

Research on the Effectiveness of Chinese Culture Spreading in Laos — An Analysis Based on Questionnaire Data

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Abstract

The dissemination of Chinese culture in Laos has a long history which is very diverse and interactive, and existing studies on the dissemination of Chinese culture in Laos in the academia generally neglect the in-depth analysis and evaluation of the dissemination effects. This study analyzes the current situation of Chinese culture in Laos and audience feedback through questionnaire surveys, which not only reveals the actual situation of Chinese culture dissemination in Laos, but also provides empirical support for the theory of its cross-cultural communication and international dissemination. At the theoretical level, this study emphasizes the influence of language barriers, cultural differences, communication forms and channels, and audience attitudes on the effectiveness of cultural communication, which provides a new perspective for the study of cultural soft power; at the practical level, the results of the study provide a basis for adjusting and optimizing the international communication strategy of Chinese culture, especially in the areas of content innovation, the selection of communication channels, the optimization of narrative strategy and the evaluation of communication effectiveness.

Key Words: Chinese culture, external communication, Laos, acceptability, effectiveness of dissemination

1. Introduction

External cultural communication is an important field of international communication and a special space for cultural inheritance, innovation and integration. Paying attention to the external communication of our own culture and conducting research on external cultural communication are important issues in the development of societies around the world. Since entering the 21st century, China has been developing rapidly, becoming the second largest economy in the world, and playing an increasingly important role in the international community, with its discourse power becoming more and more prominent. However, due to the long-standing situation of "the West is strong and the East is weak", coupled with the current treacherous international environment and the slanderous and defamatory remarks made against China by the Western countries, how to better pass on and carry forward the excellent traditional Chinese culture, enhance the confidence of the national culture, and further improve the soft power of the country; how to better fulfill China's leading role in the international community, promote the world's cultural diversity, and push forward the construction of a more fair and equitable international order and a community of human destiny are key issues that have been widely pondered and explored by all walks of life. These questions naturally lead to a reflection on the effectiveness of China's cultural communication to the outside world. Since the 18th CPC National Congress, General Secretary Xi Jinping has put forward a series of new concepts, assertions and strategies for the promotion of outstanding traditional culture and the strengthening of international communication capacity building, which not only have practical significance in guiding the work of cultural communication to the outside world, but also put forward the requirements for the paradigm change of cultural communication to the outside world from a higher level.

2. The Spread of Chinese Culture in Laos: History and Status Quo

China and Laos are neighboring socialist countries linked by mountains and rivers, and their friendly relations have a long history, which, according to the historical records available in China, can be traced back as far as the early 3rd century A.D., when the Tangming or Dao Ming State, the earliest state in Laos, sent an envoy to China in the 6th year of the reign of the Wu Huangwu (227 A.D.) (Gu, 2005). This "marked the beginning of formal relations between China and Laos" (Huang, 1962). According to Lao history books, Khun Borom (known as Pirogue in Chinese history books), who is regarded as the ancestor of the Lao nation and the founder of civilization, was a descendant of Meng Huo during the Three Kingdoms period, and was enthroned as the King of Yunnan during Emperor Xuanzong of the Tang Dynasty (Chen, 2007). He unified Erhai and established the Nanzhao Kingdom. Later, his eldest son established the Luang Prabang Kingdom, a famous ancient kingdom in the history of Laos, where King Phaung finally established the Lancang Kingdom which is the first great united-kingdom in the history of Laos, in 1353 AD. Tributary relations were established with the Ming Dynasty. At that time, the bilateral friendly relations between the two countries were mainly based on economic and trade exchanges and mutual exchange. According to statistics, from the Eastern Wu Dynasty to the Ming and Qing Dynasties Laos paid tribute to China for a total of 72 times, of which 65 times were paid in the Ming and Qing Dynasties (Zhou, 1987). The tribute paid by Laos

to the Chinese court was mainly in the form of elephants, gold and silver, etc., while the gifts from China were mostly in the form of porcelain, silk and tea.

Thanks to the unique geographical location, along with the economic and trade exchanges, there was a large-scale migration of people, and the number of Chinese who migrated to Laos over the millenniums of history could not be verified before the 20th century. 1921, when the French census of Laos was conducted, there were 6,710 Chinese nationals. Due to the restriction of the French colonizers on the entry of Chinese into Indochina, the number of Chinese in Laos was reduced to about 3,000 in the 1930s. It was only after the French withdrew from Indochina in the 1950s that the number of Chinese in Laos increased over the years, to about 160,000 in the early 1970s (Liu, 2001). The head of the Vientiane Chinese Council estimated that at least 250,000 Chinese from the mainland have traveled to Laos from the 1980s to the present day to do business and make a living (Fang, 2018). The Chinese who moved to Laos not only brought Chinese production technology and daily necessities, but also introduced Chinese customs and traditions into Laos. Chinese culture and Chinese elements have taken root and grown in the Lao society, intertwined and fused with the traditional Lao culture and other foreign cultures, have had a positive impact on the economic construction, social and cultural development of Laos. It has become an important driving force for mutual understanding, cooperation and development between China and the Lao People's Democratic Republic.

Therefore, it can be said that the spread of Chinese culture in Laos has a long history. In recent years, with the continuous and in-depth development of the relations between China and Laos, Chinese education represented by the Confucius Institute, the dissemination of books and films, and the increase of cultural exchange activities promoted by the China-Laos Railway, the dissemination of Chinese culture in the Lao PDR has shown a wider and deeper trend:

2.1 Chinese language education

At present, Laos has set up a total of 2 Confucius Institutes - the Confucius Institute at the National University of Laos and the Confucius Institute at Souphanouvong University, which were officially inaugurated and operated in 2010 and 2018, respectively, not only provide basic Chinese language teaching, but also offer undergraduate Chinese language teacher training programs. As of 2023, the Confucius Institutes have cumulatively trained nearly 40,000 Lao native Chinese learners, trained Chinese teachers for a total of 313 times in 12 sessions, had a cumulative total of 10,711 Chinese proficiency exams, and recommended more than 200 scholarship students to study in China (Chang, 2023). Meanwhile, various cultural activities such as "Confucius Institute Day" are held regularly, including Chinese textbook exhibition, Chinese calligraphy, tea ceremony, Chinese painting, Chinese knotting and other Chinese cultural experiences, which help to deepen the Lao people's understanding and knowledge of Chinese culture. The Confucius Institute is an important platform for the spread of Chinese culture to Laos. Chinese language education in Laos is also a link that promotes Sino-Lao exchanges, especially connecting Chinese diaspora and local people, and facilitating the Lao people's in-depth experience and understanding of Chinese culture, for which the Lao Federation of Chinese Language Education was especially set up in 2017, to pass on the excellent Chinese culture and promote Sino-Lao people-to-people exchanges.

2.2 Books and movies

The dissemination of ancient Chinese cultural classics in Laos began in the late 1970s, mainly translated into Lao language by Lao scholars, with great masterpieces such as *The Art of War*, *The Romance of the Three Kingdoms*, and Lao translations of *Journey to the West* (Lu, 2017). In the following decades, Lu Xun's works such as *The Hometown*, *Diary of a Madman*, and *The True Story of Ah Q*, the novel *Red Rock*, and the stories of heroes such as Liu Hulan and Huang Jiguang have been successively translated into Lao (Zhang, 1987). With China's "One Belt, One Road" initiative and the concept of building a community of shared future between China and the Lao People's Democratic Republic, these two countries have begun to emphasize the dissemination of cultural classics between each other. The Bureau of Foreign Languages of China has insisted on using books as a medium, launching multilingual high-quality books for the "Belt and Road" countries to expand the oversea influence and appeal of Chinese civilization, Xi Jinping: *The Governance of China* (I) and the Constitution of the Communist Party of China have been translated into Laotian and published in Laos one after another. The dissemination of Chinese film and television works in Laos not only builds a bridge of cultural exchange, but also is a vivid embodiment of China's cultural soft power spreading overseas. Since the first translated TV drama "Mufu Fengyun" caused a sensation in Laos in 2013, Chinese film and TV works have gradually become a window for the Lao people to understand China with their rich and diverse themes and profound cultural connotations. From ancient costume dramas to realistic themes, from Chinese animation to agricultural programs, the "China Theatre" and other programs set up by the Lao National Television not only enrich the cultural life of local viewers by presenting Chinese stories to them in the Lao language, but also promote mutual understanding and friendly sentiments between the two peoples.

2.3 Tourism culture driven by the China-Laos railroad

Since the official opening of the China-Laos Railway on December 3, 2021, this steel dragon has not only shortened the geographical distance between the two countries, but also become a tourism and cultural link to promote the spread of Chinese

culture in Laos. Stations along the railroad, such as the tea culture at Pu'er Station and the Dai ethnic customs at Oliba Station, have become windows showcasing the charm of China's diverse cultures. Through the railroad, China's historical attractions, natural landscapes and folk customs are visually presented, enabling the Lao people to experience and learn Chinese culture conveniently. The convenience of the railroad has further stimulated the interest of the Lao people in traveling to China, providing more opportunities to enhance mutual understanding between the two countries. Meanwhile, during the construction and operation of the China-Laos Railway, the export of Chinese technology and cultural knowledge, as well as the Chinese cultural festivals and tourism promotion activities held in Laos on railway-related themes have greatly enriched the Lao people's knowledge of Chinese culture. The development of tourist culture has undoubtedly provided a new platform and strong impetus for the spread of Chinese culture in Laos.

The spread of Chinese culture in Laos has a long history with diversity and interactivity. As the relationship between China and Laos heats up rapidly and reaches the best period in history, the academic circles generally pays attention to the in-depth dissemination and promotion of Chinese culture in Laos, and the research on the dissemination of Chinese culture in Laos from the perspective of focusing on the official cooperation and cultural dissemination, exploring the role of media dissemination as well as interacting with the tourism and cultural exchanges has been carried out and achieved certain results. However, the existing research often neglects the crucial aspect of analyzing and evaluating the effects of communication in the field of cultural communication. General Secretary Xi Jinping pointed out at a forum on the Party's news and public opinion work held in 2016 that it is necessary to innovate the way of expression of foreign discourse, study the habits and characteristics of different foreign audiences, adopt concepts, categories and expressions that integrate China and foreign countries, combine what we want to say with what foreign audiences want to hear, combine "stating the case" with "reasoning", and combine "telling ourselves" with "telling others", so as to make the stories more recognized by the international community and overseas audiences (Literature Research Office of the CPC Central Committee, 2017). In his speech at the 30th Collective Study Session of the Political Bureau of the 19th Central Committee, he emphasized that we need to make our international discourse more effective and see that our communicators are competent and can adapt to the needs of international communication in the new era. We will step up theoretical research to better understand the rules governing international communication. We will establish a system for international communication, and improve our communication skills (Xi, 2022) .

Communication effect research focuses on the impact of information dissemination on the psychology, attitude and behavior of the audiences, which has important theoretical and practical significance. Through empirical research, we can reveal the actual effects of cultural communication activities and assess their cognitive acceptance, emotional recognition and behavioral change among audiences. This not only helps us to understand the inner mechanism of cultural communication, but also provides a scientific basis for the development of more effective communication strategies. Based on this, the author decided to analyze the factual data in the form of a questionnaire survey to study the effectiveness of the dissemination of Chinese culture in Laos, analyze the problems in the process, and seek for the best solution to promote the recognition and acceptance of Chinese culture by more Laotian people, so as to lay a solid foundation of public opinion for the construction of an unbreakable community of shared- future between China and Laos.

3. Basics of the questionnaire

This study aims to understand the actual communication effects of Chinese culture in Laos through questionnaire surveys, analyze Lao audiences' perceptions and attitudes towards Chinese culture as well as problems and challenges in the communication process, and then provide a basis for optimizing the communication strategy of Chinese culture in Laos and even in the world.

3.1 Questionnaire design

Questionnaire design is the core data collection tool of this study, and a well-designed questionnaire can ensure the accurate realization of the research objectives. The questionnaire of this study contains several key parts: basic information collection, which is used to depict the basic socio-demographic characteristics of the respondents; perception of cultural communication, which evaluates the channels and frequency of the respondents' exposure to Chinese culture; content preference, which understands the respondents' interest in different elements of Chinese culture; assessment of the communication effect, which is used to understand the audience's perceptions of the effectiveness of the communication of Chinese culture through specific questions; opinions and suggestions, which are open questions to collect respondents' specific suggestions for improving the communication effect. The questionnaire was designed to emphasize the logic of the questions and the easy-to-understand language to adapt to the comprehension ability of the Lao audience and to ensure the accuracy and reliability of the data.

3.2 Target Audience

Combined with the design of the questionnaire and the research objectives, the target audience of the survey tends to focus on the Laotian audience who have a certain degree of understanding and interest in Chinese culture. The questionnaire survey

was conducted online, and a total of 149 questionnaires were collected, all of which were valid. Specifically, the student population, with a high percentage of 64.43%, was the main participant of this survey, which reflects the high curiosity and acceptance of the younger generation towards exotic cultures. In addition, education/research workers accounted for 12.75%, and their professional background provided in-depth insights for the study. In addition, a certain percentage of government/public utility workers, culture/media practitioners, etc. also participated in the survey, providing the possibility of cross-disciplinary analysis.

In terms of age distribution, young people between the ages of 18 and 25 constitute the largest group of respondents, accounting for 64.43%, indicating that the younger group plays an important role in cultural communication and acceptance. At the academic level, respondents with bachelor's degree are the most numerous, accounting for 42.28%, showing the active participation of higher education groups in cultural communication. The diversity of professional backgrounds and the universality of education levels provide a multi-dimensional and interdisciplinary perspective for the study, enhancing the depth and breadth of the findings.

By surveying these audiences with different backgrounds, ages, education and occupations, we are able to comprehensively understand and assess the current status of Chinese cultural communication and audience acceptance in Laos, and provide an empirical basis for subsequent communication strategies. This data-based method of selecting survey respondents not only improves the relevance and effectiveness of the study, but also makes the results more convincing.

3.3 Research methodology

The selection of research methods is crucial to the science and validity of the study. This study synthesizes the research paths of communication, cognitive psychology and sociology, adopts a mixed research method, combining the advantages of quantitative and qualitative research. The quantitative part collects data through questionnaires then uses descriptive and inferential statistics to analyze respondents' basic characteristics and attitudes toward Chinese culture. The qualitative part analyzes the responses to the open-ended questions in depth, revealing the respondents' deeper views and suggestions. In addition, the research methodology includes pre-testing to assess the validity of the questionnaire; data cleaning to ensure the quality of the data; and result validation to ensure the reliability of the findings. Through this multi-method research design, this study aims to provide an in-depth and comprehensive assessment of the communication efficacy of Chinese culture in Laos and to provide empirical support for optimizing communication strategies.

4. The Effectiveness of Actual Transmission of Chinese Culture in Laos: Based on a Comprehensive Analysis of Questionnaire Data

In terms of communication awareness, most respondents were first exposed to Chinese culture through the news media (67.11%), followed by tourism activities (28.86%) and cultural courses (23.49%). This indicates that media and education are important ways for Chinese culture to spread in Laos. Respondents' overall impression of Chinese culture is positive, with 62.42% saying they are "very interested" and 26.85% saying they are "quite interested"; regarding the status of Chinese culture in world culture, 79.87% of the respondents think it is very important and quite important, which fully shows that the Lao audience has high interest in and recognizes Chinese culture.

In assessing the effect of the spread of Chinese culture in Laos, 50.34% of the respondents thought that the current effect of the spread was "very good" and 34.9% thought that it was "relatively good". Regarding whether Chinese culture is fully respected in the process of overseas dissemination, 30.2% and 50.34% of the respondents chose the options of "full respect" and "comparative respect" respectively; a total of 83.9% of the respondents felt that the international influence of Chinese culture is strong. The above data provide sufficient support to show that the spread of Chinese culture in Laos has achieved relatively satisfactory results. However, 12.75% of the respondents considered the effect to be "average", while a small proportion considered the communication effect to be "poor", suggesting that there is still room for improvement. In terms of the degree of empathy, 23.49% of the respondents said they could "completely" empathize with Chinese culture, while 40.27% said they could "more", which further confirms the attractiveness of Chinese culture to Laotian audiences, while the remaining 36% reminds us of the need to further adjust and optimize our communication strategies.

In terms of audience interests and preferences, respondents' interest in Chinese culture is mainly focused on modern and contemporary history, accounting for 47.65%, which is probably related to the fact that modern and contemporary historical events have a greater impact on contemporary society and that China and the Lao People's Democratic Republic are both communist-led socialist countries. In terms of cultural content, poems and songs (42.95%) and movies and TV dramas (55.03%) are the traditional and contemporary forms of culture that audiences are most interested in, respectively, suggesting that the charm of traditional culture and the appeal of modern cultural products coexist.

Table 1. Questionnaire on content preferences

1. The historical period that you most interested in:		2. The aspect of Chinese culture that you most interested in:		3. That best represents the characteristics of Chinese culture in the traditional culture category:		4. The contemporary cultural content categories which you find most appealing:	
Options	Proportions	Options	Proportions	Options	Proportions	Options	Proportions
Ancient to Qin and Han	23.49%	Literature and Art	32.89%	Poems and Songs	42.95%	Movies and TV Dramas	55.03%
Wei, Jin, North and South Dynasties, Sui and Tang	12.08%	History and Culture	34.23%	Opera and Music	17.45%	Popular Music	23.49%
Song, Yuan, Ming and Qing	9.40%	Philosophy	10.74%	Calligraphy and Painting	28.86%	Modern Literature	12.75%
Modern times	22.15%	Folklore	19.46%	Classical Music	9.40%	Fashion Design	6.71%
None of the above	0.00%	Others	2.68%	Others	1.34%	Others	2.01%

Table 1: Questionnaire on content preferences

Despite the overall positive effect of the dissemination, the questionnaire feedback data clearly shows the obstacles and shortcomings in the dissemination of Chinese culture to Laos, and the respondents also gave many valuable suggestions and directions for improvement in the dissemination suggestions and open-ended questions section. We will discuss this in depth in the next section.

5. Analysis of factors affecting communication effectiveness

5.1 Language barriers

Language is one of the main barriers to cultural transmission. According to the data of the questionnaire, 68.46% of the respondents believe that language barrier is the biggest difficulty in understanding Chinese culture. Therefore, in order to improve the effectiveness of cultural communication, it is necessary to make more use of languages familiar to the audience, such as Laotian and English, and to adopt a multilingual combination for the translation and dissemination of cultural content. In addition, strengthening language education and cultural exchanges, cultivating the audience's interest in and understanding of the Chinese language are also important ways to enhance the effectiveness of cultural dissemination.

5.2 Cultural differences

Cultural differences are another important factor affecting the spread of culture. The data show that 18.79% of the respondents believe that cultural differences are an obstacle to understanding and accepting Chinese culture. This suggests that when spreading Chinese culture, we need to give more consideration to the cultural background and values of Lao audiences, to present cultural content in a way that is closer to the audience and easier to understand and accept. At the same time, we need to reduce cultural misunderstanding and prejudice through education and communication so as to enhance cultural mutual understanding.

5.3 Content and form of communication

The interests and preferences of the audience have a direct impact on the effectiveness of cultural communication. The results of the questionnaire show that, with regard to various aspects of Chinese culture, respondents are most interested in history and culture (34.23%), followed by literature and art (32.89%). Among contemporary cultural contents, movies and TV dramas (55.03%) are the most popular. This indicates that history, culture, literature and arts are important resources for the spread of Chinese culture in Laos, while movies and TV dramas are effective communication media. Based on this, developing cultural products that match the interests of the audience and utilizing the audience's favorite media for dissemination is an effective strategy to enhance the dissemination effect.

5.4 Channels of dissemination

The diversity and accessibility of communication channels are crucial for audiences to access and understand cultural content. As mentioned above, 67.11% of respondents were first exposed to Chinese culture through the news media, followed by tourism activities (28.86%) and cultural programs (23.49%). Respondents believed that channels through cultural education institutions (57.72%), mainstream media (57.05%) and tourism programs (48.32%) were more conducive to the dissemination and promotion of Chinese culture. This shows that media and cultural education (institutions) are the main channels for cultural dissemination, while tourism activities are also an important supplement.

5.5 Audience attitudes

Audience attitudes and feedback are important to assess and optimize the effectiveness of cultural communication. As mentioned earlier, about 85% of the respondents believe that the current overall effect of Chinese culture dissemination abroad is good. It can be said that the dissemination of Chinese culture in Laos is relatively successful and can become a model for Chinese cultural dissemination abroad. At the same time, the proportion of respondents' suggestions, such as enhancing the

interest of cultural content (48.32%), increasing interaction with audiences (41.61%), enriching the diversity of product forms (34.9%), etc., can serve as an important reference basis for us to adjust and improve our cultural dissemination strategies, and to enhance the effectiveness and influence of cultural dissemination.

6. Strategies and Suggestions

Summarizing the results of the open-ended question at the end of the questionnaire, "Do you have any other suggestions for improving the international influence of Chinese cultural communication?" (70 items in total, see Figure 2), and taking into account the current environment and needs of overseas cultural communication, this study proposes the following strategies and suggestions to further enhance the effectiveness of Chinese culture communication in Laos:

Table 2 High-frequency vocabulary in the recommendations

High-frequency words	Occurrences						
culture	23	international	3	barrier	2	inter-agency	2
Chinese	21	cooperation	3	university	2	tourism	2
communication	11	understanding	3	students	2	exchanges	2
dissemination	10	respect	2	diversification	2	activities	2
media	9	adapt	2	excellent	2	artistic	2
language	8	variety	2	online	2		
traditions	3	multilingual	2	supervision	2		

6.1 Break the inherent pattern of Western discourse and establish a good national image

Different eras of the powerhouse occupy dominant positions and enjoy unparalleled advantages through their control of mainstreaming as well as discursive channels. In turn, through discursive power the strong reinforce their dominant position (Chen, 2012). To a large extent, one of the main reasons hindering Chinese culture from "going out" or causing the embarrassing situation of Chinese culture "going out but not sinking" is the negative labels put on China by the Western world, which puts China in a passive and unfavorable discourse position with its long-standing discourse superiority in the international community. In this regard, China should endeavor to establish a good national image in the international community, promote Chinese values that are beneficial to the future and the world, export China's excellent traditional culture, especially its core ideas, traditional virtues and humanistic spirit, so as to highlight China's respect for cultural characteristics and cultural diversity, and its pursuit of the ideals of harmonious coexistence, beauty, and commonwealth.

6.2 Utilizing diversified communication channels; innovating discourse systems and narrative strategies

On the one hand, we should, as in the past, make good use of the mainstream media, traditional media (such as newspapers, magazines, literature, etc.), and cultural education, which are important channels for the foreign dissemination of Chinese culture, adhere to the narrative strategy of "one country, one policy". We should select works and themes that meet the aesthetic expectations and reading habits of the target countries, so as to ensure the pertinence of cross-cultural communication and minimize the problems of resistance and resentment brought about by blind and random communication. On the other hand, it is necessary to keep up with the times and give full play to the communication role of new technologies and media such as VR/AR technology, Artificial Intelligence and short videos, so as to produce cultural works in different formats and provide audiences with immersive and interactive cultural experiences.

6.3 Highlight public diplomacy and diplomacy for all (Guo, 2021), and take a pro-people approach

"The friendship of nations lies in the proximity of peoples, and the proximity of peoples lies in the communication of hearts." We should take advantage of the law of dissemination of cultural proximity and, on the basis of respecting the target country and their people, understanding their cultural customs and beliefs, innovate various pro-people flexible ways and methods, encourage retired officials, public figures, scholars, foreign students and even netizens and so on, to tell a good story of China, convey the voice of China. This will deepen the audience's understanding of China and cultural identity, avoid the situation of "speaking one's own words but ignoring other people's opinions", so as to shape China's image as a friendly, respectable, lovable and trustworthy country.

6.4 Develop a comprehensive evaluation framework to persistently monitor and gauge the impact of cultural dissemination

It is imperative to foster the creation of a robust set of performance metrics for evaluating the international outreach of Chinese culture. Additionally, establishing a database with a monitoring and feedback mechanism is essential. This system will serve as a reliable repository for the aggregation and analysis of extensive data sets, providing a clear, accurate, and timely reflection

of the dissemination's global footprint. Such insights will enable the timely recalibration and enhancement of our dissemination strategies, ensuring that our efforts are not only impactful but also precisely targeted.

7. Conclusion

This study analyzes in depth the current situation of Chinese culture dissemination and audience feedback in Laos by means of a questionnaire survey, which not only reveals the actual situation of Chinese culture dissemination in Laos, but also provides empirical support for the theory of its cross-cultural communication and international dissemination. At the theoretical level, this study emphasizes the influence of language barriers, cultural differences, communication forms and channels as well as audience attitudes on the effectiveness of cultural communication, which provides a new perspective for the study of cultural soft power; at the practical level, the results of the study provide a basis for adjusting and optimizing the international communication strategy of Chinese culture, especially in the areas of content innovation, the selection of communication channels, the optimization of narrative strategy and the evaluation of communication effectiveness.

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