

The Way of International Communication of Chinese Culture from the Perspective of Marketing

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Abstract: Chinese culture reflects the unique spirit of the Chinese people and their unwavering pursuit of values. Spreading Chinese culture globally is crucial in dispelling biases and misunderstandings some countries may have about China, while also fostering mutual understanding and respect. However, in today's intricate world, achieving this goal requires careful consideration of methods and approaches. Marketing, as a well-established theoretical framework, has not only found broad applications in the business world but also has shown its positive influence in other fields. The international communication of Chinese culture is most important than two points, namely, fully understanding the audience and rational use of strategies. Leveraging relevant theories and methodologies from marketing is a fruitful attempt.

1. Fully Understanding the Audience of the International Communication of Chinese Culture

In today's world, there are many countries and nationalities, and people in different regions have different characteristics and needs. In this case, the international communication of culture cannot be limited to one size-fits-all, but instead requires innovation in ideas, content, genre, form, methods, means, formats, systems, and mechanisms, in order to enhance effectiveness and adapt to the trend of diversified and differentiated communication. Depending on the content and goals of communication, the audience can be segmented and defined. This process is essentially the STP method in marketing, which involves segmentation, targeting and positioning.

1. Segmentation. Segmentation is the process or behavior of dividing the overall audience of a certain type or category of information into several groups with different demand differences by using certain demand differential factors [1]. It helps communicators identify market opportunities, develop communication strategies, and increase competitiveness. For foreign people, Chinese culture is different from their national culture that has been accompanied and seen since childhood, and has a certain sense of alienation. Therefore, the priority for communicators is to conduct audience segmentation. Several factors need to be considered, including value systems, demographic and geographic factors, and political motivations. (1) Value systems reflect people's preferences and influence their perception and attitude towards foreign cultures, and can vary depending on social and economic status, political interests, and stance. (2) Demographic and geographic factors also play a significant role in determining the communication's impact and social utility, as different regions have different attitudes and values. (3) Political motivations, which are driven by needs, determine

behavior and are a common psychological characteristic of people. Therefore, disseminators should consider these external factors and carefully explore and identify audience motivations, categorizing the target audience into different sub-groups, and adapt the communication approach accordingly.

2. Targeting. The target audience refers to the specific group of people that the communicator intends to serve with a certain message or service, along with the corresponding communication mix. This requires several steps. (1) Evaluate the segmented audience. During the communication process, which audience groups require extra attention, which ones should be abandoned, and which ones may produce better results? These basic questions not only need to be clarified but also comprehensively understood. In addition, it is necessary to examine the structure of the segmented audience. For example, some may have the expected size and development prospects desired by the communicator, but may lack the staying power of acceptance and recognition for the culture. In other words, a certain social group may continuously expand and become a supporter of the culture under the propaganda and agitation of the communicator, but may quickly lose its support if policies are changed or adjusted. Therefore, audience segmentation needs to consider whether it is a stopgap measure or a long-term plan. (2) Determine the target audience strategy. After locking in the target audience, the communicator needs to consider how to enter. In different environments, there are mainly three strategies to choose from. Firstly, the undifferentiated strategy, also known as the mass communication strategy. It regards the audience as a unified whole and focuses on the common needs of the public. Its supply and communication plans are aimed at the entire public. Secondly, the differentiated strategy. This strategy targets the personalized needs of the target audience, and through positioning and communicating certain information, it endows it with unique value, establishes a distinctive image, and builds a core competitive advantage that is differentiated and personalized. Thirdly, the intensive strategy. Due to limited resources, communicators concentrate their efforts on a specific segmented audience group, striving for effective support and advantageous positions, and gradually expanding their strength. As for cultural communication, which strategy to adopt mainly depends on the goals that cultural communication wants to achieve and the characteristics of the target audience.

3. Positioning. Once the target audience has been officially identified, the next step is to position the communicator and their information products. Determining information positioning includes four steps: first, assessing culturally relevant products and information to ensure they are meaningful to the public and understanding the various impressions and feelings the public has about these product information symbols in specific contexts. Second, describing consumer cognition. Multiple measurement methods are usually used to analyze and measure the various dimensions of cultural information symbol issues and the communicator's logo, roughly depicting the public's cognitive space model and preference distribution structure, thereby helping communicators make the right positioning decisions. Third, determining the competitive mode. Communicators create true differentiation by promoting and recommending the key features and benefits of Chinese culture.

2. Rational Use of Marketing Strategies for International Communication of Chinese Culture

Once the target audience and competitors have been identified, the key to telling the story of China and promoting Chinese culture well lies in the overall planning and specific design, adapting to the situation and acting accordingly. In practice, the 4P marketing strategy is a good choice. Specifically, this includes:

Product: Cultural communication is not achieved out of thin air, and must rely on concrete and tangible carriers, namely, products. In terms of investment and output, the international communication of Chinese culture has not yet reached expectations, and an important reason for this is that cultural products are presented and displayed in a relatively single way, lacking uniqueness. In

fact, whether tangible or intangible products, they must be positioned and designed well in order to be accepted by the public. Positioning requires answering five questions: who needs to be satisfied, what are their needs, can the product meet their needs, how to choose the combination point between the product and the needs, and how to effectively implement the needs. Design must follow a certain train of thought and sequence, for example, it should consider its quality characteristics, style and packaging, product combinations, product promotion, and product life cycle. For example, cultural product design should not only reflect Chinese characteristics, but also consider the audience's cultural background, aesthetic differences, and ways of thinking.

Pull marketing. In external cultural communication, related functional departments are the direct initiators, which is a formal and organized propaganda. However, whether it can achieve timeliness and effectiveness also relies on some informal institutional factors. The pull marketing strategy is precisely the remedy and correction for this deficiency, with the core point being to appeal to the public. In recent years, the international communication of Chinese culture has mostly been top-down promotion, and there are few spontaneous promotions by social organizations, folk groups, and the masses, making it difficult to achieve diversity and multi-level communication. As we all know, once a product is designed and released, it enters the flow process and ultimately flows to the end public. This process is not simply a B2C model, but more often a B2B2C model. The pull marketing strategy is to leverage the role of multiple entities, so that all participants can become disseminators and sharers of traditional culture, and become consciously active forces [2]. Its specific forms are diverse, for example, seeking international friends who love Chinese culture to solicit their promotion plans and action plans for Chinese culture, and leveraging their social influence; supporting social organizations to participate, and proactively promoting from the bottom up through the power of volunteers, fan groups, and so on.

Push marketing, on the other hand, uses promotional tools such as advertising, public relations, and commercial promotions to stimulate consumer interest and demand for products, with the ultimate consumers being the primary targets, and aims to encourage them to turn to intermediaries, manufacturers, and companies to purchase products [3]. It mainly includes the communication of information through mass media such as newspapers, television, radio, and the internet, as well as small-scale media channels such as direct mail, videos, and material promotions. As the "fourth power" in contemporary society, the media not only reflects specific ideologies or certain special values but also subtly influences public awareness. In the era of "good wine needs no bush", the push marketing implemented through the media to a certain extent determines whether Chinese culture and Chinese stories can be accepted by the public and to what extent. Currently, the forms and content of the external promotion of Chinese culture are not very diverse, and its appeal to audiences needs to be further strengthened. So, how can Chinese culture be presented in a way that is easy for the public to understand and accept? Foreign countries generally adhere to the principle of combining flexibility and compulsion, implicit guidance, and explicit education in designing content and methods, presenting the purpose and philosophy in a concealed, indirect, and infiltrated way to achieve the transformation of core values to public consciousness. [2] In light of this, the external promotion of Chinese culture should also be gentler and more approachable, with fewer obscure explanations, theoretical deductions, and rigid indoctrination, and more specific descriptions, experiential images, and daily perceptions. Moreover, different media have different advantages and roles. In selecting media and carriers, in addition to mainstream media, self-media should also be widely included in the communicator's vision, and various grounded forms should be adopted more frequently.

Polling and data marketing. Polling, also known as surveys, is a research activity that collects and analyzes information about people's opinions, beliefs, and behaviors regarding social issues. Using scientific methods such as surveys and statistics, polling can accurately reflect the attitudes of a certain group of people toward one or more social issues. [4] Based on polling, data marketing

presents information through statistics and graphs to increase the credibility and feasibility of communication. Like products in the market, cultural stories must meet the needs of the public. Therefore, it is necessary to conduct demand assessment, which uses scientific methods to understand and master the cognition, emotion, and attitude of the public, to make judgments for future decisions and actions. Furthermore, with the development of information technology and the arrival of the Internet age, the importance of digital industry in marketing is becoming increasingly prominent, and proficiency in relevant data has become an important factor in determining product competitiveness. Therefore, to gain a competitive advantage in the international communication of Chinese culture, it is essential to master more accurate data. Unfortunately, whether it's establishing and sharing big data resources, or applying big data thinking and technology, there is still room for improvement. In this era of information explosion, such shortcomings can lead to cognitive biases or even misinterpretations in understanding the public's psychology by government and political institutions. Therefore, accurate marketing based on sufficient polling is a fundamental requirement and an important form of communicating Chinese culture to the world, which deserves attention and emphasis.

3. Conclusions

Culture becomes more diverse and enriched through exchanges, while civilizations benefit from mutual learning and integration. The international communication of culture is a highly complex process that requires consideration not only of the inherent appeal of the culture itself, but also the comprehensive strengths of the communicators, as well as the psychological cognition, customs, traditions, and political orientations of the audience. Applying marketing theories and methods to the promotion of Chinese culture abroad may seem like a simple technical and tactical approach. But in fact, it shows an observation perspective, a way of thinking, and a practical path. At its core, it is a process of conveying the right content at the right time, in the right place, and in the right way to achieve the desired goals.

Currently, the trend of anti-globalization is becoming more prominent, and there is an increasingly fierce battle of values. As a result, international cultural exchange is facing unprecedented obstacles. Therefore, the communication of culture needs to be in line with national interests as well as international trends, and it should be both purposeful and compliant with the rules, otherwise it may end up being counterproductive and not worth the effort.

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