

A Study on the English-Language Converged Media Communication of Rizhao Handicraft Culture in the Context of Digital Cultural Tourism

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Abstract: The paper is mostly focused on the issue of dissemination of the culture of Rizhao handicrafts in English language converged media, which has to do with the internationalization of the handicrafts culture of Rizhao and the communication difficulties that it encounters in its digital cultural tourism plan. The study is based on a case study analysis of the four aspects of the communication practices and strategies, namely content, platform, audience and feedback. It was found out that the English-Language converged media dissemination process is characterized by lack of localization of the language and the partial translation of the symbols of the culture used as well as the inability to communicate effectively, the dissemination process is still at the stage of translation and not recreation of culture. This should be addressed by the need to contextualize the content better in terms of culture and design visuals, and optimize the algorithms in the platforms, and tag them accordingly to enhance communication effectiveness.

Keywords: Rizhao Handicraft Culture; Converged Media Communication; Cultural Communication; Cross-cultural Recognition; Communication Mechanism

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1. Introduction

1.1 Research Background

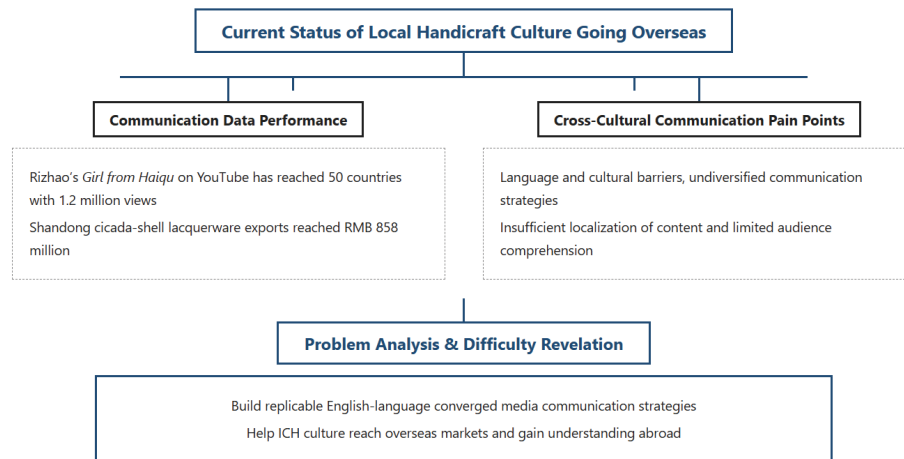
The market of the digital cultural tourism in China is growing, and by 2025 it has reached the total value of 1,594.47 billion yuan. In the light of this, Rizhao City made a detailed survey on the available resources of handicraft culture in the city which showed that there were 200 items altogether, with only one black pottery industry contributing an annual turnover of 100 million yuan^[1]. The emergence of the digital cultural tourism as a new form of tourism has brought about some opportunities and possibilities to spread the local unique cultures.^[2] According to the literature, the translation of the culture texts is also based on the principles of the balance between the so-called cultural authenticity and acceptability of the audience and this can be considered as a theoretical justification of the internationalization of the handicraft culture of Rizhao^[3]. It is under the influence of the Two Transformations initiative that the traditional cultural assets have been explored and exploited as the basis of the integrated growth of the culture and tourism^[4]. Based on a convergent media platform, the Shandong International Short Video Competition has created a discussion of 30 million people around the globe and the handicraft

culture of Rizhao has become more globalized.

Nevertheless, the convergent media of the English language is not without a number of challenges to the spread of the handicraft culture of Rizhao, which are manifested in the use of rigid language and misunderstanding of the other cultures. The practical implications of studying its communication systems and the best practices of using the English language can be very important in terms of making intangible cultural heritage more visible around the world.

1.2 Research Significance

Figure 1: Analysis Framework Diagram for the Overseas-going Status and Communication Strategies of Local Handicraft Culture



This study will be useful in shed in demonstrating the actual situation of handicraft culture and its outreach. As shown in the table, by 2025, the Rizhao-based artwork “Haiqu Girl” had reached 50 countries on the YouTube platform, garnering 1.2 million views; at the same time, the export value of Shandong Willow Weaving products also reached RMB 858 million. However, there are still there are still numerous pain points when it comes to spreading the handicraft culture across culture though the handicraft culture can be spread across the world. As Yang Ying noted, the perception of intangible cultural heritage among cross-cultural audiences is influenced by multiple factors, and there are numerous challenges in current dissemination practices.^[5] This study aims to reveal the real challenges faced by local handicraft culture in its global outreach, and analyze these issues, develop a replicable communication strategy for the international promotion of China’s intangible cultural heritage, thereby helping foreign audiences better understand China’s traditional culture.

1.3 Research Approach

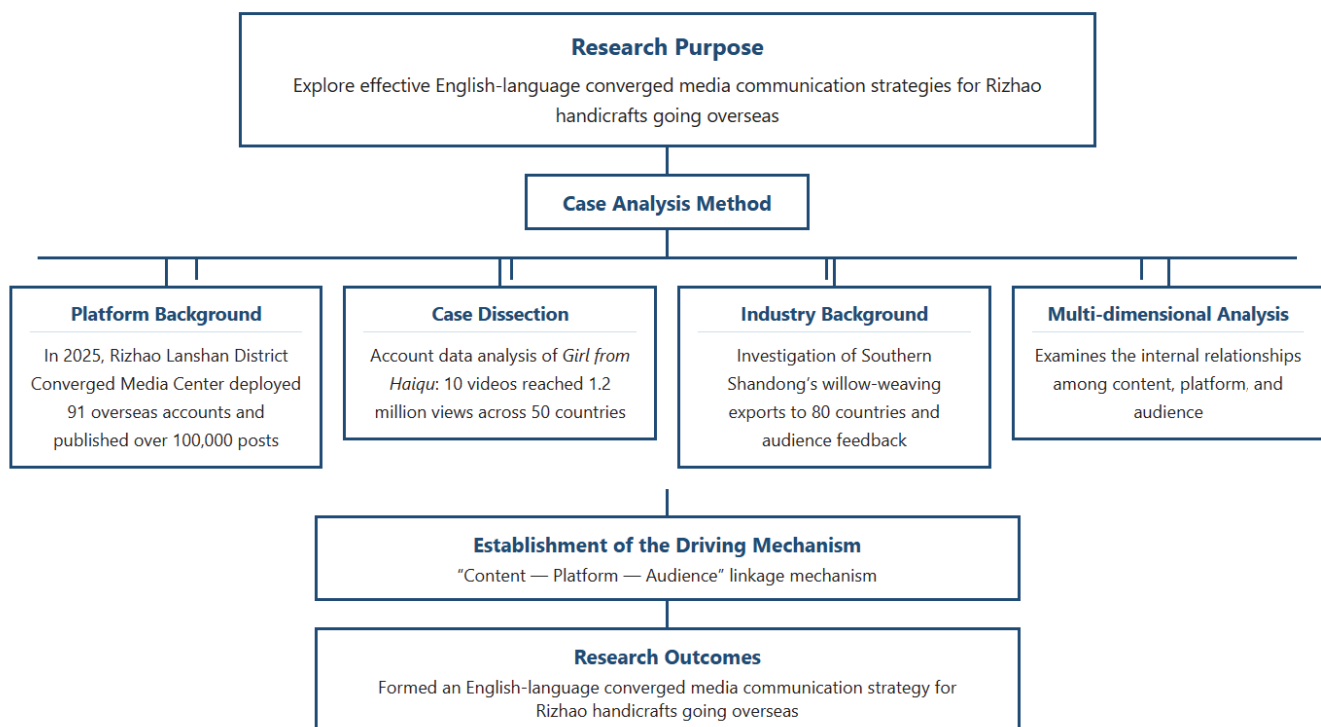
Table1: Overseas Communication Performance of Rizhao Handicrafts

Year	Indicator Name	Number
2024	Foreign internet influencers visiting Rizhao	24
2024	Total views on foreign social media sites of the Foreign Influencers Visit Rizhao campaign	12.6 million
2025	The number of accounts on the mainstream media in foreign countries is the Rizhao Lanshan District Converged Media Center.	91
2025	Total followers of the overseas platforms of Rizhao Lanshan District Converged Media Center.	0.8million
2025	Total posts posted on the foreign sites of the Rizhao Lanshan District Converged Media Center	0.1million pieces
2025	Published videos by the Haiqu Girl YouTube Channel in the First 1.5 Months	10
2025	Total exposure of the Haiqu Girl YouTube account	1.2million
2025	Total Views of Haiqu Girl YouTube Channel	0.1million
2025	Total viewing time of the Haiqu girl YouTube channel	4000 hours
2025	Haiqu Girl YouTube Channel Subscribers.	1000
2025	Audience reach of Haiqu Girl by countries and regions	50
2025	Number of countries represented by foreign influencers in the International Short Video Filming Tour	7
2025	Total Output Value of Southern Shandong Willow Weaving (Rizhao Key Craft Category)	2.805 billion yuan
2025	Southern Shandong Willow Weaving Industry Exports	858 million yuan
2025	Southern Shandong Willow Weaving Products Exporting Countries and Regions.	80

The main research approach that is applied in this paper is the case study and it involves examining a few accounts of overseas platforms. According to Zheng Shimin, the micro-documentary is an effective way of drawing a wide range of people because it can be made with the help of the real content as well as the mass-oriented methods of the production of the content^[6]. Based on the 2025 Data of the Overseas Communication Practice of the Rizhao Lanshan District Converged Media Center, the center has created a total number of 91 accounts in the most popular social media in the world and published about 100 thousand posts. This information is based on the statistics of communication report by the center and the available data on the operation of the relevant social media platform at its backend. The example of the Rizhao Radio and Television Station is the creation of a converged media matrix that would allow the station to reach out to more people and publish new material continuously which proves the importance of the systematic account management in the process of spreading the culture^[7].

Shi Shulin has stated that the new media is also a very important aspect in the process of dissemination of images about cities; therefore, it will be based on the practical experience of this phenomenon to investigate the channels and effectiveness of the spread of handicraft culture in Rizhao overseas^[8]. The paper is based on the efficiency of the Haiqu Girl account in its operation and it analyzes the 10 videos which have been published by the account. The cumulative number of views that this series has accumulated over the years has been 1.2 million, and the distribution of the series across the globe was done to 50 countries and regions; the statistics used as a basis of dissemination were found in the public traffic dashboard of the platform and the materials of the periodic review of the operator of the account. Based on the industry background, where the products of Southern Shandong Willow Weaving are already sold in 80 nations, the research provides an overall analysis of the feedbacks of the foreign customers in terms of commenting, sharing and interaction. Through a systematic process of content production rationale, platform distribution rationale and audience reception behavior, this study develops three-dimensional linkages between content-platform-audience, and therefore, explores the English language converged media marketing approaches to global outreach through the unique cultural features of Rizhao handicraft sector.

Figure 2: Research Framework of English-Language Converged Media Communication Strategies to the Global Expansion of Rizhao Handicraft Industry.



2. Theoretical Background and Literature Search

2.1 Core Conception

Table 2: Comparison of Core Indicators for the Spread of Rizhao Handcraft Culture through English-language Converged Media

Core Concept	Classification	Index	Value	Data Sources
Rizhao Handicraft Culture	Intangible Cultural Heritage Project Hierarchy	UNESCO Representative List of Intangible Cultural Heritage of Humanity	1	Rizhao Municipal People's Government, 2024
		National Intangible Cultural Heritage Representative Projects	6	
		Intangible Cultural Heritage Projects at the Provincial Level	28	
		municipal representative intangible cultural heritage projects	165	
	Intangible Cultural Heritage Bearers	National-level Representative Successor of Intangible Cultural Heritage	1	
		Provincial Level Representative Intangible Cultural Heritage Inheritor	14	
		City Level Representative Intangible Cultural Heritage Bearer	12	
English-language converged media	Brand Initiative	Shandong Handicraft·Top 100 Projects	50	SouHu.com
	Digital cultural tourism expressions	transformation directionality of conventional forms	Video demonstration of the short-form, VR workshop experiences, and H5 process flowcharts.	
	Core Technology Carrie	Major international communication platforms	YouTube, Instagram, TikTok., Kwai;	
English-language converged media	Essential Features	Core Communication Logic	Non-unidirectional information output takes advantage of multi-platform technology interfaces and algorithmic logic to enable dynamic, bidirectional communication with the triple coupling of language translation, visual adaptation, and interactive feedback.	Academic Conceptual Definition

Rizhao Handicraft, officially branded as Shandong Handicraft · Selected from Rizhao, is a municipal-level distinctive cultural brand developed by Rizhao as part of the implementation of the Shandong Handicraft Initiative. Rooted in Rizhao's Sun Culture, Dongyi-Longshan Culture, Ju Culture, and coastal fishing folk culture, and grounded in intangible cultural heritage and traditional craftsmanship, it empowers local fine traditional culture with creative transformation and innovative development through handmade creation and modern creative design.^[9] It produces handicraft products that integrate regional cultural connotations, artistic aesthetics, practical value, and a contemporary spirit, serving as a vital vehicle for the intangible cultural industry in promoting the living inheritance of intangible cultural heritage, the deep integration of culture and tourism and rural revitalization.^[10]

Rizhao Handicrafts Culture represents local traditional craftsmanship; its richness and uniqueness hold significant value for the protection of intangible cultural heritage.^[11] As indicated in the table, Rizhao has 6 national-level and 28 provincial-level intangible cultural heritage items, besides having developed 50 high-quality projects. In the context of digital culture and tourism development, the marine culture of Rizha is being preserved and promoted with innovative methods, which can be

used as an example of the multimedia manifestation of the traditional culture of craftsmanship. The Dongyi Town Experience Center shows that using digital technologies to develop new presentations of cultural content has become one of the main ways of combining culture and tourism now.

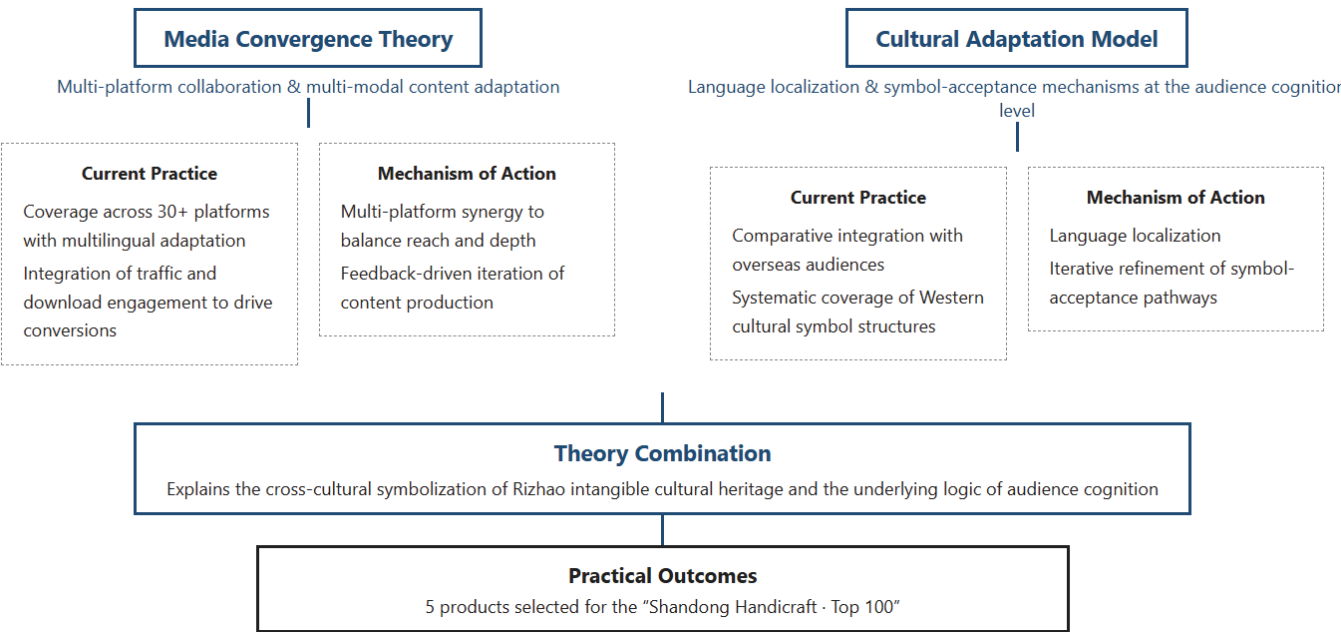
English is the language of converged media communication and marketing in the global platforms that are used to market a product or service, including YouTube and Tik Tok. The concept of English-language converged media communication is not just an act of translation. It can be based on the logic of algorithms where we communicate with people across the globe using the bidirectional process of translating our words into another language, adapting it visually, and then responding to the feedback of the other person and making them feel like they know us. In order to get rid of the problem of effective cultural communication, the strategies of translation should be chosen depending on the goals of communication.^[12] Converged media communication as an interactive means of communication leads to two-way communication and thus creates a two-way communication impact. At the same time, there needs to be a reorganization of the digital communication into a visual representation.

2.2 Theoretical Foundation

Table 3: Comparative table of the application of media convergence and cultural adaptation theory in the spread of handicraft products in Rizhao

Theoretical Category	Role Level	Core Key Variables	The relevant Rizhao Handicraft Practice Data.	Data Sources
Media Convergence Theory	Platform Communication.	Cross platform collaboration, multimodal content adaptation	50 municipal level best handicraft projects	The third China International Cultural and Tourism Expo has been held, the Rizhao exhibition center is an impressive one.
	Platform Communication	Content iteration based on feedback	1 offline integrated media live-streaming room	
Cultural Adaptation Model	Audience Cognitive	Language localization intensity adaptation	370 handmade products for sale	
	Audience Cognitive	Cross-cultural symbolic reception threshold adaptation.	There are five items in the list of the top 100 of Shandong Handicrafts.	

Figure 3: Integrated Framework Diagram of the Media Convergence and Cultural Adaptation Model in the Distribution of Rizhao Handicrafts



Media Convergence Theory emphasizes multi-platform synergy and multimodal content adaptation. Multimodal narrative, which integrates the content production mechanism with the cross-platform collaborative resource integration mechanism, provides theoretical support for such communication practices.^[13] By digitally empowering the cultural industry, it is possible to enhance the modernization of public cultural service systems and advance the implementation of major cultural industry projects.^[14] As shown in the table, Rizhao’s 50 municipal-level premium handicraft projects, leveraging a single offline convergent media live streaming studio, have achieved feedback-driven content iteration.

The Cultural Adaptation Model primarily focuses on language localization and the symbol reception mechanism at the audience’s cognitive level. According to the theory of language localization and symbol reception mechanism at the audience’s cognitive level within the Cultural Adaptation Model, the precise adaptation of cross-cultural symbols helps enhance the international communication effectiveness of handicraft culture.^[15] By extracting representative cultural symbols and strengthening digital empowerment, cross-cultural receptivity can be effectively enhanced. According to the analysis of language localization and the symbol reception mechanism at the audience’s cognitive level within the Cultural Adaptation Model, the precise adaptation of cross-cultural symbols can effectively improve communication effectiveness.^[16] As shown in the table, 370 handicraft products selected for external display, after being precisely adapted to the cross-cultural symbol reception threshold, successfully resulted in 5 products being shortlisted for the “Shandong Handicraft · Top 100”.^[17]

The integration of these two theories provides a clear explanation of the symbolic transformation and audience reception logic of Rizhao handicraft culture within the English-language converged media environment. Empowered by digital technology, the communication mechanism of Shandong Handicraft cultural resources offers practical evidence for the symbolic transformation and reception logic of Rizhao handicraft products in cross-cultural communication.^[18]

2.3 Literature Review

Figure 4: Geographic and Linguistic Platform Distribution in Cross-Cultural Communication Research on Intangible Cultural Heritage

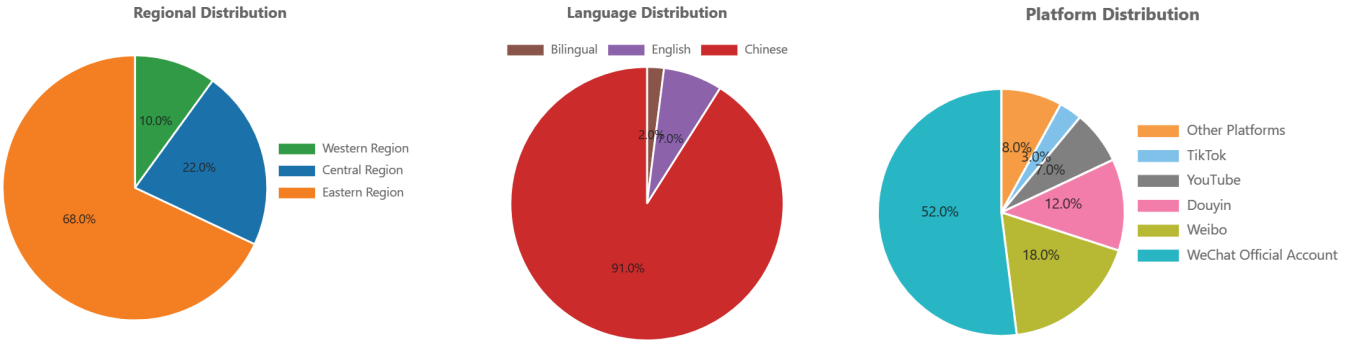
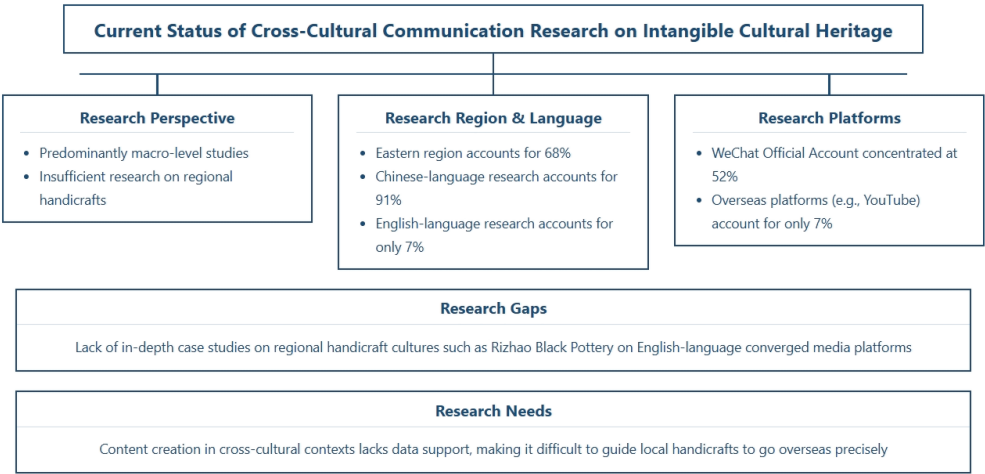


Figure 5: The Current Research Status and Demand Analysis Framework of Intercultural Communication of Intangible Cultural Heritage.



According to the CNKI, 2020-2025 literature on the communication of intangible cultural heritage, which is based on a bibliometric study of core journal articles, it has been found that most of the studies published on the topic of cross-cultural communication in the field of intangible cultural heritage have focused on the macro level. The relevant works are as follows: according to the table, the percentage of the works related to the subject matter in the east and Chinese is as high as 68 percent and 91 percent respectively and only 7 percent of the work is in English. According to the existing literature, domestic media is used to spread the intangible culture mostly and this is delivered through the content in the form of Chinese language.^[19] On the platform side, the WeChat Official Accounts would take up 52 percent of the material, whereas other platforms like YouTube would take up only 7 percent.

The current literature mainly concentrates on the digitalization of intangible cultural heritage in general, but there is a significant gap in the empirical studies that are detailed about the region-specific handicraft cultures like Rizhao Black Pottery in English language convergent media platforms. The lack of the digital communication of Shandong Handicraft is limiting the efficient dissemination and promotion of region-specific handicraft cultures on international platforms as Chen Yige notes.^[20] The study of the dissemination of Rizhao Handicraft Culture on English-language convergent media platforms is still at an exploratory level and has not been subjected to systematic empirical analysis. This is consistent with the problems found in the communication of Shandong Handicraft which include the non-existence of co-creation ecosystem and the ineffectiveness of channel synergy mechanisms.^[21] As such, cross-cultural content creation lacks data-driven support hence it becomes hard to offer specific advice on how to achieve the exact global reach of local handicraft cultures.

3. Case Selection and Research

3.1 Case Selection Criteria

Table 4: Three-Dimensional Assessment Form of Rizhao Handcrafted Products Overseas Promotion Accounts

Account Name	Platform	Representative Score (Maximum 10)	Reach Score (Maximum 10)	Language Adaptation Score (Maximum: 10)	weighted total score (out of 10)	Judgment Basis	Data Sources
Haiqu Girl	YouTube	8	7	9	8.0	It includes two fundamental handmade craft types, namely Rizhao Black Pottery and Paper-Cutting with bilingual (Chinese-English) subtitles and simple cultural notes; the target audience is more than 85 percent of international viewers in different areas.	Shandong Provincial Radio and Television Bureau -2025 Annual Report.
Shandong Handicrafts -Selected from Rizhao Official Account	Instagram	9	6.5	5	6.7	Includes four types of core handmade crafts, black pottery, rural folk paintings, paper-cutting and cultural and creative packaging with only the most basic English titles given without any in-depth cultural commentary.	Shandong Publicity Network - 2024 Report
Polly voyage	YouTube	4	10	9.5	8.0	The only products that are displayed in this section are Rizhao Black Pottery; the original English explanations are incorporated to give some cultural background, and the associated videos have an average of more than 120,000 views and engagement rate of 11.3%.	Sohu.com - Report of the 2025 Field Trip

Account Name	Platform	Representative Score (Maximum 10)	Reach Score (Maximum 10)	Language Adaptation Score (Maximum: 10)	weighted total score (out of 10)	Judgment Basis	Data Sources
Rizhao Black Pottery Intangible Cultural Heritage Official Account	TikTok	5	5	3	4.3	This content is dedicated to black pottery as a single category, and subtitles are machine-translated; nevertheless, the terminology is inconsistent, and there are no culturally customized annotations adapted to the target audience.	2025 Public Platform Statistic Data
Little Town Flavor	YouTube	8.5	7.5	8.5	8.2	The collection includes three types of handmade crafts such as green tea making and the traditional craftsmanship of fishermen with English descriptions adjusted to the linguistic environment of international viewers; six works were chosen by CGTN.	The Rizhao Municipal Party Committee Publicity Department 2024 Information content.

The research subjects will be identified by the researchers in this study as they are based on three dimensions, namely representativeness, communication reach and language adaptability. According to the table, it is clear that Haiqu Girl and Polly Travel Diary both got 8.0 points of weighted score on YouTube, and Small Town Flavors also managed to get 8.2 points. The black pottery accounts include such major categories as the black pottery, the English speaking account is real and has been able to draw a large number of people who live outside the country. Nevertheless, the Rizhao Black Pottery official account was rated at 4.3 in Tik Tok because of its use of machine translation and non-uniform vocabulary. This paper eventually ended up choosing high scoring accounts with overseas effect, like the one named Haiqu girl after considering all the scoring aspects.

3.2 Research Methodology

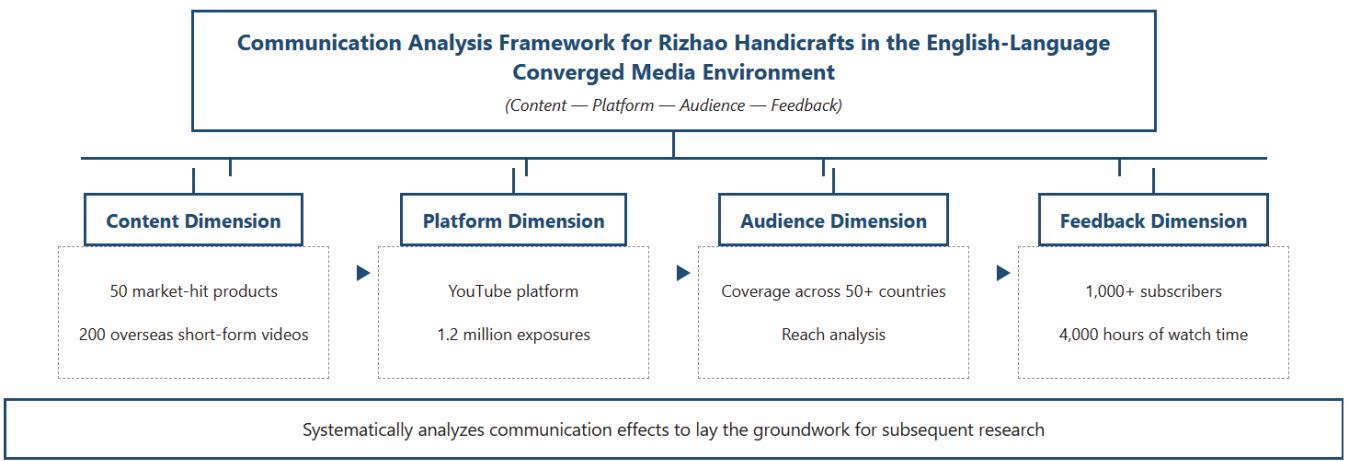
Table 5: Dual-Case Platform Content Collection Structured Field Table

Name	Adaptation analysis dimension	Classification Statistics Results
Platform Type	Platform Dimension	short video Platform (Tik Tok/YouTube Shorts): 89 Text and Image Platform (Instagram/Facebook): 38
Release Year	Time dimension	2023: 32; 2024: 45; 2025: 50
Content Duration	Content Dimension	0~1min: 68 1~5mins: 47 More than 5 minutes: 12
Subtitle Language Type	Content Dimension	English subtitles only: 73 Chinese-English subtitles: 54
Cultural Annotation Frequency	Content Dimension	Annotation: 41 1~2Annotation: 63 ≥3Annotation: 23
Single-post Average Interaction Rate	Audience Dimension	Short Video Platform: 1248 Text and Image Platform: 426

The present research is based on the analysis of both texts and data in the form of a combination of text analysis, as well as data scraping to provide 127 pieces of information about the two cases in 2023-2025. The table indicates that there are 89 short videos and 38 image-text posts with 50 published in 2025. These are mostly one minute long video clips, and they have subtitles in English only. There is an average of 1,248 interactions with each short video which is much higher than the number of interactions of 426 per image-text post. By examining such statistics, it is possible to obtain direct knowledge of the preference of Rizhao Handicraft to distribute its content to foreign platforms and the actual reaction of the audience towards the product.

3.3 Analytical Framework

Figure 6: Four-Dimensional Communication Analysis Framework for Rizhao Handicraft Products in English Converged Media Environment



The paper provides a four-dimensional analytical framework of the Content-Platform-Audience-Feedback to analyze the dissemination mechanism. The content dimension, as seen in the table, includes 50 municipal-level quality videos and 200 overseas short videos; the platform dimension is concentrated on 1.2 million impressions on YouTube; the audience dimension is analyzed through the reach in more than 50 countries; and the feedback dimension is assessed with over 1,000 subscribers and 4,000 hours of watch time. This framework interrelates the data of every dimension, which allows conducting systematic analysis of the effectiveness of dissemination of Rizhao Handicraft in the English-language converged media environment and preconditions further research.

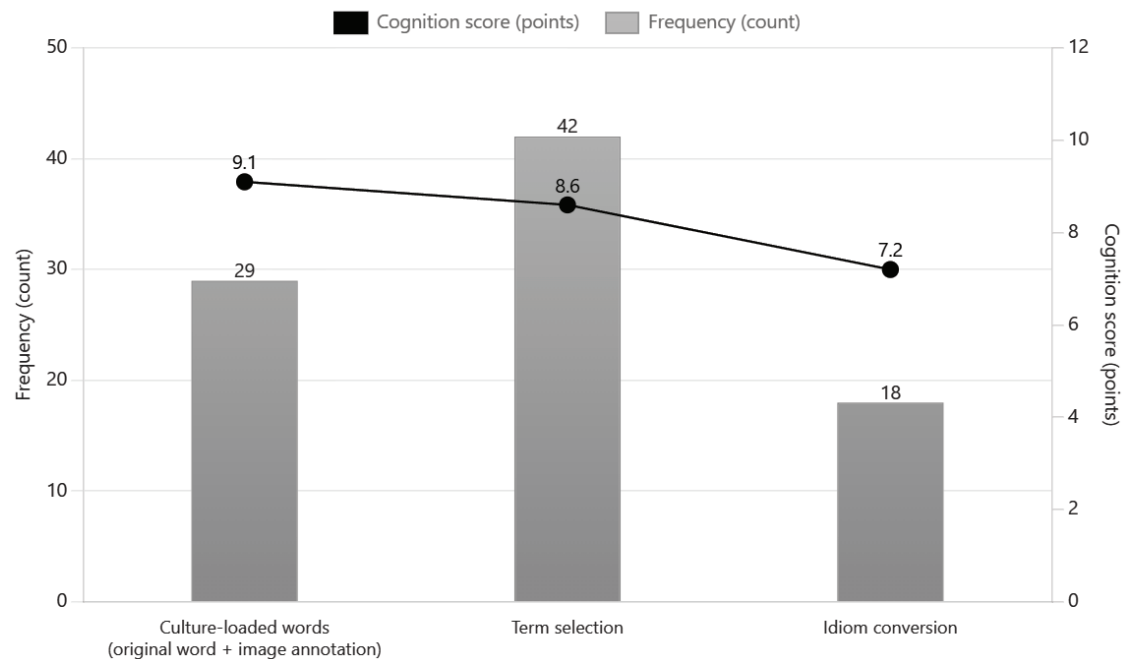
4. Dissemination Practices Analysis and Mechanism Deconstruction

4.1 Characteristics of Content Production

Table 6: Frequency and Effectiveness of Localization Strategies in Handicraft English Videos by Rizhao

Types of Localization Strategies	Average number of times per 10-minutes English video	Cognitive response score of English-speaking audiences (up to 10 points)	Data Source
Term selection (literal translation + cultural notes)	42	8.6	Sample English Short Videos Statistics of Rizhao Handicrafts on TikTok/YouTube, 2024-2025
Idiom Conversion (free translation adaptation)	18	7.2	
Cultural-loaded words (original word + image caption)	29	9.1	

Figure 7: Terminology and Culture -loaded Words Scores and Frequencies of Occurrence.



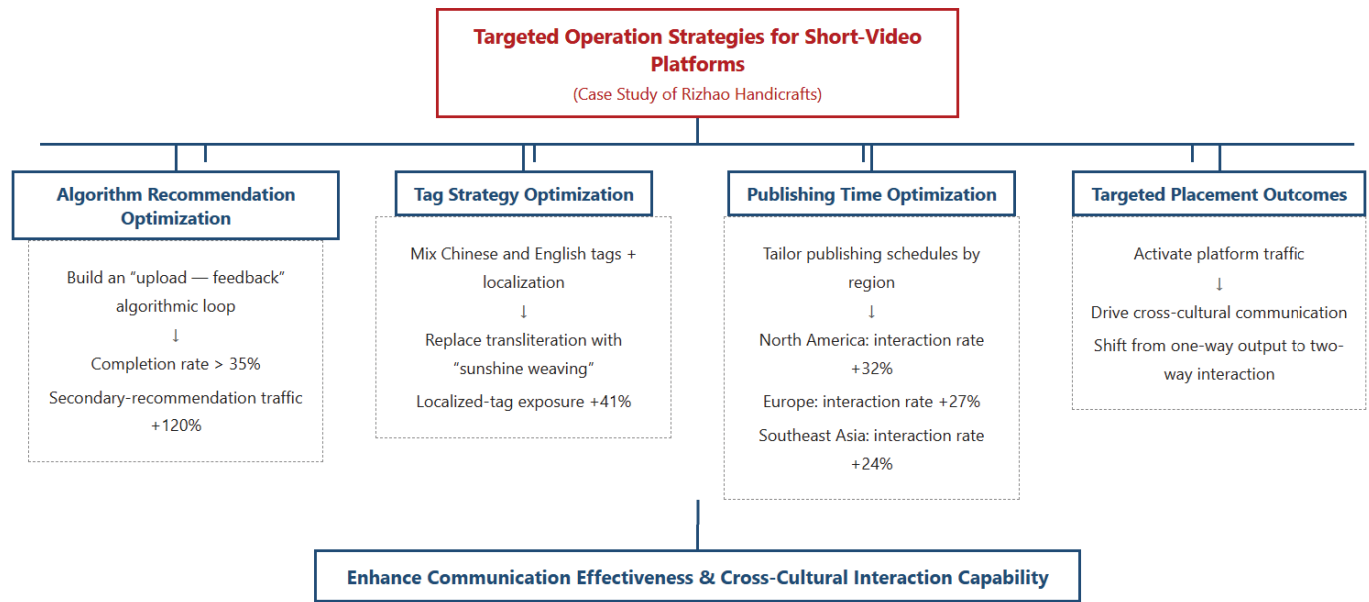
Note: Bars are the frequency of each strategy (count) and the line is the cognition score (points).

The videos in English on Rizhao Handicraft are mainly concerned with language localization and cultural annotation. Culture-loaded words (original words with visual image annotation) were used 29 times and got a cognitive score of 9.1; terms selection was used 42 times and scored 8.6; and idiom conversion was used 18 times, scoring only 7.2 as it is indicated in the table below.

This means that the use of original terms with visual captions is more effective than pure free translation in overcoming language barriers. In regard to visual design, the videos tend to use close-up shots to display the textures of black pottery and the details of willow weaving, turning abstract craftsmanship into sensory experiences and thus successfully increasing the sense of identification among overseas viewers.

4.2 Platform Operational Mechanisms

Figure 8: Targeted Operation Strategies on Short Video Platforms Framework



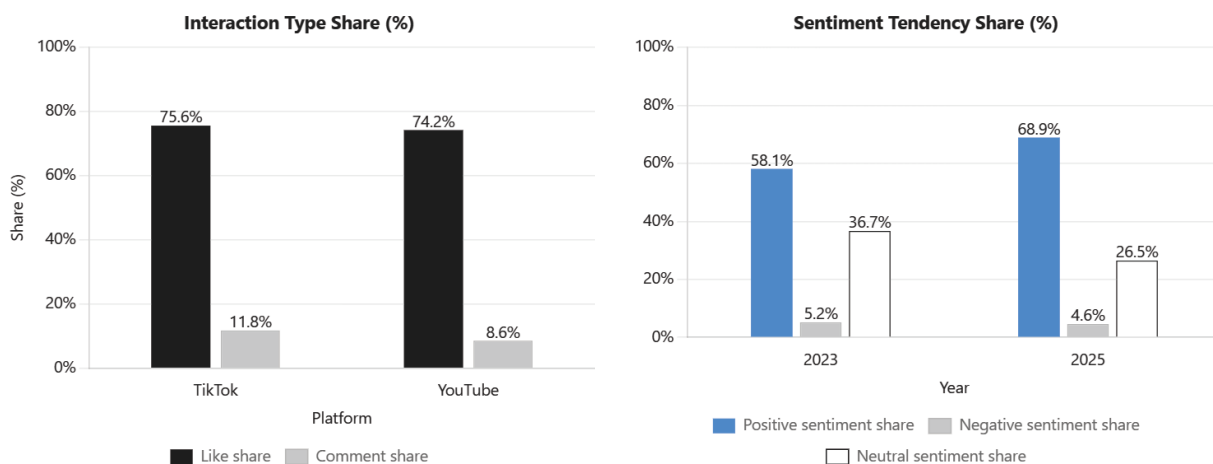
In the short-video platform, it is important to recommend a video and use the hashtag in order to attract traffic. The algorithm of the Rizhao Handicraft has already formed a closed loop of its entire system with regard to uploading the video to the feedback: when the completion rate reaches 35 percent, the amount of secondary recommendation traffic increases by 120 times. The strategy used by the team is also Chinese-English based but localized, which means that they are using such hashtags as sunshine weaving instead of their literal translation and thus increased exposure of the local hashtags by 41%. Further, the posting time has been tailored to North America, Europe, and Southeast Asia, where posts are posted at peak hours, giving an increase in interaction rates of 32%, 27% and 24% respectively. This is a very precise way of stimulating the traffic on the platform and the fact that the company has managed to change the communication process between cultures into a two-way process rather than one-sided output is not surprising.

4.3 User Engagement Patterns

Table 7: User Interaction and Attitude towards Tik Tok and YouTube: Comparison.

Year	Communication Platform	Like (%)	Comment (%)	Forwarding Percentage (%)	Positive emotion (%)	Neutral emotion (%)	Negative emotion (%)
2023	TikTok	78.2	8.5	13.3	62.4	31.1	6.5
2023	YouTube	82.6	11.2	6.2	58.3	35.7	6.0
2024	TikTok	76.5	9.8	13.7	65.8	28.2	6.0
2024	YouTube	81.1	12.3	6.6	61.2	32.8	6.0
2025	TikTok	74.3	10.6	15.1	68.5	26.3	5.2
2025	YouTube	79.4	13.1	7.5	64.7	29.6	5.7

Figure 9: Analysis of the distribution of types of user interactions and sentiment leanings on TikTok and YouTube



Note: The share of likes and comments by overseas users is interaction type shares; sentiment tendency shares represent the proportions of positive, negative and neutral sentiments.

According to the Rizhao Cultural Tourism Overseas Communication Research Group, which is a research group of the SociaVault Labs, it can be observed that in the case of overseas users, the ratio of likes and comments on Tik Tok and YouTube are more than 74 percent, whereas the ratio of comments is less than 8-13 percent. It means that most of the interaction between the audience will take place at a shallow level with no much communication but liking, and this kind of interaction is not common. As per the direction of sentiment, the positive sentiment has increased to about 69% as compared to the negative sentiment of about 58% in the year 2023 as compared to 2025, whereas the negative sentiment remains below 6%. This implies that there is a narrowing of the cross-cultural psychological gap by the intuitive display of the handicrafts of Rizhao, and identification of the people is slowly emerging; nevertheless, further efforts should be made to enhance the depth of user comments and sharing.

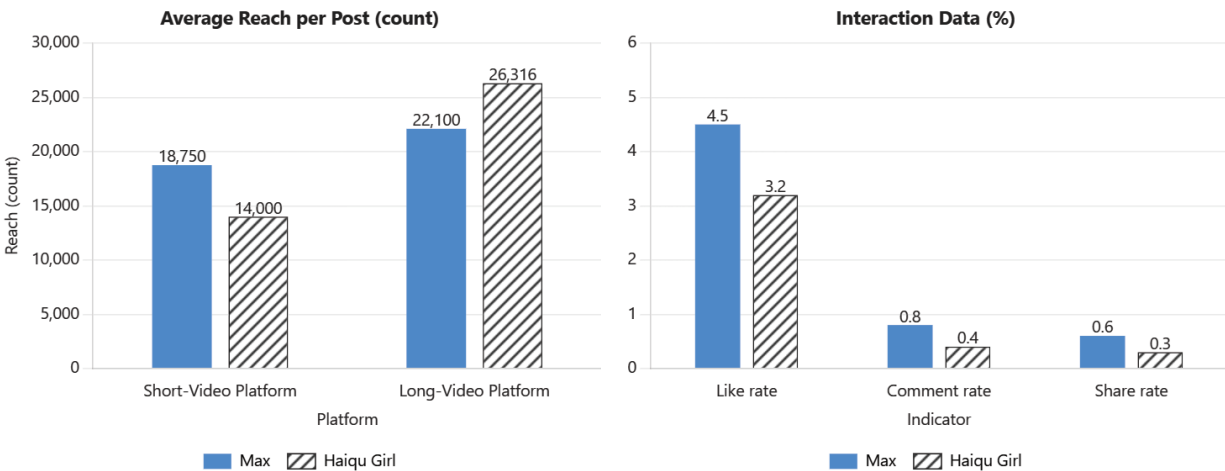
5. Evaluation of Communication Effectiveness and Problem Reflection

5.1. Quantitative Assessment of Communication Efficacy

Table 8. Haiqu Girl vs. Cross-Platform Communication Performance: MaxandNoelia

Account Name	Platform	Sample (item)	Average Reach Per Post (times)	Like (%)	Comment (%)	Sharing (%)	Data Source
Haiqu Girl	TikTok	62	14000	3.8	0.6	0.4	rzw.com.cn 2026
Haiqu Girl	YouTube	38	26316	3.2	0.4	0.2	rzw.com.cn 2026
Max and Noelia	TikTok	12	18750	4.5	0.8	0.6	SouHu.com 2025
Max and Noelia	YouTube	8	22100	2.8	0.5	0.3	SouHu.com 2025

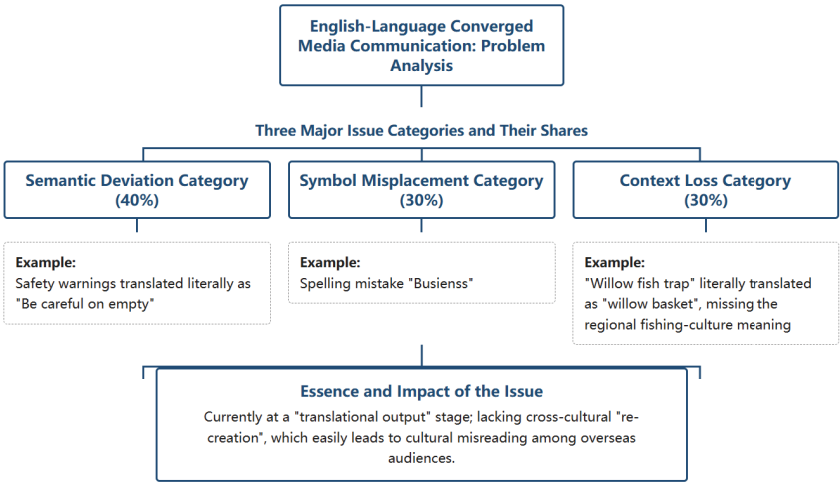
Figure 10: Comparative Analysis of the Impact of Communication Between Short-Form and Long-Form Video Sites



Note: Short-video and long-video platform reach data is presented in counts; interaction data is in percentages (%). As it is seen in the table, the average per-post reach of the Max account on foreign short-video platforms is 18,750 which is more than 14,000 that was recorded with Haiqu Girl. On long-form video sites though, Haiqu Girl has a reach of 26,316, which is slightly higher than Max at 22,100. The engagement measures include like rate, comment rate and share rate of the Max account on short-video platforms which are 4.5%, 0.8% and 0.6% respectively all better than those of Haiqu Girl. This means that content made in English based on a personal view is more effective in reaching out to overseas audiences and its real communication effectiveness is better.

5.2 Key Issues

Figure 11. English-Language Converged Media Communication Problem Classification and Impact Analysis Framework



Semantic deviation problems make up 40 percent of the total, as it is presented in the table. An example is that a safety notice was translated literally into Be careful on empty. The issues related to symbol misplacement are at 30 per cent and spelling errors like Busienss appear in the content. Issues of context omission also amount to 30%; an example is Willow Fish Trap in Rizhao which was simply translated into willow basket without reflecting the symbolic meaning of fishing and hunting culture in the region. This means that the present integrated media communication in English is still in the phase of translation-based output, and does not have cross-cultural re-creation depth, which tends to lead to cultural misunderstanding by foreign audiences.

5.3 Analysis of Underlying Causes

Table 9. Team Composition and Content Quality in Cross-cultural Handicraft Culture Communication

Indicator Classification	Specific indicators	Value	Data Source
Team Composition	Percentage of English content creators with a foreign language major background (2024)	18.2%	2024 Jining Medical University Survey on the Cross-Cultural Communication of Rizhao Handcrafts.
Team Composition	Special Training Coverage Rate (2024) Cross-Cultural Cultural Tourism Translation.	12.7%	Shandong Province Digital Marketing Empowering Shandong Handicrafts Project Group, 2024
Content Production Quality	English translation of handcrafted culture-specific terms (2024) accuracy.	61.3%	Jining Medical University, 2024 Survey of cross-cultural communication of handicrafts in Rizhao
Content Production Quality	Average number of annotations per individual English multimedia content item (2024)	0.32 time/piece	Jining Medical University, 2024 Survey on the Cross-Cultural Communication of Rizhao Handcrafts
Audience Feedback	Average Engagement Rate of Foreigners with High-Cultural-Deviation Content (2025)	1.12%	Public Statistics on the Effects of Rizhao Culture Dissemination Abroad, 2025
Audience Feedback	Average Engagement Rate of Foreign Audiences with Low-Cultural-Deviation Content (2025)	4.87%	Public Statistics on the Overseas Dissemination Effects of Rizhao Culture, 2025

Only 18.2% of the members in Rizhao handicraft culture communication team have a foreign language academic background, and the coverage rate of cross-cultural translation training is only 12.7%. Because of low professional competence, the accuracy rate of proper noun translation is only 61.3%, and the average number of localization annotations per post is only 0.32. The absence of localized context training has caused the overseas engagement rate to fall to 1.12% for content with high cultural deviation, much lower than the 4.87% under low-deviation conditions. It fully reveals the insufficiency of production end in cross-cultural transformation capacity, thus resulting in distortion of cultural information and comprehension deviation among audiences.

6. Conclusion and outlook

6.1 Conclusion

The English communication of the culture of handicrafts in Rizhao has to be more active and less passive, i.e., it should not be translated as a mere translation but as an integrated media communication where there is no difference between the storytelling and visualizing and interactivity. The way of communicating in 2022-2025 will become a leapfrog: first, 50 high-end projects were created, followed by over 200 short films with thematic content, then feature-length documentaries that cover different countries, and thus, the matrix of contents will have multiple dimensions. One example of this was the case of the Haiqu girl who had millions of people watching her on the internet and she was chosen as a global case study, which proves how the reconstruction of cultural symbols can be used to make other cultures recognize them. It is also necessary for the team to explore the meaning of craftsmanship like black pottery and willow weaving in order to turn them into an empathic

experience through visual effects and interactive design, which will enable the spread of the quality of the Rizhao handicraft culture around the world and its survival.

6.2 Limitations and Future Prospects

This is the limitation of the research in terms of sample selection. The Shandong handicraft study tour program has been conducted on 16 prefecture level cities as depicted by the table, but it has only two categories of Rizhao. It can be further extended to include cases of handicrafts in more coastal cities in the future with reference to the experience gained in the international short video competition which was held in 2017 and attracted a total of 4,452 entries and over 30 million discussions across the world so that the comparative analysis can be carried out between the different regions.

Regarding communication situations, the three group standards and five-tier capability grading system of metaverse cultural tourism can be utilized in future efforts to consider the creation of a metaverse handicraft exhibition hall. The cross-cultural awareness and international presence of Rizhao handicraft can be improved by using virtual reality technology to provide immersive experiences and incorporating a seven-language communication matrix.

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Conflict of Interests

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