

# Exploration of Multimodal Communication of Chinese Culture: With Reference to the Dissemination of the Cultural Classic *Dao De Jing*

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## Abstract

The dissemination of Chinese culture abroad enjoys a long history, which is not only a means of sharing the rich cultural heritage and contemporary achievements of China but a strategic move to foster global dialogue, mutual respect, and collaborative progress in an increasingly interconnected world. Based on a questionnaire evaluating the effectiveness of cultural communication of China, it reveals that the dissemination of Chinese culture has been successful in a number of fields to a certain extent, but there is still much room for improvement of effectiveness. In light of multimodality theory of communication, the paper suggests that in the communication process different modalities such as textual, visual and auditory forms can be employed together to promote the dissemination of Chinese culture. It explores multimodal dissemination of the Chinese cultural classic *Dao De Jing* such as visual, audio, and video modes, and suggests that by leveraging a multimodal approach, the richness and connotation of Chinese culture can be more effectively conveyed to global audiences, thereby enhancing the effectiveness of cultural exchange and fostering a greater appreciation for Chinese cultural heritage. The ultimate goal for the dissemination of Chinese culture is that both the forms and essence of Chinese culture can be effectively communicated.

**Key words:** multimodal communication, cultural dissemination, Chinese Culture, external communication strategy, *Dao De Jing*

## 1. Introduction

Chinese culture refers to the sum of the lifestyles produced in China over thousands of years of history, including core ideas, traditional virtues, and humanistic spirit. The history of the dissemination of Chinese culture can date back to the ancient Silk Road era. As early as the 2nd century BC in the Han Dynasty, China engaged in extensive cultural and trade exchanges with Central Asia, West Asia, and even Europe through the Silk Road, trading Chinese silk, porcelain and tea with the locals. The maritime Silk Road, which began in the Song Dynasty, further expanded the reach of Chinese culture to Southeast Asia, South Asia, the Middle East, and Africa. The voyages of Zheng He during the Ming Dynasty were notable for their cultural exchanges, as his fleet promoted trade and cultural dissemination to various regions. Throughout history, China has sent envoys for cultural exchanges, such as Monk Xuanzang in the Tang Dynasty.

In the modern era, with increased interaction with Western powers, Chinese literature, philosophy, arts, and crafts began to reach the West through books and exhibitions. The 20th century marked a new phase in cultural exportation with China's open-door policy, as various forms of art and culture, including film, music, dance, and drama, started to gain global exposure. The advent of the 21<sup>st</sup> century and the rise of the internet and digital media have widened the spread of Chinese culture, with pop culture, online literature, films, and TV dramas being shared globally through online platforms. The establishment of 166 Confucius Institutes in many countries in the world has become a significant initiative for promoting Chinese language teaching and culture, further expanding China's cultural influence.

Based on a questionnaire on the evaluation of the effectiveness of the dissemination of Chinese culture worldwide at present, the current study expects to probe into the current situation of external dissemination of Chinese culture and provide some suggestions for more effective dissemination.

## 2. Evaluation of External Dissemination of Chinese Culture Based on Questionnaire

The research is based on a questionnaire<sup>1</sup> on the current status of validity and reliability of Chinese culture dissemination overseas. It evaluates the effectiveness of the dissemination of Chinese culture from four main perspectives: dissemination

<sup>1</sup> The questionnaire is from a research project on the dissemination of Chinese culture, which begun on June 12, 2024 and was conducted by a team of researchers from Guangdong University of Foreign Studies.

awareness, content preference, communication evaluation, and suggestions for dissemination. 500 questionnaires have been sent out, and 489 valid questionnaires, received. The respondents are from 24 countries, including Afghanistan, Belarus, Brazil, Czech Republic, Ethiopia, Greece, India, Indonesia, Kenya, Kyrgyz, Laos, Nepal, Pakistan, Papua New Guinea, Poland, Portugal, The Republic of Sierra Leone, Solomon Islands, South Africa, South Korea, Sri Lanka, Thailand, Vietnam, Yemen. Here are the data of some questions from the latter three perspectives.

2.1 Content Preference

Question 9 is about favorite ways of learning about Chinese Culture. As suggested by Figure 1, the most popular choice is film and TV works, accounting for 36.15%, followed by on-site experience (26.54%) and text reading (22.94%), indicating that while multiple avenues are widely used to learn about Chinese culture, entertainment forms prove to be the most popular one.

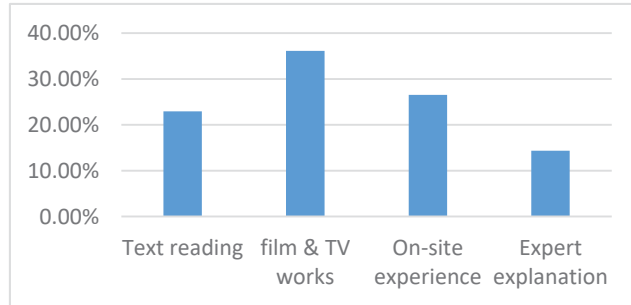


Figure 1. Question 9: A variety of ways to learn about Chinese culture

2.2 Communication Evaluation

Questions 16 to 18, and 20 are from the section of Communication Evaluation. Question 16 concerns the overall impression of the current dissemination of Chinese culture to the outside world. Question 17 inquires about the extent to which respondents resonate with the content of Chinese culture. Question 18 asks respondents what they think is the biggest problem in the dissemination of Chinese culture to foreign countries. Question 20 asks respondents for their opinion on the international influence of Chinese culture compared to that of other countries.

In Figure 2, the answer of question 16 is that 28.76% and 33.66% of the respondents give a positive evaluation by choosing “very good” and “good”, followed by 27.76% choosing “fair”, indicating that the majority of respondents have an affirmative attitude towards the dissemination of Chinese culture. Question 17 inquires about the extent to which the respondents resonate with the content of Chinese culture. Figure 3 shows that 18.31% and 40.21% of the respondents feel that they completely and more than generally resonate with Chinese culture. It reveals that Chinese culture has a strong appeal and influence among the respondents.



Figure 2. Question 16: The overall effect of the current dissemination of Chinese culture to the outside world

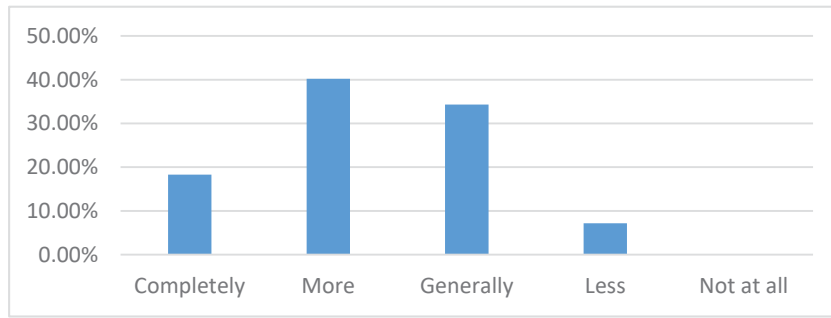


Figure 3. Question 17: To what extent do the contents of Chinese culture resonate with you?

Question 18 asks respondents what they think is the biggest problem in the dissemination of Chinese culture to foreign countries. Figure 4 shows that 53.25% of respondents believe that language barrier is the most significant factor that has hindered the effectiveness of the dissemination. Cultural differences accounts for 30.61%, followed by homogenization of content (8.81%) and single mode of communication (7.33%). Question 20 asks respondents for their opinion on the international influence of Chinese culture compared to that of other countries. As indicated in figure 5, 45.88% of the respondents believe that Chinese culture has a relatively strong international influence, and 20.70% think that the influence is very strong, altogether accounting for 66.58% of the total, while the rest one third, that is 25.51% (average), 7.78% relatively weak and 0.41% weak. The data demonstrates that Chinese culture has gained a certain level of recognition internationally.

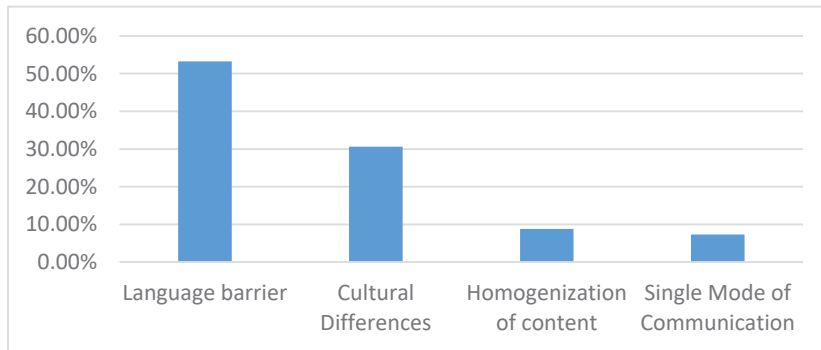


Figure 4. Question 18: The biggest problem in the dissemination of Chinese culture

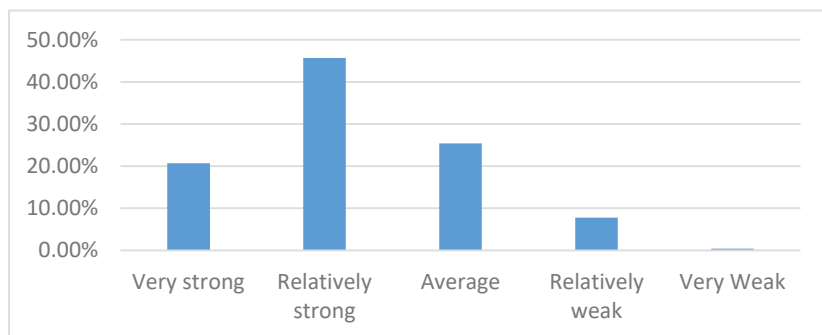


Figure 5. Question 20: Compared with the culture of other countries, how do you think of the international influence of Chinese culture?

### 2.3 Suggestions for Dissemination

Question 21 focuses on the aspects need to be paid attention to for Chinese culture to go global. Figure 6 shows that the respondents believe that the three aspects are particularly important, namely enhancing the interest of cultural content, enhancing interaction with audiences, and paying attention to the differences in cross-cultural backgrounds, accounting for 29.41%, 27.3% and 24.62% respectively. It is worthy of noticing that enriching the diversity of product forms, although less than the other three options, still occupies 18.67% of choices of the total respondents and thus should not be ignored. Question 22 inquires about which channels respondents believe are more conducive to the dissemination and promotion of Chinese culture. As Figure 7 shows, the option of cultural and education institutions stands out with the highest ratio of 29.01%, closely followed by mainstream media, 28.19%. Tourism projects, taking up 23.97%, are also effective channels. Cultural and creative industries have also attracted of the favor of the respondents, revealed by the figure of 18.83%. Question 25 asks respondents how they view the use and function of modern technology in enhancing the dissemination of Chinese culture. Figure 8 shows that 27.37% and 26.11% of the respondents believe that live broadcast interaction and artificial intelligence are the top two advanced technological means that should be employed to facilitate the dissemination of Chinese culture to the outside world, followed by digital museum (23.60%) and VR/AR technology (22.92%).

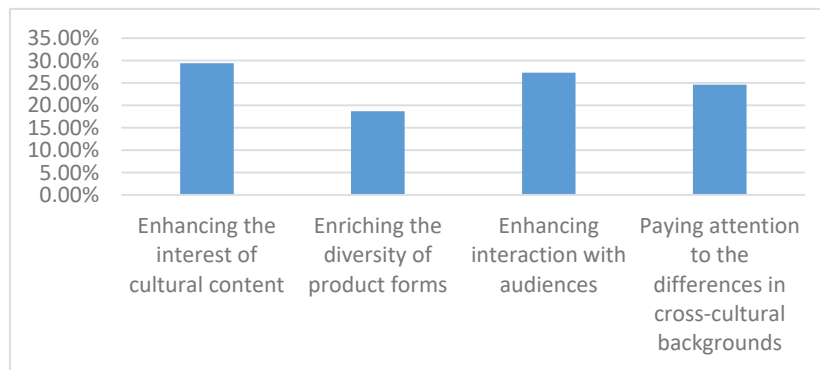


Figure 6. Question 21: What other aspects do you think need to be paid attention to for Chinese culture to go global? (multiple choices)

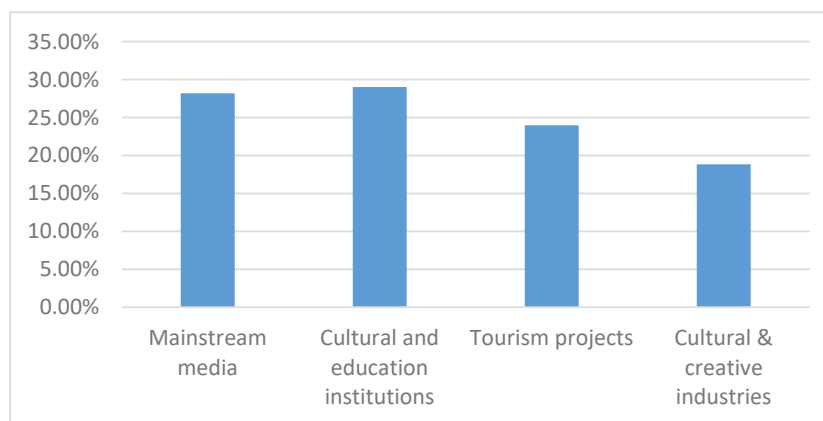


Figure 7. Question 22: What kind of channels do you think are more conducive to the dissemination and promotion of Chinese culture? (multiple choices)

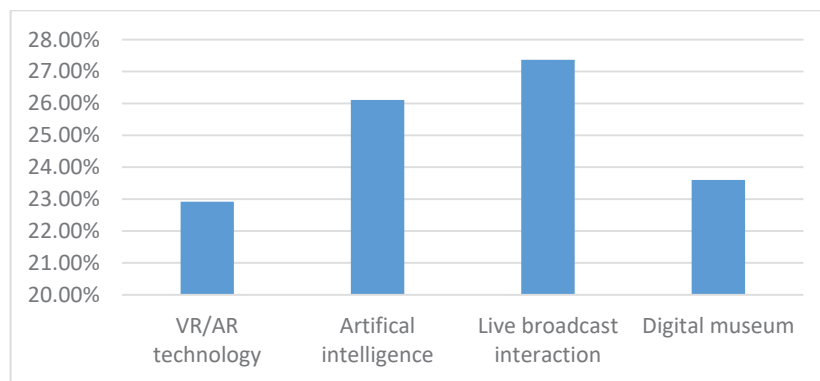


Figure 8. Question 25: How do you think Chinese culture should be combined with modern technology to enhance its dissemination? (Multiple choices)

In summary, based on the above-mentioned data of the questionnaire, the following conclusions can be drawn. In terms of content preference, film and TV works of Chinese culture are more preferred than textual forms. 36 respondents think that single mode of communication is the biggest problem for the dissemination of Chinese culture and 91 respondents believe that the diversity of product forms should be enriched. According to the respondents, all the following dissemination channels of mainstream media, cultural and education institutions, tourism projects and cultural and creative industries are conducive to the promotion of Chinese culture, and live broadcast interaction among all the options of modern technology should be given priority to. In short, the dissemination of Chinese culture has been successful in a number of fields to a certain extent as indicated by questions 16, 17 and 20, but there is still room for improvement, the enrichment of modes of dissemination being one possibility. In light of multimodality theory of communication, the study suggests that in the communication process different modalities such as textual, visual and auditory forms can be employed together to promote the dissemination of Chinese culture.

### 3. Multimodal Dissemination

Multimodal Theory of Communication is a framework that explores how different semiotic systems work together to convey information and meaning. It emphasizes that in the communication process, language is not viewed as the only means of communication but can be combined with other modalities like audiovisual, spatial, and body language to construct meaning together. With the development of modern technology, new communication channels and tools continue to emerge, providing more possibilities for multimodal communication. According to Iedema, when the term multimodality was introduced, it was utilized to “highlight the importance of taking into account semiotics other than language-in-use, such as image, music, gesture” (Iedema, 2003: 33). This suggests that in the era of complex multi-semiotic representations language should not be the only reliance, that is the “decentering of language” (ibid.: 33).

In Kress and van Leeuwen’s words, multimodality is defined as “the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined”, which may reinforce each other, fulfill complementary roles, or be hierarchically ordered (Kress & Van Leeuwen, 2001: 20). Multimodality concerns communication practices with various resources to convey meanings and messages. The representational practices are increasingly redefined and cross-referenced, which manifests the blurring of cultural categories and contents (Iedema, 2003: 38).

Kress and Van Leeuwen continue to define communication as a process in which a semiotic product or event is both articulated or produced and interpreted or used (Kress & Van Leeuwen, 2001: 20). It stresses the context-dependence of communication in multimodal communication, and different communication contexts may require specific combinations of semiotic resources to achieve the best communication effect.

In cross-cultural communication, language barrier naturally sets up obstacles for external dissemination of a culture. According to Figure 4, language barrier is regarded by 53.25% of the respondents as the most prominent element hindering the effectiveness of the dissemination of Chinese culture. The next part of the paper will employ the multimodal dissemination of the cultural classic *Dao De Jing* as an example to illustrate how multimodality could benefit the dissemination of Chinese culture in general.

### 4. Multimodal Dissemination of *Dao De Jing*

*Dao De Jing* (the Chinese equivalent being 《道德经》), or *Lao Zi* (《老子》 meaning old master), *Wuqian Yan* (《五千言》 meaning five thousand characters), and *Daode Zhenjing* (《道德真经》 meaning Dao De authentic Scripture), more

commonly known in the romanized form as *Tao Te Ching* or *Tao Teh King* and alternatively translated as *The Way*, *Lao Tse* or *Lao Tze*, is a literary, cultural and philosophical canon in China. It enjoys the status of the second most frequently translated works worldwide in human history, following the Christian work *The Bible*. With vague and ambiguous words, *Dao De Jing* has a poetic style and is difficult to understand, translate and interpret.

Being a treasure of ancient cultural classic of China, *Dao De Jing* experiences the process from single mode of dissemination, that is purely textual forms, to multimodal dissemination in various fields. Publication of its translations is the most traditional mode which have introduced this classic to the western world. *Dao De Jing* has been translated into 2052 different versions in 97 languages and published worldwide (Misha Tadd, 2022:1). With the interpretation of generations of scholars at home and abroad, *Dao De Jing* is no long the simple, original version of 5,000 words/characters, the connotations of which have been excavated, extended, enriched and perfected (Chen, 2023: 190). These translations include not only highly academic versions but also popular interpretations tailored to readers of different cultural backgrounds, providing them the possibility for understanding and interpretation of this cultural classic.

#### 4.1 *Dao De Jing* with illustrations

The multimodal dissemination of the translations of *Dao De Jing* bring the wisdom of this classical text to life through a variety of media and forms, facilitating its dissemination to a wider scope of audiences. For instance, illustrated some translation versions combine text with illustrations of ancient Chinese art to enhance the visual experience of readers. The English translation of *Dao De Jing* by Feng Gia-fu and Jane English is a typical example. Figure 9 is an illustration accompanying Chapter 37, the lines of which are:

Tao abides in non-action, yet nothing is left undone.

If kings and lords observed this, the ten thousand things would develop naturally.

If they still desired to act, they would return to the simplicity of formless substance.

Without for there is no desire.

Without desire there is. And in this way all things would be at peace.



Figure 9. Illustration next to Chapter 37 of *Dao De Jing* in Feng & English's translation

The picture in Figure 9 presents a fisherman sitting cross-legged alone on a small bamboo raft next to a big bamboo basket, working on his tools, set against the background of a rippled river. In black and white, the illustration seems to deliver the message that the life that the fisherman lives is a sort of desireless life, which is in accordance to what the lines suggest, that is, a peaceful world originates from a desireless world. Visual signs were the primal mode of communication utilized by mankind in ancient time, which could transcend the boundaries of countries be recognized by individuals of various ethnicities in different regions (Geng, 2018: 49). With its directness, visual form can convey the implicit and abstract meaning embedded in the original text, thus facilitates and completes the textual form.

#### 4.2 *Dao De Jing* in audio mode

Besides visual means, audio mode is another common while effective way for communication. *Dao De Jing* in audio versions allow readers and learners to study *Dao De Jing* through reading and recitations of its text and interpretations in English and other languages. An outstanding advantage of audio forms lies in that people can continue their work at hand while listening, which allows the possibilities of multi-task collaboration and improves efficiency. There are quite a number of websites dedicated to audio representations. For instance, as indicated by Figure 10, the audio version narrated by the translator Stephen Mitchell of his own translation of *Dao De Jing (Tao Te Ching)* is available on audible.com. It contains some basic information



about the text, such as the translator, the length of the recitation, and details of ratings. Figure 11 is snapshot of the narrated version by Edoardo Ballerini of the translation by John Minford from soundcloud.com. It provides cover information of the book and sonogram of the audio text.



Figure 10. Snapshot from narrated version of *Dao De Jing (Tao Te Ching)* on audible.com

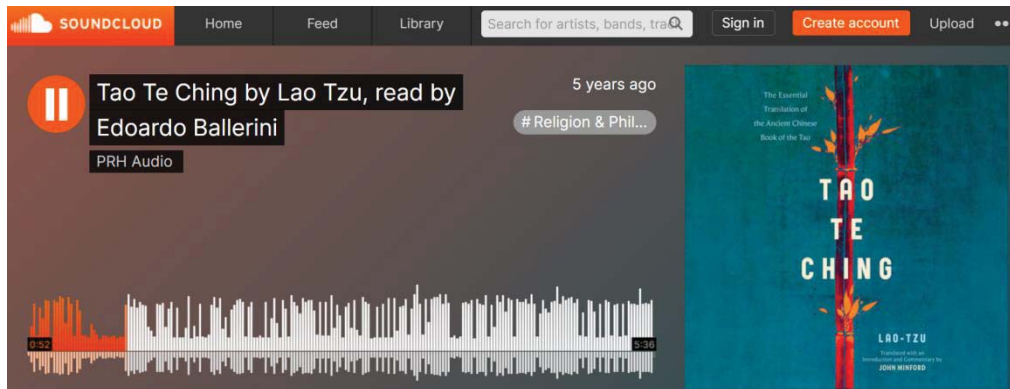


Figure 11. Snapshot from narrated version of *Dao De Jing (Tao Te Ching)* on soundcloud.com

#### 4.3 *Dao De Jing* in (short) video modes

Video websites and mobile applications, especially those platforms prone to short videos, enjoy popularity of audiences worldwide, which can be seen from the attention aroused by the ban of TikTok in the U.S., a video sharing social network.

The free video sharing website YouTube.com will be taken as an example here. On youtube.com, the website user Einzelgänger, boasting 2.24 million subscribers, has posted a series of videos about Daoist philosophy titled “TAOISM: The Art of Not Trying” (a record of 7.02 million watched times), “TAOISM: The Power of Letting Go” (4.7 million), “TAOISM: The Philosophy of Flow” (6.57 million), which have been viewed millions of times as indicated in Figure 12.

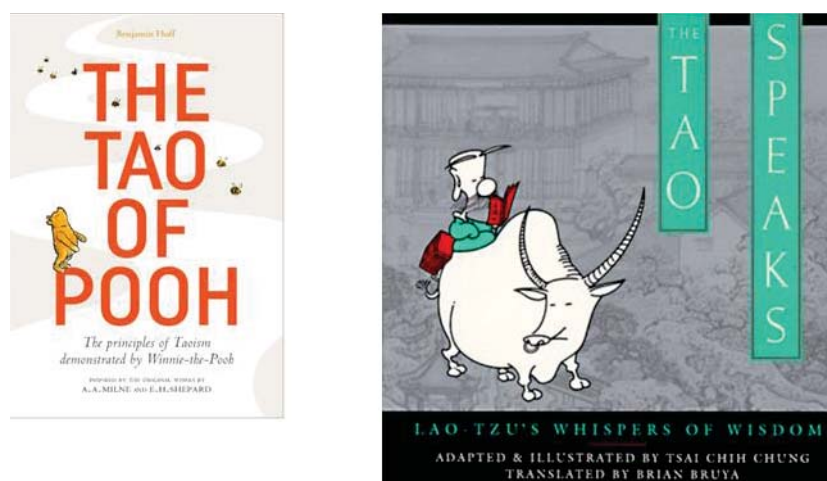


Figure 12. Snapshot of videos about Daoist philosophy by Einzelgänger

The video pages provide room for instant interactions between subscribers or viewers who can comment on the video, or respond to others' comment. For instance, under the video of "TAOISM: The Art of Not Trying" there are 8,822 comments with the top comment boasting 140,000 likes and 218 responses. The comments range from quotes from *Dao De Jing* and other Chinese philosophical works like *The Analects of Confucius*, personal understanding of this work, compliment of the video. Audio-visual language can increase the perceptual experience of the audience, stimulate multi-sensory thinking, and weaken or even remove language barriers in cross-cultural communication and between heterogeneous cultures (Chen, 2021: 121).

#### 4.4 *Dao De Jing* in the modes of animations and comics

The modes of animations and comics versions, targeting younger audiences, can engage them with visual storytelling that is comparatively easier to understand. It can focus on the introduction of fundamental ideas in *Dao De Jing* with simplified language and rich illustrations. For instance, the animated books of *The Tao Speaks* and *The Tao of Pooh*, indicated by Figure 13, offer humorous and enlightening introduction to Taoism (Daoism).

Figure 13. Snapshots of two animated books based on *Dao De Jing*

#### 4.5 Other Modes of Dissemination

As suggested by Misha Tadd, some translations of *Dao De Jing* coming out in the 21<sup>st</sup> century are e-versions that are published by platforms like CreateSpace or are available in the form of Kindle edition (Misha, 2022). E-books can integrate text, images, videos, and annotations, and are either available online or can be purchased more conveniently than traditional paper books. Bilingual or multilingual editions are reader-friendly to learners from different cultural backgrounds.

The artistic creations and performance modalities of the dissemination of *Dao De Jing* is a multidimensional and cross-cultural process that encompasses a variety of artistic forms and means of expression, employing forms like music composition, dance performance, theatre production, film and TV, art exhibition, and public art projects. In dance performance, dance artists can express philosophical ideas from *Dao De Jing*, such as harmony with the natural world and the principle of non-action, through body language and physical movement. These dance works combine elements of classical Chinese dance with modern dance, showcasing the dynamic beauty of *Dao De Jing* and Chinese culture to the audience. In terms of theatre production, dramatic forms such as plays, operas, and musicals are important avenues for the dissemination of *Dao De Jing*. Playwrights and directors, inspired by the themes and ideas from *Dao De Jing* may turn them into theatrical works, conveying its profound meanings to audiences through stage performances.

Through solo or group exhibitions combined with various artistic forms such as calligraphy, painting, and sculpture, the historical background and philosophical elements of this cultural classic, and extensively Chinese culture on the whole, can be presented to the viewers in a straightforward manner. Permanent exhibitions can be established in cultural centers to showcase continuously the cultural connotations and values of *Dao De Jing* to the public. Moreover, digital museum is another popular and effective mode of communication which have already been put into place. Aided AR and VR technologies, digital multimedia editions will offer the audience opportunities for immersive experiences, which will not only liven up the process of learning but arouse their interest and facilitate their understanding of *Dao De Jing*. Together, these multimodal forms of



dissemination promote cross-cultural exchange and the timeless legacy of *Dao De Jing*, facilitating the process of external dissemination.

## 5. Conclusion

In an era of media convergence when mobile terminal leads and rules, the priority and functions of advanced technology for more effective and successful dissemination of Chinese culture are not to be ignored or undervalued. The external dissemination of Chinese culture can draw on the multimodal dissemination of *Dao De Jing* in the following aspects: integrate various communication channels, emphasize cultural connotation, and encourage public participation.

The effectiveness of dissemination is influenced by a variety of factors, including the choice of dissemination channels, the acceptance of the audience, and the appeal of cultural content. As Yang comments, the choices of signs, together with the collocation of modes restrict the expressiveness of multimodal discourse. Another issue to be paid attention to is the coordination of meaning-carrying capacity of various modes (Yang, 2021: 350-1). To improve the effectiveness of dissemination, it may be necessary to further optimize dissemination strategies, strengthen cultural exchanges, utilize modern technological means, and address the issues identified by the respondents.

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**Appendix****Questionnaire on the Current Status of Validity and Reliability  
of Chinese Culture Dissemination Overseas (version for survey overseas)**

Dear Sir/Madam:

Thank you for taking to participate in our questionnaire survey. We are a research team from Guangdong University of Foreign Studies, currently conducting a research project on the international dissemination of Chinese culture. This survey aims to understand the current status of Chinese culture's dissemination overseas, audience feedback, and dissemination effects for providing references and suggestions for further enhancing the global influence of Chinese culture.

We sincerely invite you to participate in this survey, as your views and suggestions are invaluable to our research. We assure our commitment to adhere rigorously to academic standards and ethical principles, keep all the information you provide confidential, and use it only for academic research purposes. The questionnaire is anonymous, so please feel free to fill it out. Your participation will contribute to Sino-foreign cultural exchange, for which we are sincerely grateful!

**Part I Basic Information**

*If there is a line after each item, please use words or numbers to fill in; if there is an option, please tick the corresponding answer.*

1. What is your nationality?

A. Asia B. North America C. South America D. Europe E. Africa F. Oceania

Please specify your country: \_\_\_\_\_

2. What is your age group?

A. 18-25 years old B. 26-35 years old C. 36-45 years old D. 46-60 years old E. Above 60 years old

3. What is your highest education level?

A. High school and below B. College C. Bachelor's degree D. Master's degree E. Doctor's degree and above

4. What is your occupation?

A. Government/public utilities B. Education/scientific research

C. Finance/business D. Culture/media E. Medical/health F. Student

G. Others (Please specify: \_\_\_\_\_)

**Part II Main Questions**

*Please tick the appropriate answer according to your actual situation. There is no right or wrong question. Please fill in truthfully.*

**A. Dissemination Awareness**

1. Through what channels were you first exposed to Chinese culture?

A. News media B. Cultural courses C. Tourism activities D. Books and newspapers

E. Others (please specify: \_\_\_\_\_)

2. What is your overall impression of Chinese culture?

A. Very interested B. Quite interested C. Fairly interested D. Not very interested

E. Not interested at all (please specify: \_\_\_\_\_)

3. What do you think is the biggest obstacle in understanding Chinese culture?

A. Language barrier B. Cultural differences C. Lack of channels D. Difficulty in understanding the content E. Others

(Please specify: \_\_\_\_\_)

4. What do you think is the general awareness of Chinese culture in your country?

A. Very well-known B. Quite well known C. Fairly well known D. Not very well known E. Not at all known (Please

specify: \_\_\_\_\_)

5. Which historical period of Chinese culture are you most interested in?

A. Ancient times to Qin and Han B. Wei, Jin, North and South Dynasties, Sui and Tang Dynasties C. Song, Yuan, Ming and Qing Dynasties D. Modern times E. None at all

6. What do you think is the position of Chinese culture in world culture?

A. very important B. relatively important C. average D. not very important  
E. not important at all

7. What do you think is the core meaning of the Chinese national spirit?

A. Patriotism B. Collectivism C. Hard Work D. Thriftiness  
E. Others (Please specify: \_\_\_\_\_)

### **B. Content Preferences**

8. What aspects of Chinese culture are you most interested in?

A. Literature and Arts B. History and Culture C. Philosophy and Thought D. Folklore and Customs E. Others (Please specify: \_\_\_\_\_)

9. What is your favourite way to learn about Chinese culture?

A. Text reading B. Film and television works C. On-site experience D. Expert explanation E. Others (Please specify: \_\_\_\_\_)

10. Among the different formats of traditional culture, what do you think best represents the characteristics of Chinese culture?

A. Poetry and song B. Opera and music C. Calligraphy and painting D. Classical music E. Others (Please specify: \_\_\_\_\_)

11. Among the contemporary cultural forms, which one do you find most attractive to you?

A. Movies and TV dramas B. Popular music C. Modern literature D. Fashion design  
E. Others (Please specify: \_\_\_\_\_)

12. Which is your favourite traditional Chinese festival?

A. Spring Festival B. Lantern Festival C. Dragon Boat Festival D. Mid-Autumn Festival E. Others (Please specify: \_\_\_\_\_)

13. Which traditional Chinese skill would you most like to experience?

A. Peking Opera B. Tai Chi C. Calligraphy D. Tea Art  
E. Others (Please specify: \_\_\_\_\_)

14. What is your favourite place in China?

A. Beijing B. Shanghai C. Xi'an D. Guangzhou E. Xinjiang  
F. Others (Please specify: \_\_\_\_\_)

15. What language would you prefer to be used to disseminate Chinese culture to the outside world?

A. Chinese B. English C. Local language D. Multilingualism  
E. Other (Please specify: \_\_\_\_\_)

### **C. Communication Evaluation**

16. What do you think is the overall effect of the current dissemination of Chinese culture to the outside world?

A. Very good B. Good C. Fair D. Poor E. Very poor

17. To what extent do the contents of Chinese culture resonate with you?

A. completely B. more C. generally D. less E. not at all

18. What do you think is the biggest problem in the dissemination of Chinese culture to foreign countries?

A. Language Barrier B. Cultural Differences C. Homogenisation of Content D. Single Mode of Communication E. Others  
(Please specify: \_\_\_\_\_)

19. Do you think Chinese culture is fully respected in the process of overseas dissemination?

A. Fully respected B. Quite respected C. Generally respected D. Not much respected

E. Not respected at all

20. Compared with the culture of other countries, how do you think the international influence of Chinese culture is?

A. very strong B. relatively strong C. average D. relatively weak E. very weak

#### **D. Suggestions for Dissemination**

21. What other aspects do you think need to be paid attention to for Chinese culture to go global?

A. Enhancing the interest of cultural content B. Enriching the diversity of product forms C. Enhancing interaction with audiences D. Paying attention to the differences in cross-cultural backgrounds E. Other (please specify: \_\_\_\_\_)

22. What kind of channels do you think are more conducive to the dissemination and promotion of Chinese culture?

A. Mainstream media B. Cultural and educational institutions C. Tourism projects

D. Cultural and creative industries E. Others (Please specify: \_\_\_\_\_)

23. What groups of people do you suggest should be emphasized in the dissemination of Chinese culture to the outside world?

A. Primary and secondary school students B. University students C. Cultural practitioners D. Tourists E. Others (please specify: \_\_\_\_\_)

24. In your opinion, what forms can be used to enhance the understanding of Chinese culture among people in different countries?

A. Cultural exchange activities B. Co-operation in running school programmes

C. Sports events D. Economic and trade exchanges E. Others (Please specify: \_\_\_\_\_)

25. How do you think Chinese culture should be combined with modern technology to enhance its dissemination?

A. VR/AR Technology B. Artificial Intelligence C. Live Broadcast Interaction D.

Digital Museum E. Others (Please specify: \_\_\_\_\_)

26. Do you have any other suggestions for improving the international influence of Chinese culture dissemination?

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