama into a short video cultural hotspot event. It links individual emotions with historical processes and cultural memories, generating collective media memories. For example, articles such as “Next Stop, the Road Home!” published by mainstream media outlets like People’s Daily and CCTV have been widely circulated. The CCTV Movie Channel’s “China Film Report” commented on the “Escape from the British Museum” web drama as “breaking out explosively, rooted in reality, triggering strong empathy.” Self-media bloggers have created related cultural relic popular science articles, comments, exhibition vlogs, etc., based on this drama. The drama has triggered social collective attention to overseas lost cultural relics and cultural and museum-themed discussions, igniting heated debates on national historical memory [3], further uncovering the deep value of short video cultural hotspots.

4. Factors Influencing the Deep Value Dissemination of Short Videos and Strategies for Response

Based on the analysis of the value dissemination process of the micro-drama “Escape from the British Museum” cultural hotspot event under the SNS value dissemination model mentioned above, this

paper explores the factors influencing the deep value dissemination of related short videos from the four stages of value dissemination.

In the stage of value presentation, short video content with profound thoughts must take sensory storytelling as the path to cater to the viewing habits of mobile audiences. By adopting engaging storytelling methods, short videos can more effectively convey viewpoints of deep thinking, making its deep-seated value more accessible and understandable to the audience. In this stage, the cultural hotspot of short videos is presented superficially, but through extensive dissemination, it can quickly spread to a broader social network, producing more profound impacts.

In the stage of value judgment, short video works need to have cultural identity attributes of object symbols and language symbols, constructing a sensory space that is embodied, immersive, and interactive. Driven by emotional communication, works can trigger emotional resonance among the audience, thereby arousing participation and reshaping of public cultural memory. The key in this stage lies in establishing cultural resonance between the audience and the work through the expression of short videos, forming a deeper and more lasting cultural imprint.

In the stage of value interaction, the deep value of short video cultural hotspot events further incubates and generates during interaction. The collective participation of recipients from various levels, such as mainstream media, will significantly improve the quality of value interaction. Through extensive and in-depth communication, the deep connotation of short video culture can be more comprehensively explored and understood, thereby forming a more extensive consensus and recognition in society.

In the stage of value diffusion, secondary creations and dissemination derived from short video cultural hotspots link individual emotions with historical processes and cultural memories. This leads to the generation of collective media memories, providing a solid foundation for the formation and inheritance of social consensus. However, it is necessary to be vigilant against the negative impact of homogenized short video content on deep value dissemination. Maintaining diversity and depth of content is key to ensuring that short video culture continues to have a positive impact during the diffusion stage.

According to the content analysis above, the corresponding relationship between the performance of the value dissemination process and the factors influencing the deep value dissemination of the micro-drama “Escape from the British Museum” cultural hotspot event in each stage of value dissemination is shown in the following table:

Table 1: Analysis of Value Dissemination of the “Escape from the British Museum” Cultural Hotspot Event

Value Dissemination Stage	Value Dissemination Process Performance	Deep Value Dissemination Factors
Value Presentation	Value Dissemination Presentation	Sensory Narratives
Value Judgment	Widespread Value Recognition	Symbol Construction and Emotional Communication
Value Interaction	Commentary Discussion	Collective Participation
Value Diffusion	Secondary Creation and Dissemination	Generation of Collective Media Memory

Therefore, this paper proposes several strategies to address the challenges of deep value dissemination in short video cultural hotspots:

(1) At the creative level, on one hand, the presentation of deep value in short videos requires the integration of “emotionality” into overall audiovisual symbol construction and online emotional

communication. On the other hand, high-quality content with deep value also needs to follow the path of sensory narrative, aligning with the viewing habits of mobile audiences and constructing an embodied, immersive, and interactive audiovisual space.

(2) At the interaction level, mainstream media should deeply explore, summarize, and evaluate to deepen positive value dissemination and guide value ecology. Encouraging positive value exchanges in the comment section, highlighting quality comments, and reasonably guiding and controlling negative value dissemination content are also essential.

(3) At the dissemination level, content creators, users with higher cultural levels, and relevant professionals should be encouraged to create short video content on cultural hotspots from deeper perspectives and more actively, promoting the generation of collective media memory and the deep diffusion of short video values. At the same time, attention should be paid to avoiding the homogenization phenomenon of shallow value content dissemination.

5. Conclusion

In the era of diverse value interaction, the deep value dissemination of short video cultural hotspots plays a crucial role in leading social values. Based on the value dissemination phenomenon of the cultural hotspot “Escape from the British Museum,” this paper proposes the SNS value dissemination model of short video dissemination. By establishing the value dissemination model of short videos on social networking service platforms, the paper explores the regularities of deep value dissemination in short video cultural hotspots, thereby providing feasible paths for deepening positive value dissemination and guiding negative value in short video cultural hotspots. The SNS value dissemination model divides the process of short video value dissemination into four stages: value presentation, value judgment, value interaction, and value diffusion, opening up a new perspective from the perspective of dissemination paths to solve the dilemma of deep value dissemination of short videos.

As this paper is based on the typical case of the cultural hotspot event “Escape from the British Museum,” the research on the regularities of deep value dissemination of short videos needs further verification of the universality of its research results. Moreover, more comparative analyses based on additional relevant data are needed regarding the influencing factors of deep value dissemination in short videos. In the future, further research and exploration are needed for the guidance and development of deep value dissemination in short video culture, aiming to construct a systematic theoretical framework for the guidance and development of short video value dissemination.

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