

Cultural Output of the Beijing Winter Olympics from the Perspective of Empathetic Communication

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Abstract: *The Beijing Winter Olympics is not only a world sports event, but also an important platform for international cultural exchange. Starting from the Beijing Winter Olympics, this article takes Chinese excellent traditional culture as the entry point, and through the interpretation and analysis of Chinese cultural symbols, explores the significance and value of cultural output in the Winter Olympics. Taking Bing Dwen Dwen as an example, this paper expounds how Bing Dwen Dwen carries out the international expression of Chinese culture through cultural transformation, expression transformation, subject transformation, mode transformation and media transformation, and the article argues that cultural output needs to be spread through anthropomorphic emotion, neutral “others”, market-oriented creativity, and expand the dialogue space between Chinese and foreign civilizations by arousing human emotional resonance.*

Keywords: *Beijing Winter Olympics; Chinese excellent traditional culture; international communication*

1. Introduction

On February 4, 2022, the highly anticipated Beijing 2022 Winter Olympics kicked off amidst the Spring Festival holiday, adding a unique “festive flavor” to the Games. From the splendid opening ceremony to the thrilling daily competitions, this grand Olympic event showcases China’s respect and inclusiveness towards the world, while also fully embodying the values and pursuit of a community of shared future for mankind advocated by the Chinese people. With its distinctive Chinese characteristics and international perspective, the Winter Olympics has also provided exemplary references for content production and dissemination through empathy, intercultural communication, symbolic communication, immersive communication, and technological communication, promoting China’s transition from a country rich in cultural resources to a cultural powerhouse, promoting the dissemination of excellent traditional Chinese culture, and presenting a lovable, credible, and respectable image of China to the international community.

2. Conceptual Analysis of Empathetic Communication

Empathetic communication refers to the process of forming and transmitting similar or shared emotions and feelings. It helps recipients from different races and cultural backgrounds bridge cultural divides caused by politics, society, historical traditions, and so on, thus enhancing international communication effectiveness. One clear benefit of empathetic communication is its ability to generate positive audience engagement in secondary dissemination, such as retweeting, commenting, and sharing. Empathetic communication has also been proven to deepen memory in the brain, leading to attitude and behavior changes through ingrained long-term memory.

In traditional cultural exchange communication, the goal of Western cultural dissemination is to achieve internationalization, Hollywoodization, and Disneyfication. In the era of new globalization, the international dissemination of Chinese culture is not about achieving “Chinese-style globalization,” but emphasizes the core concept of “a community of shared future for mankind,” promoting equal exchange and mutual learning of civilizations, and realizing the symbiosis and prosperity of cultures of all nations worldwide. “The process of intercultural communication inevitably faces many insurmountable gaps. Practitioners and researchers should thoroughly examine the multidimensional communication of national image, so that the theory of empathetic communication can truly empower the theoretical progress and practical development of China’s international communication.”^[1]

In the new era of globalization, the cultural output of the Beijing Winter Olympics needs to utilize empathetic communication to evoke emotional resonance among humanity.

First, in terms of cultural content, it is important to avoid selecting unfamiliar and grandiose content, and instead choose specific Chinese cultural elements that are familiar to overseas target audiences and reflect common human values such as “harmonious coexistence between man and nature” and “family relationships,” such as pastoral style, Chinese cuisine, personal stories, etc., infusing individuality into universality to avoid cultural discounts and cultural shocks.

Second, in narrative expression, it is essential to fully understand the preferences of target audiences, especially emotional needs, and creatively transform cultural content to stimulate emotional resonance.

Third, in terms of communication subjects, it is necessary to change from the “solo” mode dominated by official voices to a “chorus” mode involving government, society, and public participation.

In the selection of channels and methods, different “localized” channels and methods should be adopted for target audiences in different regions. For developed countries like Europe and the United States, emphasis should be placed on using new media and new technologies, adept at “sailing with borrowed wind” and “borrowing voices”; in less developed areas like Africa, emphasis should be placed on using local traditional media and adapting strategies to improve information accessibility based on local conditions.

3. The Significance and Value of Cultural Output from the Winter Olympics

The modern Olympic Games are not only globally renowned sporting events but also significant platforms for global cultural exchange and integration. The opening ceremony of the Beijing Winter Olympics featured the countdown using the “Twenty-Four Solar Terms,” which encapsulates ancient wisdom, the marvelous concept of “Yellow River water” transforming into the “Ice and Snow Five Rings,” and the closing ceremony’s farewell to the willows, symbolizing people’s emotions. The “Twelve Zodiac Ice Skates,” children playing Lantern Festival games on the ice, and thousands of red ribbons transforming into “Chinese knot” on the snowflakes were all highlights. Additionally, the “Snow Ruyi” National Ski Jumping Center, “Snow Dragon” National Bobsleigh and Luge Center, and the fire relay lantern inspired by the Western Han Dynasty Changxin Palace lantern showcased creative designs rooted in Chinese traditional culture.^[2] With exceptional wisdom, the ancient Eastern nation presented to the world the splendid interplay between excellent traditional Chinese culture and ice and snow sports, stunning the world with the Beijing Winter Olympics.

3.1. The Chinese Model of Shaping the International Discourse System through Culture

A country or a nation’s contribution to the world and all humanity lies not only in creating abundant material wealth but also in offering advanced ideological concepts. For example, the slogan “Together for a Shared Future” proposed at the Beijing Winter Olympics reflects the Chinese civilization’s idea of “a world of great harmony, where all are one family,” interpreting the Olympic spirit under the value concept of a “community of shared future for mankind.”

In 2013, China first put forward the initiative to build the Silk Road Economic Belt and 21st Century Maritime Silk Road, providing a vivid example of Chinese thought for the construction of the international discourse system by Chinese culture. Originating from the Han Dynasty, the overland Silk Road and the flourishing Maritime Silk Road during the Song Dynasty greatly promoted China’s foreign trade. Today’s Silk Road Program not only inherits the tradition of the Silk Road but also endows it with new connotations, emphasizing not only economic and trade aspects but also cultural ones. Historically, these two Silk Roads made China the center of world trade and culture. Today, the concept of “Belt and Road” has gained recognition and support from many countries worldwide. Serbian President Vučić has expressed gratitude multiple times for the development opportunities brought to Serbia by the Belt and Road Initiative, believing that the initiative “connects different countries, cultures, and peoples spiritually and materially.”

Compared to traditional diplomacy, cultural diplomacy has a more profound impact on the international community. In 2015, China and the UK commemorated the 400th anniversary of the deaths of Tang Xianzu and Shakespeare. Four hundred years ago, while the Ming Dynasty playwright Tang Xianzu’s masterpiece “The Peony Pavilion” was being performed on Eastern stages, Shakespeare’s classic love story “Romeo and Juliet” was being staged at the Shakespeare Theatre in London. Such a

fantastic linkage triggered a fervor of research between the people of China and England on two dramatists who lived in the same period of time. In the elimination of cultural barriers between China and the United Kingdom at the same time, the promotion of the two peoples of the same culture, people close to each other, the country close to each other.

3.2. Expanding Dialogue Space between Chinese and Foreign Civilizations through Art

“Visual cultural symbols serve as intermediaries for cross-cultural communication and dissemination between different cultural domains, and they are also important visual carriers in the communication ceremony of the Beijing Winter Olympics.”^[3] The preparation for the opening ceremony of the Beijing Winter Olympics took four years, and the chief director Zhang Yimou showcased the outstanding traditional Chinese culture throughout the ceremony, making it an artistic extravaganza. The overall design of the opening ceremony emphasizes simplicity and elegance, drawing inspiration from the Chinese aesthetic of understatement, ethereal beauty, and the style of leaving blank spaces to convey meaning. In the segment where the torch was lit, the team designed a snowflake-shaped torch platform, with each snowflake bearing the names of participating countries and regions. This not only reflects the concept of environmental protection but also symbolizes the excellent traditional idea of “a spark can start a prairie fire.”

The Beijing Winter Olympics coincided with the Chinese Year of the Tiger and the Spring Festival. When the Winter Olympics meets the Chinese New Year, elements of Chinese culture such as couplets, New Year paintings, paper-cuttings, and sachets seamlessly blend with the Olympic spirit. Throughout the Olympic Village, one can see red lanterns, stone sculptures crafted by artisans depicting melting snow, and paper-cutting artworks made by students featuring the Winter Olympics mascot Bing Dwen Dwen. The beauty of China meets the beauty of the Olympic rings, quietly promoting the Chinese traditional festival of the Spring Festival to the world. International Olympic Committee President Bach sincerely praised at the closing ceremony of the Beijing Winter Olympics: “This is a truly unparalleled Winter Olympics.”

Civilization is enriched by exchanges and enriched by mutual learning. Excellent literary and artistic works constantly go beyond borders and provoke discussions when spread overseas. “Cultural figure Bai Xianyong led artists create a youth version of the Kunqu Opera *The Peony Pavilion* adapted from the masterpiece of Ming Dynasty playwright Tang Xianzu, adhering to the principles of authenticity and orthodoxy to restore the true face of Chinese Kunqu culture.”^[4] Since its world tour began in April 2004, it has been performed in countries such as the United States, the United Kingdom, Greece, and Singapore. People with different cultural backgrounds are moved to tears, joy, and applause. While showcasing the beauty of Chinese drama, it breaks through cultural barriers and promotes the integration of Chinese and foreign cultures.

In September 2021, China’s bronze sculpture “Encounter of Gods - Dialogue between Confucius and Socrates” was completed at the ancient Agora site in Athens, Greece, the cultural core of Greece, where Socrates’ famous square debate took place two thousand years ago. Over two thousand years ago, Plato from ancient Greece and Confucius from China almost simultaneously proposed the vision of establishing “a great harmony under heaven” and sought to establish an ideal country for humanity. At present, humanity needs to seek deep connections between countries from the height of civilization. Although these two sculptures are rooted in different cultural soils, they present a shared vision of an ideal country for humanity, becoming landmark buildings for cultural exchange between China and Greece.

4. Path of Cultural Output from the Winter Olympics from the Perspective of Empathetic Communication

Bing Dwen Dwen, the mascot of the 2022 Beijing Winter Olympics, is based on the Chinese national treasure, the panda, and incorporates elements such as ice and snow, the “Ice Ribbon” of the Winter Olympics venues, and the Olympic rings in its design. “Ice” symbolizes purity and strength, while “Bing Dwen Dwen” implies kindness, health, liveliness, and cuteness. During the Beijing Winter Olympics, related merchandise featuring Bing Dwen Dwen sold out on foreign online shopping platforms, leading to a global “hard to find” situation. Netizens from various countries came up with the idea of DIY Bing Dwen Dwen, and it quickly became a hot topic on foreign social media platforms like Twitter and YouTube, and was covered by Reuters, The New York Times, and other foreign media outlets, making it a top trend of the Beijing Winter Olympics. Bing Dwen Dwen was introduced as early as September

2019, but some netizens jokingly compared it to a “sesame dumpling with a missing filling” or “extremely ugly.” However, as the Beijing Winter Olympics approached, public sentiment towards Bing Dwen Dwen reversed. Netizens commented, “Had no feelings at that time, now I think it's strangely cute.” From “no feelings” to “strangely cute” and “hard to find,” Bing Dwen Dwen's popularity owes to later-stage communication and marketing. “Effective communication paths from multiple dimensions successfully transformed Bing Dwen Dwen from a flat, static, non-personalized mascot into a dynamic, personalized character.”^[5]

4.1. Cultural Transformation

Empathetic communication aims to convey cultural individuality within cultural commonalities. In cultural exchanges between nations, cultural misinterpretations are common due to differences in ideology, cultural backgrounds, and ways of thinking. Empathetic communication emphasizes triggering resonance through cultural transformation, and considering the preferences of the target audience is a prerequisite for achieving good communication effects in external communication. Therefore, cultural symbols familiar and favored by the target audience should be used to find commonalities between Chinese traditional culture and foreign cultures, conveying cultural individuality within cultural commonalities.

Bing Dwen Dwen's prototype is the panda, which is the most recognizable symbol of Chinese culture among foreign populations. Choosing the panda as a cultural symbol for external communication can reduce cultural discount and achieve the best communication effect. At the same time, the panda represents modern China and ecological conservation. Its symbolic implications of inclusiveness, resilience, composure, and “together towards the future” connect with global ecological civilization construction and humanistic ideas. Additionally, the designer's choice of futuristic and technological decorative elements such as crystal shells and colored halos aligns with the common global idea of “together towards the future.” These elements not only cater to the preferences of overseas target audiences but also reflect China's unique cultural individuality.

Meanwhile, audiences in Western countries may mispronounce the Chinese pinyin “Dun” as “Dan”, which may not effectively convey its meaning and pronunciation. Therefore, Bing Dwen Dwen's English name is written as “Bing Dwen Dwen”, which is similar in pronunciation to Chinese but adheres more to the pronunciation rules and language habits of multiple languages in Europe and America. This effectively reduces communication barriers caused by linguistic and cultural differences, reflecting respect and inclusivity towards other cultures.

4.2. Expressive Transformation

“Influenced by different cultural contexts and ideologies, cross-cultural communication often involves high levels of uncertainty. In cross-cultural communication, building shared emotions between the communicators and the audience and gaining emotional identification with each other is one of the effective strategies for breaking the ice in information dissemination.”^[6] In the cultural expression of Bing Dwen Dwen cultural products, the designers highlight the adorable visual experience and personalized image of Bing Dwen Dwen. This is done to evoke empathy, a universal human emotion, and to help the symbolized Chinese Olympic hosting concept and traditional sports culture be understood and accepted.

Research has shown that “cuteness” is a universal language that can enhance positive emotions and minimize stress factors, thus increasing the receptivity of the target audience to culture. Bing Dwen Dwen is designed based on the panda, which has gained popularity in recent years, emphasizing its juvenile characteristics such as cheeks, head, eyes, and inward walking posture, making Bing Dwen Dwen visually cute to trigger people's instinctive liking for cute things. Scholar Zhao Xinli pointed out in his book “The Power of Cuteness: The Theory of Cute Communication”, published in 2017, that “cute communication is a communication activity carried out through cute information.”^[7] Cute communication is a representative of empathetic communication and is an important initiative in shaping the image of a “cute China.”

In addition, Bing Dwen Dwen's cute narrative also uses anecdotes on the way to the class, conflicts while playing with companions, and the wit and wisdom in encounters with workers. It depicts Bing's emotions during activities such as playing in the snow happily, getting angry, kicking the guardrail when upset, and feeling reluctant to leave when leaving work. Under the emotional and narrative storytelling of Bing Dwen Dwen's actors, Bing Dwen Dwen has been transformed from a flat, static, and non-

personified mascot into a dynamic and personified “person”. This makes Bing Dwen Dwen have life and emotions, successfully expanding the audience from children to the Z generation young adults. The “Z generation” refers to the generation born after 1995, the native inhabitants of the internet, and is one of the important target groups for external communication. Using them as important communicators can achieve good communication effects.

4.3. Subject Transformation

Athletes, journalists, and others from various countries have a natural affinity and cultural identity with their own country’s audience, playing a key role as communicators of the Beijing Winter Olympics and Bing Dwen Dwen. By speaking out and acting as intermediaries, they transform the identity of Bing Dwen Dwen’s communicator from official and media to idol, friend, and compatriot, promoting Bing Dwen Dwen in a more everyday and emotional narrative manner. This transformation adapts Bing Dwen Dwen’s narrative to a new form that better meets the needs of the community, making it easier to break through cultural barriers and avoiding the communication dilemma of self-entertainment that occurs in traditional media propaganda with an official background.

American skier Carly Margulies posted a video on TikTok International on February 14 about various peripheral products related to Bing Dwen Dwen. Russian figure skater Sherbakova posted a photo of herself with Bing Dwen Dwen on Instagram after winning the ladies’ singles free skate competition.

In the book “Diffusion of Innovations”, American scholar Everett Rogers divides the audience according to the adoption time into five categories: innovators, early adopters, early followers, late followers, and laggards. As Bing Dwen Dwen’s number one overseas fan, Japanese journalist Yoshitake Shioyama is an early adopter. He wore a mascot Bing Dwen Dwen T-shirt during the interview, with “Bing Dwen Dwen” badges hanging on both sides of his ID lanyard, and even held a Bing Dwen Dwen doll in his hand. This has been widely discussed by netizens at home and abroad. In addition, Prince Albert of Monaco expressed his wish to have two Bing Dwen Dwen mascots to share with his two children. Their love and admiration for the mascot Bing Dwen Dwen, as foreign opinion leaders, demonstrate a kind of exemplary promotion, echoing the feedback from Olympic athletes on site, working together to promote the image of cute China.

There are two dimensions to the international image’s external communication process: self-construction, which actively constructs and disseminates self-image to foreign audiences, and other-construction, which relies on key “other communication.” According to the “Elaboration Likelihood Model,” the communicative behavior of the communicator inevitably has persuasive intent, and the recipient actively explores its intent. The communicator’s communication purpose is inversely proportional to the communication effect. Thus, the “other identification method” appears, which involves using independent third parties or neutral parties with little or no relevance to their own interests to convey information, gaining the audience’s identification. “From the perspective of empathetic communication, building overseas opinion leaders can carry out the “other” dissemination of China’s national image, transforming from a single self-narrative to other narrative.”^[8] Through the “other” neutral position, sharing personal experiences of Chinese stories can be better understood and accepted by foreign audiences, thereby producing positive and constructive communication effects.

4.4. Mode Transformation

In traditional cultural communication, the communicator often focuses only on the communication purpose, neglecting the need for audience participation and dialogue. In the new era of globalization, different civilizations and cultures engage in equal dialogue and integration. The dissemination process of Bing Dwen Dwen satisfies the audience’s desire for participation and dialogue, forming a culturally hybrid image and symbolic significance of Bing Dwen Dwen. Overseas target audiences obtain “our” Bing Dwen Dwen, enhancing their understanding and identification with Bing Dwen Dwen.

In the context of social media, “Bing Dwen Dwen” is an open-ended media text. Domestic and foreign audiences engage in imitation and secondary creation based on the prototype of Bing Dwen Dwen, constantly enriching its settings and image. In short videos on platforms like YouTube and Twitter, netizens creatively use materials at hand to DIY Bing Dwen Dwen, allowing Bing Dwen Dwen to experience “freedom”. Both domestic and overseas netizens use familiar cultural elements to create Bing Dwen Dwen, such as “Tangyuan Bing Dwen Dwen” in the Chinese cultural context, “Onigiri Bing Dwen Dwen” in the Japanese cultural context, and “Oil Painting Bing Dwen Dwen” in Western countries. Girls who enjoy selfies and makeup can create Bing Dwen Dwen makeup looks using beauty filters, while

Rubik's Cube enthusiasts can arrange a Rubik's Cube into the shape of Bing Dwen Dwen.

The concept of "social currency" was first proposed by French sociologist Pierre Bourdieu. Social currency is described as "just as people use money to buy goods or services, using social currency can gain more praise and positive impressions from family, friends, and colleagues". Therefore, on social media, netizens who manage to get a Bing Dwen Dwen doll share their joy, while those who didn't manage to get one engage in secondary creation, including making their own mascot Bing Dwen Dwen or creating Bing Dwen Dwen emojis. The circulation of mascot Bing Dwen Dwen as social currency is achieved through public behavior interactions, such as likes, comments, and posting related topics. Many netizens help promote the circulation of mascot Bing Dwen Dwen as "social currency" attracting groups who were originally not interested in Bing Dwen Dwen or the Beijing Winter Olympics to join this social carnival, promoting cultural exchange and the output of excellent traditional Chinese culture.

4.5. Media Transformation

Pierre de Coubertin, the founder of the modern Olympics, once said, "The Olympics is not just a competition, but a cultural exchange and integration that comes from the heart." At the Beijing Winter Olympics, the perfect combination of traditional Chinese culture and modern high technology, along with the aesthetic of technology it spawned, became a highlight of external communication.

Especially notable was the convenience brought about by the integration of culture and high technology, which was fully demonstrated at the Beijing Winter Olympics. China leveraged cutting-edge technologies such as cloud computing and the Olympic Broadcasting Services (OBS) Cloud to significantly reduce the personnel load at the competition venues for broadcast. Typically, small and medium-sized broadcast media personnel do not need to travel long distances to follow the competition live; they can stay in their home countries and receive the broadcast remotely. "Furthermore, in this grand ice and snow event, the integration of Central Radio and Television Network's SG+4K/8K+AI hardcore technology into the integrated process of content collection, editing, and broadcasting showcased the cultural charm of the technological Winter Olympics".^[9]

The short videos of Bing Dwen Dwen that went viral on social media were mostly self-made by netizens, volunteers, or viewers, shot and uploaded in the first person. They edit and spread content related to Bing Dwen Dwen from their own perspectives, emphasizing everyday life and personalization. "These close-to-life materials are more approachable and resonate more with audiences than traditional media reports, promoting identity-based decoding."^[10] Additionally, using visual storytelling in short video dissemination can reduce the "cultural discount" caused by cultural and language differences, breaking through cultural boundaries and barriers.

With the advent of the era of media integration, fully utilizing overseas mainstream media and emerging media platforms such as the internet, "borrowing boats to sail out to sea" and "borrowing stages to perform" have become important means to promote Chinese culture overseas, expand the coverage of Chinese culture's international dissemination, and enhance the effectiveness of international communication. Drawing inspiration from Chinese excellent traditional culture, a variety of cultural programs and documentaries, such as the variety show "Chinese Poetry Competition," "China in Classics," and historical documentaries like "Hexi Corridor", "China", "Su Dongpo" and "He Zhizhang" have gained widespread popularity overseas. Additionally, the youth-oriented Chinese festival series and cultural IPs such as "Tang Palace Banquet", "Luoshen Water Ode" and "Longmen Vajra" have flourished among global netizens, receiving favorable reception and achieving significant dissemination effects. These audio-visual works not only showcase the unique charm and grandeur of Chinese culture to overseas audiences but also enhance international understanding of China, enabling the international community to better appreciate China as a trustworthy, lovable, and respectable nation.

Entering the era of all media, overseas audiences, especially the younger generation, tend to explore Chinese culture through new media. Leveraging the popularity of social media platforms abroad in recent years has also become an important channel for the international dissemination of Chinese excellent traditional culture. For instance, the short videos on Chinese cuisine culture by the food blogger Li Ziqi have garnered over 17 million followers on the mainstream social platform YouTube overseas. She presents Chinese cuisine in its most natural and purest form, effectively facilitating cross-cultural communication. In July 2020, videos featuring "Grandpa Amu" unexpectedly went viral on overseas social media platforms. This 63-year-old Chinese grandfather, using traditional Chinese woodworking techniques, crafted various exquisite wooden items without a single nail or drop of glue, employing axe, chisel, saw, and traditional Chinese mortise and tenon joints, earning him the title of "Contemporary Lu

Ban” by netizens. Grandpa Amu’s superb craftsmanship not only amazed overseas netizens but also garnered millions of likes and billions of views on videos posted on overseas social media platforms in a short period.

5. Insights into Cultural Output of the Winter Olympics from the Perspective of Empathetic Communication

The successful hosting of the 2022 Beijing Winter Olympics has explored a new path to telling the story of China well, created a new digital international communication model, and elaborated on the new content of Olympic communication from multiple perspectives.

5.1. Personifying Emotional Communication

If “Bing Dwen Dwen” as the mascot of the Beijing Winter Olympics is presented solely based on static and two-dimensional characteristics, even if the image is adorable, it remains merely a cold “object” with limited emotional connection to people. Analyzing the popularity of “Bing Dwen Dwen” during the Winter Olympics, it’s evident that the intimate interaction between different individuals and “Bing Dwen Dwen”, along with the dynamic images of people chasing after “Bing Dwen Dwen” for photos, has transformed the perception of “Bing Dwen Dwen” into a warm and personified “being”.

5.2. Neutralized “Other” Communication

The initial surge in popularity of “Bing Dwen Dwen” can be attributed in part to the enthusiastic endorsement by Japanese journalist Yoshitaka Tsujio in his series program.

In addition to the “other” communication by foreign journalists, various diplomatic events and activities have also contributed to the deep-rooted image of “Bing Dwen Dwen” in people’s minds. Whether it’s the praise from the Moroccan head of state for “Bing Dwen Dwen” or the affection and fondness shown by athletes from various countries towards the “Gold Dwen Dwen” as a Winter Olympics souvenir after winning competitions, these instances have been presented to the public through news coverage or live television broadcasts, ensuring prolonged exposure for the image of “Bing Dwen Dwen” and creating significant promotional effects.

5.3. Commercialized Creative Communication

During the design of “Bing Dwen Dwen’s” image and cultural creative products, creative elements such as the ice crystal shell, symbolizing snow and ice, imbued “Bing Dwen Dwen” with a strong sense of dynamism, technology, and futurism. This presentation offered a panda image distinct from traditional depictions, incorporating a fashionable appeal that resonated with the market. It’s worth noting that the objective condition of the factory’s inability to meet the demand during the Spring Festival inadvertently led to a phenomenon known as “hunger marketing”, which unexpectedly became a form of market-oriented creative communication. The success of the mascot “Bing Dwen Dwen” in its dissemination can be attributed to cultural, technological, sporting, emotional, and market-related elements.

6. Conclusion

The external dissemination of Chinese culture has existed since ancient times. From Yao’s governance of the world to the southward extension to Jiaozhi, to Jizi’s journey to Korea, to King Mu of Zhou’s western hunting expeditions, and later Xu Fu’s eastern voyage, Xuanzang’s journey to the west, Zhang Qian’s missions to the Western Regions, and Zheng He’s seven voyages to the Western Seas... In the vast river of history, the Chinese nation has composed the splendid Silk Road with camel bells ringing for thousands of miles, and also created the transformation from the glorious Tang Dynasty, where nations paid tribute, to a culturally strong nation. To promote the excellent traditional culture of China, utilize the abundant resources of a cultural powerhouse to construct China’s international discourse system, enhance China’s international communication capabilities, tell China’s stories to the international community, spread China’s voice, and present a true, comprehensive, and three-dimensional picture of China. This is an important task for the construction of China’s international communication capacity.

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