

Live-Streaming and East-West Cultural Fusion in Cultural GDP

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Abstract: Live broadcasting, a new media format, has a significant influence on cultural communication and consumption patterns against the backdrop of digital globalization. Using Li Ziqi, a representative of eastern culture, and Sasha, a representative of western culture, as examples, this study introduces the idea of “Cultural GDP” to quantify the economic value derived from digital cultural content and explores the function of live broadcast platforms as a production tool of “cultural GDP.” Data is gathered, processed, and visualized using Python technology, and quantitative analyses of the market value, social influence, industrial impact, and content index are conducted. It is discovered that whereas Sasha’s “high interaction” approach encourages cross-cultural integration through direct communication, Li Ziqi’s “deep immersion” mode communicates the essence of culture by creating an aesthetically pleasing closed loop. In addition to building a framework for mutually beneficial and cooperative cultural communication, the two models have advanced the “cultural GDP” in depth and breadth, respectively. The study further compensates for the shortcomings of current quantitative analysis by offering a theoretical and practical foundation for the development of the digital economy and cultural communication theory. The study’s findings demonstrate how the live broadcast platform’s multi-cultural expression mode has greatly aided in the development and dissemination of global cultural values.

Keywords: Digital Content Economy; Cross-Cultural Communication; Live Broadcasting Platform; Cultural GDP; and Quantitative Analysis

1. Introduction

1.1 Background

In the era of digital globalization, live streaming

has emerged as powerful new media forms, reshaping cultural dissemination and consumption. This study presents the concept of “Culture GDP” to gauge the financial value derived from cultural content in the digital realm. Through a comparative analysis of Li Ziqi, representing Eastern culture, and Sasha, representing the West, this paper explores how these platforms act as productive tools for generating “Culture GDP”. The research performs a quantitative analysis of content indicators, marketability, industry effects, and societal sway, employing Python for gathering, refining, and displaying data. This study identifies two intertwined methods of cultural sharing: Li Ziqi’s “deep immersion” model, effectively transmitting culture tenets through a sense of aesthetic closure, and Sasha’s “high interaction” strategy, aimed at facilitating cross cultural integration through direct discourse. These models jointly improve both the profundity and extensiveness of “Cultural GDP,” setting up a mutual, cohesive framework for cultures. Moreover, the research rectifies shortcomings in existing inquiries and points out the theoretical and practical consequences of this comparative quantitative strategy.

1.2 Research Question

Through a quantitative comparison of the Li Ziqi and Sasha cases, this research seeks to investigate the following fundamental questions: What aspects of “Cultural GDP” are there? How can it be quantitatively assessed?

1. In term of how “Culture GDP” is created, what parallels and divergences exist between Li Ziqi and Sasha? What is the mechanism that propels it?
2. In what ways do these two paradigms encourage the interaction, clash, and blending of eastern and western cultures?
3. By providing theoretical guidance and practical enlightenment for the development of a more inclusive global ecological environment for cultural “going out” and “coming in,” we can better understand the new rules of cultural

communication in the digital age of new media.

2. Definition of Core Concepts and Theoretical Basis

2.1 Definition of Cultural “GPA”

The gross domestic product (GDP) is the primary indicator used in classical economics to assess a nation's or region's economic status. But a new system of value creation is evolving in today's digital world, with worldwide users as the consumer market, digital platforms as the communication channel, and cultural content as the raw material. The worth it creates is a complex value that intricately combines cultural identity, aesthetic experience, emotional resonance, and lifestyle desire. It is by no means encompassed by a basic commodity transaction amount. The term “Cultural GDP” refers to the total of the tangible and intangible, direct and indirect values brought about by the production, consumption, and distribution of cultural content.

The production of “Cultural GDP” must rely heavily on visual, scene, and interactive new media, which are exemplified by short videos and live broadcasts. They allow cultural symbols and lifestyles that were previously limited to specific regions and minorities to attain “instantaneous arrival” and “emotional connection” on a global scale, breaking down the constraints of time and distance that hinder cultural exchange. Li Ziqi from China and Sasha from the West have created two highly representative cultural symbols in the era of new media communication. With its pastoral life film filled with oriental poetry, the former showcases China's traditional culture to the globe. The latter has garnered significant attention due to its western culture and diverse lifestyle in China.

2.2 Theoretical Basis

The interaction between eastern and western cultures in short video and live broadcast platforms has grown in importance as a key issue in the field of cross-cultural communication in the current research on globalization and media integration. As a fundamental framework for examining the flow and reconstruction of cultural symbols in short videos, scholars typically rely on Homi Bhabha's theory of “cultural hybridity” to highlight the fact that cultural meaning and identity are not

pre-existing and fixed but rather are produced in a gap and negotiation space he called “the third space” [1]. The “Participatory Culture” theory of Jenkins [2] also explains how users actively incorporate western and eastern elements into the platform through secondary creation in order to create new cultural expressions. According to these viewpoints, the so-called “cultural GPA” indicates a new mechanism for the creation of cultural identity in the digital age, in addition to exposing the roles of live broadcasts and short films as cultural labs.

3. Literature Review

3.1 From Creative Economy to the Cultural Industry

The economic impact of the “cultural industry” was the focus of early studies. The “culture business” was criticized by Theodor Adorno and Max Horkheimer in 1947, but they were the first to systematically explain the industrialized way of producing cultural goods. Later, Howkins [3] introduced the idea of the “creative industry” in the context of the Creative Economy and explained how creativity, as a fundamental economic force, has given rise to a vast and autonomous new economic form known as the “creative economy.” Additionally, the conventional value of land, labor, and money has been greatly outweighed in this new economy by the value of innovation, intellectual property, information, and abilities. A beginning foundation for calculating “economic value” in “cultural GDP” is provided by this research.

3.2 The Various Meanings of “Cultural GDP” in the Era of Digitalization

Scholars started to focus on how digital platforms may magnify cultural economic and social values in the Web 3.0 age. According to Jenkins [4], the “fusion culture” theory, the media is undergoing a significant “fusion” transformation in the digital age. This is not just a technical integration, though; it is also a cultural shift, as media content is flowing across multiple platforms, industry collaboration is growing closer, and audience participation and collective wisdom work together to create a new media narrative style. As a result, the creative boundaries of cultural values are substantially expanded, and consumers become content producers and disseminators, giving rise to participatory culture. The combination of

“network responsibility” and “emotional economy” lies at the heart of the attention economy, according to Xu Anfeng and Liu Zihui's [5] methodical analysis of the major elements in live broadcast delivery.

3.3 In the Digital Age, the Merging of Eastern and Western Cultures: from One-way Output to Two-way Construction

The ways that the East and the West integrate culturally have changed dramatically as a result of the development of globalization and the extensive use of digital media.

3.3.1 How “cultural resonance” differs from “cultural discount”

A phenomenon known as “cultural discount” occurs in conventional international communication, whereby products with cultural roots lose their appeal when they enter a different culture [6]. But these days, visual communication on digital platforms is more focused on human emotions that are universal (such food, personal development, and the beauty of nature), which can successfully transcend linguistic and cultural boundaries to provide “cultural resonance.” This feature is clearly seen in Li Ziqi's video. Clever ways to avoid “cultural discount” and increase “cultural resonance” include omitting conversation or using few subtitles.

3.3.2 “Cross-cultural” and hybrid identity development

Cultural blending is a dynamic and creative process, and people create a diverse and fluid identity through the mixing of local and global cultures, according to the “cross-culture” idea proposed by academics like Kim [7]. Nonetheless, this “cross-cultural” technique is ideally suited for the digital platform. Young Chinese viewers who watch Sasha's programming absorb, modify, and localize the western way of life in selective ways, creating a sort of “global localization” aesthetics.

3.4 Macro-industrial Transformation and Micro-consumption Behavior

The impact of e-commerce on the traditional retail industry, the growth of consumer behavior patterns, and live e-commerce as a revolutionary retail model have all become cutting-edge academic issues as the digital economy era continues to grow. Most of the current research in this area is conducted at two levels: micro-consumer behavior and macro-industrial

transformation. From the standpoint of quantitative economics, Liu Yang [8] quantitatively demonstrated the total influence of the digital economy on the conventional retail sector and methodically examined its strategic course of modernization and transformation. By comparing online and offline value chains in the post-epidemic era, Li and Zhang [9] further examined the internal mechanism of retail pattern reshaping and exposed the process of resource and value re-allocation motivated by numbers. The research at the micro level focuses on how consumer decision-making has changed in the changing circumstances. Based on the S-O-R paradigm, Ning & Gao [10-11] thoroughly examined the mechanisms and techniques for intervention pertaining to customers' impulsive purchasing behavior in live e-commerce, emphasizing the crucial significance of external environmental stimuli. However, from a broader standpoint, Gao's research on the “buy-as-you-see” mode shows how live broadcasting fundamentally alters the conventional linear consumer decision-making process by fostering an emotional connection and real-time interaction, making it more instantaneous and emotional.

In conclusion, the current research has expanded our systematic understanding of the new retail ecology against the backdrop of the digital economy by clearly outlining the entire chain from macro-industrial structural changes to micro-individual behavior decision-making.

4. Methodology

4.1 Research Design

First, gathering data: Obtain Li Ziqi and Sasha's entire content data from YouTube, Bilibili, and other websites. Then, using four dimensions—content communication, commercial liquidity, industrial driving power, and cultural influence—conduct a quantitative analysis and comparison. As a result, a visual presentation is created, and data visualization makes the analysis results easily visible.

4.2 Data Analysis Methods

In this work, a four-dimensional quantitative analysis framework is constructed, and an executable Python analysis path is created for each dimension:

Python will be our primary technical instrument for analyzing this aspect of content

communication: First, we can use libraries like requests or selenium to crawl the public data of video platforms like YouTube and Bilibili, and we can also use official interfaces like the YouTube Data API to obtain structured data; To fully illustrate the communication effect of content on various platforms and user participation, pandas is then used to clean and process the collected data. Visual libraries like matplotlib or plotly are then used to draw a variety of charts, such as the growth trend curve of fans, the histogram of broadcast volume distribution, and the radar chart of interaction rate.

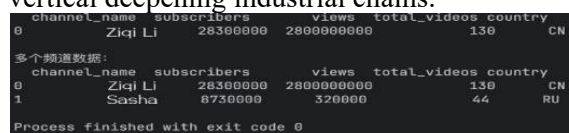
We will conduct research in the analysis dimension of commercial liquidity using the Python technology path: in terms of data acquisition, the revenue from brand cooperation and platform sharing is primarily appropriately estimated by integrating industry reports and online public reports, and the corresponding data set is constructed. Crawler technology is used to gather data on user comments, sales volume, and actual sales volume for products under the self-owned brand on e-commerce sites like Taobao and Tmall. Pandas will be used in the data analysis and visualization process to show the trajectory of business growth and compute monthly and annual sales trends. It simultaneously integrates word cloud with Jieba word segmentation.

We will use Python technology to perform a methodical investigation in the examination of the fundamental aspect of cultural influence: initially, we will use data crawlers to gather comments on video platforms and associated social media issues. Following word segmentation and sentiment analysis using jieba (Chinese) or nltk (English), we utilize scikit-learn to create an LDA theme model that extracts the main cultural issues from the comments. In parallel, we create high-frequency cultural symbol word clouds using Word cloud and examine the content's cultural communication impact based on subject distribution, emotional inclination, and symbol attributes.

4.3 The Driving Mechanism and Mode of "Deep Immersion" and "Multiple Interaction" are Compared

We validate the distinctions between the two cultural communication modalities from three perspectives: industrial promotion, cultural

impact, and content communication, using Python's quantitative analysis. The chart data indicates [figure 1] that Li Ziqi's broadcast and subscription volumes are far higher than Sasha's in terms of content communication, demonstrating the greater global penetration and user scale effect of his "deep immersion" strategy. When it comes to the degree of cultural influence, the emotional analysis results indicate [figure 2] that Li Ziqi's comments typically have very high and focused emotional scores, and that the driving mechanism of "aesthetic wonders and cultural homesickness" is highly consistent with the frequent appearance of aesthetic words like "beauty," "healing," and "tranquility" in the word cloud. Nonetheless, Sasha's remarks have a very dispersed emotional distribution, and the word cloud contains more pragmatic terms like "simple to use," "suggestion," and "instruction," which are consistent with his communication logic of "practical worth and social currency." Regarding industrial driving force, time series correlation analysis reveals [figure 3] that Sasha's content is more closely tied to the short-term sales of particular trend items, reflecting its horizontal cross-border communication characteristics, while Liziqi's video content has a strong correlation with the search index of traditional products like "snail powder," reflecting the driving ability of vertical deepening industrial chains.



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channel_name subscribers views total_videos country
0 Ziqi Li 28300000 2800000000 130 CN
多个频道数据:
channel_name subscribers views total_videos country
0 Ziqi Li 28300000 2800000000 130 CN
1 Sasha 8730000 320000 44 RU
Process finished with exit code 0

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Figure 1. Content Communication Power

Further analysis of the comments reveals that the blending of eastern and western cultures has evolved from one-way output to two-way construction: Li Ziqi's comments include both praises for the eastern culture and empathetic responses from Western audiences based on their own memories, like "This reminds me of my grandmother's garden in Italy." In Sasha's comment section, China fans actively discussed how to recreate Western-style meals using local ingredients, demonstrating the applied and improved attitude of cultural acceptance. This phenomenon demonstrates that modern cultural communication is a dynamic process where local experience and foreign symbols meet and reconstruct one another rather than being a one-way output and acceptance.



Figure 2. Cultural Influence

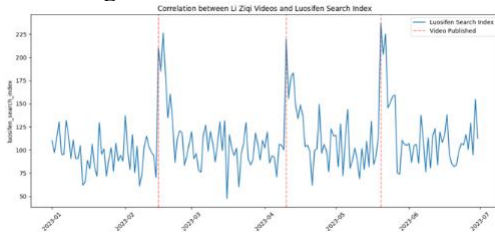


Figure 3. Industrial Driving

5. Conclusion and Future Directions

The methodical application of the Python data science approach to the quantitative analysis of “Cultural GDP” is what makes this study innovative. It has made the leap from theoretical framework to data demonstration. The research's depth and persuasiveness are significantly increased by using programming to crawl and process vast amounts of unstructured data (comments, search index), then visually presenting the analysis's findings. In the future, it will be possible to build an automated analytic system that integrates multi-platform and multi-dimensional data in order to continuously monitor and assess “Cultural GDP” in real time. To better understand the pulsations of cultural communication and mixing, more sophisticated NLP models (like BERT) are employed for deeper semantic understanding. This study methodically explains the mechanism of “Cultural GDP” production led by live broadcast and the new picture of the mixing of eastern and western cultures through the quantitative comparison analysis of Li Ziqi and Sasha.

The following are the primary conclusions: First, “cultural GDP” is a four-dimensional, all-encompassing value system that encompasses commercialization, industrial promotion, cultural influence, and content transmission. Its measurement must incorporate more qualitative and quantitative variables in

addition to basic economic statistics. Second, “deep immersion” and “multiple engagement” are two effective creative forms of “cultural GDP” that are exemplified by Li Ziqi and Sasha, respectively. While the latter succeeds with practical value and social stickiness and achieves flexible and efficient commercial implementation, the former excels in aesthetic wonders, cultural depth, and building a strong brand closed loop and industrial ecosystem. The two are identical and together make up the diversity of the digital content ecosystem. Thirdly, the two's popularity suggests that a new phase of “two-way construction” has been reached in the melding of eastern and western cultures. Through creative transformation and localization practices, blending has evolved from a zero-sum game where you lose, and I win to a benign process of cultural and ecological diversification and individual identity enrichment based on shared sentiments. In the future, the development of “cultural GDP” fueled by live broadcasting will be more immersive and immersive thanks to technological advancements like VR/AR and Metauniverse. Li Ziqi's success serves as an inspiration for China's cultural exports, demonstrating that profound cultural exploration and innovative change are more powerful than overt indoctrination. Simultaneously, we ought to actively assimilate the remarkable accomplishments of global culture with an open mind akin to Sasha's and collaboratively establish a more dynamic and inclusive global cultural digital new environment through mutual learning and exchanges. As a result, each content creator serves as both a producer of “Cultural GDP” and a conduit for the exchange of ideas between eastern and western cultures.

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