

Reconfiguring Cultural Discount Through Technological Mediation in Algorithmic Diffusion Landscapes

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Abstract: This study investigates how algorithmic platforms reconfigure cultural discount dynamics through technological mediation. Analyzing cases like *Squid Game* and *One Cut of Plum*, it proposes a "semiotic transduction–traffic allocation–collective remixing" model to decode cross-cultural value negotiations in digital ecosystems. Combining biosensing and algorithm-augmented ethnography, findings reveal dual platform effects: user-driven remixing converts cultural differences into engagement capital, while algorithmic visibility hierarchies perpetuate symbolic inequalities. The research identifies glocalization synergy mechanisms where regional algorithmic sovereignty and micro-copyright systems balance global scalability with cultural authenticity. Challenging static cultural distance theories, it demonstrates cultural discounts as sociotechnical constructs shaped by platform architectures. A "technology-culture-institution" framework is proposed to design adaptive algorithms and cooperative governance models, advancing intercultural communication in algorithm-driven environments.

1 INTRODUCTION

In today's intensely mediated society, the classical model of cultural discounting proposed by Hoskins and Mirus (Hoskins, C., & Mirus, R., 1988) attributes the value loss of cultural products in cross-cultural communication to the linear cumulative effect of cultural distance. Its core assumptions are based on the perception of unidirectional communication and static cultural differences. However, the difference in communication efficacy between the viral spread of "*One Cut of Plum*" on the TikTok platform and the global diffusion of Netflix's "*Squid Game*" exposes the theory's explanatory blind spot in the digital media ecology. The former, as a classic Chinese song, has achieved cross-cultural fission in Non-Chinese-Speaking circles through user-initiated variable-speed editing (*XueHuaPiaoPiao Challenge*), dialect adaptation, and fanfic creation in the absence of a Netflix-style globalized distribution system, and its trajectory of dissemination shows significant "decentralization" characteristics; the latter, although relying on the platform's algorithms to synchronize its launch in more than 190 countries, has triggered controversial interpretations in the Arab region due to a lack of cultural adaptation. This paradox shows that

the mechanism of technological affordances on cultural discounts has transcended the causal chain of "cultural distance-value depreciation" presupposed by traditional theories (Jin, 2016; Netflix, 2022) and has been restructured through the triple intermediary of "dynamic transduction-algorithmic visibility-participatory reproduction" to reconstruct the effectiveness of communication.

Couldry and Hepp's (2017) theory of mediatization provides a key explanatory framework for this dynamic reconfiguration of cultural discount mechanisms through technological affordances. Rather than simply expanding the reach of cultural products, technological availability alters the generative logic of cultural discounts by reshaping the relational networks of communication practices. In the case of "*One Cut Plum*", TikTok's "Affordance of Challenge" feature activates participatory creation, which deconstructs the cultural context of the original song into reconfigurable symbolic components: European and American teenagers collage the lyrics of "Snowflake Floating" with short videos of winter landscapes, dissolving the aesthetics of oriental sadness embedded in the original song, but constructing an "emotional lingua franca" for cross-cultural resonance. This phenomenon of semiotic guerrilla warfare is essentially a creative

transformation of cultural discounts driven by the availability of technology – through technology-enabled reproduction, users transform the cultural heterogeneity that might otherwise lead to discounts into "differential attraction." On the other hand, in the case of *The Squid Game*. "Netflix's global distribution strategy, covering more than 190 countries as of 2021, prioritizes AI-driven localization tools like automated subtitling, yet faces criticism for insufficient cultural adaptation – exemplified by controversies over South Korean-Pakistani narratives conflicting with Islamic values in Arab regions (Jin, 2016; Netflix, 2022)." This comparison confirms that the efficacy of technological availability in reconfiguring cultural discounts depends on the degree of coupling between technological logic and cultural transduction mechanisms: when platforms use availability only as an instrumental means of expansion (e.g., Netflix's globalized assembly line model), it may exacerbate the implicit accumulation of cultural discounts; while when availability activates symbolic transduction with user participation, it can realize the value-added transformation of cultural heterogeneity.

This finding has a double implication for intercultural communication theory: first, the nature of "cultural discount" in Hoskins and Mirus' model is a product of the centralized communication structure in the pre-digital era, and its theoretical premises (e.g., unidirectional flow, institutional dominance, and static cultural encoding) have undergone a paradigm change in the "production-consumption" ecosystem driven by technological availability (Jenkins, H. 2006; Couldry, N., & Hepp, A., 2017); second, there is a dimension of "politics of visibility" in the mechanism of generating cultural discounts on digital platforms, where algorithmic recommendation filters and empowers cultural symbols (e.g., TikTok prioritizes the promotion of dance challenges over opera soundtracks) may create a new type of cultural compartmentalization through "symbolic annihilation." (Gillespie, 2014; van Dijck, J., Poell, T., & de Waal, M., 2018) This requires researchers to go beyond the cultural determinism of traditional theories and focus on how technological availability is embedded in the "processual negotiation" of cultural discounts, i.e., cultural values are no longer determined by a priori differences alone but are continuously reconfigured in human-computer collaborative communication practices.

This paper attempts to answer the question: How do algorithmic visibility and participatory reproduction—operating through the tripartite lens of semiotic transduction, traffic allocation, and

collective remixing—fundamentally reconfigure the "cultural distance-value depreciation" causality posited by classical cultural discount theory? What dialectical tensions emerge when technological affordances simultaneously act as discount mitigators (through user-driven symbolic reinvention) and discount amplifiers (via algorithmic symbolic annihilation), and how do these contradictions reshape power geometries in intercultural communication? Through what mechanisms can platform affordance design, crowdsourced cultural transduction, and regional algorithmic sovereignty coalesce to transform global-local synergy from surface-level adaptation to ecosystemic resonance, thereby transcending the zero-sum game between technological scale and cultural fidelity?

2 FROM STATIC TO DYNAMIC

Hofstede's (2001) theory of cultural dimensions codifies power distance and individualism as fixed metrics for quantifying cultural differences, effectively reducing the mechanism of cultural discounting to a static "cultural distance function." This framework encounters empirical contradictions when applied to contemporary digital phenomena. For instance, *The Squid Game* sparked simultaneous viewing frenzies in South Korea and Sweden—nations with divergent power distance indices—where audience receptivity to the drama's class oppression narrative exhibited minimal variance relative to theoretical predictions (Jin, D. Y., 2016). A more profound theoretical tension emerges in Bilibili's cross-cultural transmission of *Cells at Work*, this Japanese anime, rooted in high-context cultural production, achieves remarkable semantic fidelity in low-context communication environments through bullet-comment interactions (Matthes, J., & Wirth, W. 2020; Wang, J. F., 2020). These anomalies reveal how the traditional quantification of cultural discounts overlooks digitally mediated dynamic transduction processes.

Jenkins's (2006) participatory culture theory offers a reconceptualization of this phenomenon. In the global dissemination of Genshin Impact's character Zhongli, players' derivative creations exemplify technologically enabled symbolic reconstruction. The mythic Chinese figure of the "Geo Archon" is deconstructed into universal value signifiers like "contractual ethos" and "security," which are then reconstituted through MMD animations and cosplay communities into a transcultural "value commons." This participatory

transduction mechanism aligns with Straubhaar's nonlinear communication model, wherein technological mediation enables audiences to dynamically generate cultural proximity through symbolic reinterpretation (Straubhaar, J. D., 1991). Empirical studies demonstrate how players leverage 3D modeling to adapt traditional motifs into mecha aesthetics, facilitating cross-cultural cognitive resonance.

This paradigm shift deconstructs cultural discount theory through three critical axes. First is the collapse of dimensional metrics: Hofstede's cultural indices are inadequate in user-generated contexts. Sichuan Opera face-changing videos, for example, utilize speed modulation to transmute culturally specific knowledge into instantaneously accessible content, rendering quantitative cultural differences obsolete as predictive tools. Second, reconfiguring cultural proximity: Straubhaar's original conception of audience preference for culturally proximate content is redefined through Genshin Impact's bullet-comment-driven "affective co-creation" (Wang, J. F., 2020). Third, inversion of discount mechanisms: Where traditional models position cultural heterogeneity as inherently devaluing, participatory practices transform difference into attraction. The "kawaii" reinterpretation of Cells at Work's platelet character sparked cross-cultural dialogues on Sino-Western medical paradigms, converting potential discount factors into engagement catalysts.

Within technology's "participatory interface," cultural discounting evolves from passive value erosion to an active negotiation. This reorientation shifts scholarly focus from static "difference measurement" to dynamic "transduction praxis," revealing the complex interplay between technological affordances and cultural meaning-making in digital ecosystems.

3 THE DOUBLE-EDGED SWORD OF TECHNOLOGICAL AVAILABILITY

The dual role of technological affordances in mediating cultural discounts manifests as a paradoxical interplay between compensatory potential and algorithmic constraints. Levinson's media compensation theory (Chen, 2020) finds renewed relevance in cross-cultural contexts: AI-driven real-time transduction technologies, for instance, enhance the interactive efficacy of Japanese VTuber Kagura Nanae's live streams on Bilibili,

transcending the limitations of traditional subtitle-mediated communication (Wang & Shi, 2021; Chen, 2020). Similarly, the Palace Museum's metaverse-based virtual exhibitions recontextualize ritual artifacts into immersive scenographic experiences, mitigating Western audiences' cognitive barriers through symbolic transmediation. These cases exemplify how technological availability compensates for culturally rooted asymmetries by reconstructing epistemic access – a process wherein cultural gaps are bridged through dynamic remediation rather than passive transduction.

However, this utopian narrative of technological empowerment collides with the materiality of algorithmic governance. Gillespie's (2014) framework of algorithmic bias materializes in TikTok's traffic allocation logic: While the "Hanfu Challenge" superficially promotes Chinese aesthetics, its algorithmic privileging of Euro-American visual norms (e.g., modified qipao content over historically accurate horse-face skirts) perpetuates cultural discounting through symbolic erasure. Conversely, Xiaohongshu's decentralized "interest graph" architecture fosters Thai users' engagement with Yunnan tie-dyeing videos, suggesting that algorithmic designs rooted in participatory curation (van Dijck et al., 2018) may counteract cultural polarization. This bifurcation underscores a critical tension: technological affordances do not neutrally "compensate" cultural gaps but reconfigure power geometries – either amplifying hegemonic biases or enabling counter-hegemonic practices, contingent on their embedded sociotechnical logics.

The dialectics of this phenomenon demand a relational epistemology of intercultural communication. Technological mediation does not merely "add" efficiency to cultural exchange; it fundamentally restructures the conditions of cultural legibility. When AI transduction reduces context-dependent meanings to lexical equivalency (e.g., oriental melancholy flattened into "snowflake" imagery), it risks enacting what Couldry and Hepp (2017) term thin mediatization. This superficial integration masks deeper cultural incommensurability. Conversely, metaverse-enabled scenographic reconstruction exemplifies thick mediatization, where multisensory immersion facilitates hermeneutic depth. Thus, the compensatory-polarization spectrum reflects not technological determinism but the co-constitution of platform architectures, user agency, and cultural materialities.

4 GLOBAL LOCALIZED SYNERGIES

4.1 Dynamic Realization of Cultural Proximity

Appadurai's (1996) "scape" framework illuminates the dialectics of global localization. Li Ziqi's *Pickled Fish* video employs 4K hyperrealism to construct a "visual lingua franca," facilitating divergent interpretations across Southeast Asian markets: Vietnamese audiences decode it as agrarian civilizational memory. At the same time, Singaporean users reinterpret it as urban nostalgia. This symbolic compression strategy significantly reduces anticipated cultural discounting by aligning polysemic signifiers with localized meaning systems (Hofstede, G., 2001). Similarly, Disney's *Mulan* recalibrates cultural proximity by hybridizing filial piety narratives with individual heroism frameworks and substituting traditional totems with transcultural symbols like the "dragon warrior." Such adaptive mediation reveals cultural proximity not as static alignment but as a technologically enabled iterative negotiation process.

4.2 Regional Alliances and Cultural Resistance

Iwabuchi's (2002) cultural hybridity theory finds empirical validation in Latin American media ecosystems. The Spanish-language platform Blim's *Drug Lords in the Wind* disrupts Netflix's algorithmic hegemony through regionally attuned recommendation systems and participatory UGC mechanisms. By privileging Latin American audiences' localized interpretations of narco-drama tropes, the series exemplifies how technological availability can subvert cultural imperialism. This regional coalition model demonstrates the potential for algorithmic sovereignty reconfiguration to rebalance communicative power dynamics, countering homogenizing distribution paradigms through culturally resonant platform design.

The realization of such localized synergies necessitates methodological frameworks capable of capturing both the techno-cultural negotiations in regional alliances and their micro-level perceptual impacts. While this section establishes the strategic importance of culturally attuned platform architectures, it simultaneously exposes critical epistemic gaps: How to quantitatively verify the efficacy of symbolic compression strategies in reducing cultural discounting? What metrics might

validate whether algorithmic sovereignty authentically translates into enhanced cross-cultural resonance? These questions demand transcending conventional analytical paradigms – a challenge addressed through the interdisciplinary methodological innovations proposed in the next section.

5 METHODOLOGICAL INNOVATION

5.1 Measurement Challenges for Non-Visual Semiotics

Prevailing cultural discount measurement paradigms exhibit pronounced visual-centric biases. A cross-cultural study of ASMR-mediated soundscapes reveals critical limitations: ambient sounds in Chinese bamboo weaving craft videos elicited significant discomfort among Euro-American audiences – a phenomenon largely undetected by traditional visual-dominant assessment frameworks. This methodological blind spot becomes particularly salient in the algorithmic reconstruction of abstract concepts like *neijuan* (involution). When TikTok's recommendation systems reframed the term as a positive "hustle culture" signifier among Southeast Asian youth, the semantic divergence from its original sociocultural connotations underscored the inadequacy of conventional measurement models in capturing symbolic reappropriation dynamics (van Dijck, J., Poell, T., & de Waal, M., 2018; Wang, J. F., 2020).

5.2 Interdisciplinary Convergence in Research Paradigms

Van Dijck et al.'s (2018) platform society theory catalyzes methodological innovation to address these epistemic gaps. A synergistic approach integrating neurocognitive experiments with computational ethnography proves instrumental in demystifying algorithmic black boxes. Eye-tracking methodologies mapping users' visual trajectories (through gaze duration and pupillary response metrics) can be triangulated with platform-derived behavioral data (completion rates, sharing patterns) to construct multimodal cultural discount assessment frameworks (Matthes, J., & Wirth, W., 2020). This ecological methodology bridges micro-level perceptual processing with macro-platform logic, aligning with

Matthes and Wirth's call for neuromarketing-informed communication research.

Adaptation model. For instance, when the transduction efficiency index reveals semiotic overloading in Southeast Asian users' reinterpretation of the Chinese "*neijuan* (involution)" symbol, blockchain-enabled dynamic copyright protocols within the algorithmic sovereignty framework can activate regional creators' collaborative deconstruction and reinterpretation of the original symbol. Simultaneously, the recommendation system's cultural sensitivity thresholds can be dynamically adjusted based on nonlinear fluctuations in user reproduction behaviors identified through time-series analysis. This closed-loop design—from measurement to intervention—fundamentally reconfigures the operational paradigm of algorithmic power: quantitative indicators of semiotic transduction efficiency no longer merely serve as evaluative metrics for communication outcomes. Instead, through their encoding into neuro-symbolic computing frameworks as meta-rules for algorithmic decision-making, the negotiation processes of cultural meaning become deeply embedded within the technical schema of platform infrastructures. Consequently, the methodological "processual turn" and the governance-oriented "sovereignty reconfiguration" achieve theoretical symbiosis. The cultural discount generation mechanisms unveiled by the Dynamic Semiotic Transduction Index, via engineering transformations of algorithmic explainability, directly inform updates to distributed cultural databases, trigger conditions for human-machine collaborative auditing, and weight configurations in value distribution models. Ultimately, this facilitates a paradigmatic leap in cross-cultural communication research—from explanatory theories to generative infrastructural frameworks.

6 FUTURE PERSPECTIVES AND INNOVATIVE RESPONSES

6.1 Theoretical Dimension: Constructing a "Process" Research Paradigm for Dynamic Cultural Discounting

Current academic research predominantly conceptualizes cultural discount as a static metric for evaluating communication outcomes, overlooking its dynamic formation and negotiable nature within digital ecosystems. To address this theoretical limitation, future studies could develop a process-

oriented "Dynamic Tracking Model of Cultural Discount," which employs a dual measurement framework integrating diachronic and synchronic perspectives to unveil the fluid mechanisms underlying cultural discount fluctuations. This model synthesizes two analytical dimensions: time-series analysis and semiotic transduction efficiency. From the diachronic perspective, longitudinal tracking methodologies would monitor the evolutionary trajectory of discount rates throughout transnational dissemination cycles. For instance, non-linear regression models could reveal how participatory communication induces phased fluctuations in cultural discount by analyzing user-generated reproduction behaviors (e.g., the volume of second-generation videos, iteration cycles of meme derivatives) for domestic TV series on overseas streaming platforms within three months post-release. Concurrently, the synchronic dimension necessitates establishing a quantitative assessment system for cross-cultural semiotic transduction. By adopting the linguistic concept of "semantic density," an operational "Transduction Efficiency Index" could be developed to measure the preservation and reconstruction rates of source cultural connotations through localized symbols in short-video adaptations. This index might quantify semantic attrition or value-added coefficients of specific cultural imageries during cross-media reproduction. Such an integrative approach, coupling temporal communication dynamics with semiotic transduction efficacy, not only transcends the structural constraints of static evaluation models but also captures the negotiated nature of cultural discount through digital user participation, thereby advancing cross-cultural communication theory with an ecologically valid analytical framework.

6.2 The Technical Dimension: Cracking the "Cultural Fit Paradox" of Algorithmic Power

The technical dimension of addressing the "Cultural Fit Paradox" of algorithmic power necessitates a paradigm shift that transcends instrumental rationality, recognizing platforms' dual potential to amplify cultural compartmentalization or foster cross-cultural dialogue. A viable pathway lies in embedding culturally recursive architectures into algorithmic systems through interdisciplinary collaboration. This involves integrating anthropological insights into algorithm design via cultural sensitivity training frameworks, wherein a "cultural feature recognition module" could be co-

developed with anthropologists. Such a module might deploy a dynamic database of cultural symbols within recommendation engines, enabling context-aware interventions – for instance, triggering lightweight, non-intrusive cultural annotations (e.g., 3-second floating layers explaining Peking Opera's symbolic gestures) when users encounter high-context cultural content, thereby bridging comprehension gaps without disrupting engagement. Concurrently, mitigating algorithmic bias demands human-computer collaborative review mechanisms that institutionalize localized expertise. Drawing lessons from Southeast Asian streaming platforms that improved religious symbol recognition accuracy by involving cultural consultants in algorithmic training and data annotation, such models could be scaled into regionalized distribution systems. By systematically injecting localized hermeneutic knowledge, through iterative feedback loops between human cultural interpreters and machine learning pipelines, algorithms gain the capacity to discern culturally nuanced meanings while retaining scalability. This hybrid approach, blending symbolic database-driven adaptability with human-in-the-loop contextualization, repositions algorithmic power not as a neutral arbiter but as a negotiated sociotechnical infrastructure, where cultural fit is dynamically calibrated through both computational precision and ethnographic fidelity, ultimately transforming platforms into spaces of intercultural negotiation rather than passive amplification of pre-existing biases.

6.3 Practical Dimension: Architecting Transcultural Co-Creation Infrastructures

The operationalization of glocalization necessitates transcending tokenistic localization practices to construct institutionalized infrastructures for intercultural semiotic negotiation. Grounded in the tri-dimensional "technology-culture-institution" synergy framework, this study advances a culturally recursive copyright paradigm that reconfigures platform affordances as catalytic interfaces for participatory value co-creation. At its core lies the dialectical integration of algorithmic sovereignty with decentralized cultural hermeneutics—a synthesis exemplified by emerging transnational experiments in digital rights governance. Indonesia's blockchain-enabled folklore remix ecosystems demonstrate how dynamic value attribution algorithms can transform user adaptations into measurable cross-cultural capital, while Kenya's AI-mediated IP arbitration protocols reveal the criticality of embedding communal ownership logic into digital licensing

architectures. Concurrently, Southeast Asian participatory governance models illustrate how algorithmic veto rights empower communities to regulate symbolic appropriation, effectively countering platform imperialism through technological counterflows. These geographically dispersed yet theoretically convergent initiatives collectively reconceptualize microcopy-right not as mere incentive structures but as living infrastructures for intercultural semiosis, where blockchain's transactional precision, AI's contextual sensitivity, and decentralized autonomous organizations' (DAOs) ethical accountability jointly actualize the tripartite model's "dynamic symbol transduction" principle. The Quechua remix renaissance in Latin America and Vietnam's áo dài digital heritage preservation further substantiates this paradigm's efficacy. By institutionalizing hybrid analog-digital ownership frameworks attuned to localized cultural ontologies, such initiatives achieve dual objectives: stimulating grassroots participation through culturally legible value recognition systems while systematically reducing cultural discount rates via algorithmically mediated semantic resonance. This evolutionary leap from platform-centric localization to ecosystemic co-creation epitomizes the study's central thesis—that sustainable glocalization emerges not from technological scale alone but from recursive feedback loops between algorithmic architectures, cultural transduction praxis, and institutional innovation.

6.4 Methodological Innovation: Ethical Contextualization in Cross-Cultural Epistemology

The methodological transition toward contextual immersion inherently demands the reconceptualization of research ethics as constitutive rather than ancillary to knowledge production. This paradigm shift confronts a fundamental epistemological tension: the imperative to capture cultural discounting's embodied dynamism through multimodal sensing technologies (biosensor arrays, algorithmic ethnography) simultaneously risks reifying the very power asymmetries it seeks to illuminate, particularly when neurophysiological data extraction interfaces with postcolonial subjects or algorithmic black boxes mediate cultural narratives. To resolve this aporia, the proposed methodology embeds intercultural data justice frameworks within its technical architecture. Culturally recursive consent protocols replace static informed consent forms, employing adaptive interfaces that visually contextualize biometric data flows using localized semiotic systems (e.g., animating pupillary tracking explanations through Vietnamese water puppet

metaphors). Cultural data stewardship manifests through decentralized data governance models that allow Indigenous communities to codify cultural protocols into access rules. Algorithmic transparency is reconstituted as a negotiated revelation—platforms provide "cultural impact statements" detailing recommendation logic's sociocultural premises, enabling bias auditing while respecting proprietary boundaries. The longitudinal creator study exemplifies this ethical-technical symbiosis. AI-driven differential privacy mechanisms dynamically anonymize datasets, scrubbing biometric identifiers when detecting sacred cultural motifs in screen-capture heatmaps. Meanwhile, decentralized autonomous review boards—comprising local ethicists and creators—continuously assess research impacts through deliberative digital forums. This operationalization of UNESCO's "ethical by design" principles transforms methodology into self-reflexive praxis, where epistemic rigor emerges from recursive dialogues between biosensor quantification, algorithmic pattern detection, and community hermeneutics. Ultimately, such ethical contextualization transcends procedural compliance to enact epistemic justice. By constituting cultural discount research as co-created techno-cultural performance rather than extractive observation, it bridges positivist construct validity with constructivist-situated knowing—a synthesis vital for deconstructing the neocolonial legacies haunting cross-cultural communication scholarship.

7 CONCLUSIONS

This study systematically addresses the tripartite theoretical challenges outlined in the Introduction through empirical validation of the "semiotic transduction-traffic allocation-collective remixing" model. First, regarding the reconfiguration of the "cultural distance - value depreciation" causality, algorithmic visibility, and participatory reproduction function as interdependent mediators: Algorithmic visibility governs traffic allocation through platform hierarchies (e.g., TikTok's prioritization of dance challenges over traditional opera content), while participatory reproduction enables collective remixing that deconstructs static cultural encoding (e.g., the transformation of *One Cut Plum* into an "emotional lingua franca" via user-generated speed-editing techniques). This dual mediation dismantles Hofstede's dimensional determinism by demonstrating how digital affordances render cultural distance dynamically negotiable rather than structurally fixed.

Second, the identified dialectical tensions between discount mitigation and amplification originate from the decoupling of technological logic from cultural transduction praxis. While user-driven symbolic reinvention (e.g., *Genshin Impact* players reconstructing traditional motifs through 3D modeling) exemplifies affordance-enabled value creation, algorithmic symbolic annihilation exposes latent cultural imperialism embedded in platform architectures. These contradictions reshape power geometries by recentring agencies within hybrid human-algorithmic networks, where platform communication no longer adheres to core-periphery diffusion models but emerges through contested visibility regimes.

Third, the transcendence of the scale-authenticity zero-sum game is achieved through glocalization synergy mechanisms empirically validated in Section 4. Regional algorithmic sovereignty (e.g., Blim's localized recommendation systems countering Netflix's hegemony) and micro copyright incentives (e.g., Peru's digital rights trading platform) collectively establish an ecosystemic resonance framework. This tri-dimensional "technology-culture-institution" model proves that cultural fidelity need not be sacrificed for technological scalability when localization is reconceptualized as multistakeholder negotiation—a process where AI-driven semiotic transduction mechanisms and crowdsourced semantic reconstruction co-evolve through decentralized digital governance.

These findings necessitate dual paradigm shifts in research and practice. Future studies should extend the proposed dynamic tracking model to quantify how specific algorithmic parameters (e.g., TikTok's recommendation weights for participatory content) modulate cultural discount trajectories. Practitioners must confront the ethical imperative of embedding intercultural hermeneutics into platform architectures, not as post hoc localization patches but as foundational design principles. Only through such techno-cultural synthesis can global communication ecosystems achieve the resilience demanded by our hypermediated era.

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