

Characteristics and Systematic Construction of International Communication of Chinese *Baijiu* Culture

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Abstract

The continuous advancement of globalization provides a new stage for the deep integration of cultures. As an important element of Chinese culture, the international communication of *Baijiu* plays a significant role in shaping China's national image, enhancing cultural confidence, and improving national soft power. This study explores the performance and impact of Chinese *Baijiu* culture in international communication. It selects popular videos from Bilibili and YouTube, two major social media platforms, as the analysis objects, revealing the characteristics of Chinese *Baijiu* culture in different communication environments through empirical research. The study finds that Chinese *Baijiu*, represented by Sichuan *Baijiu*, exhibits significant complex adaptability in international communication, with its participants, communication content, and interactive effects showing a coexistence of differentiation and homogenization on social platforms.

Keywords

Baijiu, international communication, Complex Adaptive System.

1. Introduction

According to archaeological materials, brewing activities have existed in China for thousands of years. From agricultural and sacrificial activities in primitive society to the emergence of distillation technology during the Tang and Song dynasties, and later incorporating *Baijiu* into the taxation system, *Baijiu* has been a witness to societal changes across various historical periods in China. It is also a vital part of traditional treasures, bearing profound historical and cultural significance. *Baijiu* is closely connected to historical symbols such as cuisine, rituals, poetry, literature, and opera.

In October 2023, President Xi Jinping issued important instructions on publicity, ideology, and cultural work, emphasizing "strengthening international communication capacity building and promoting exchanges and mutual learning among civilizations," reflecting the government's high regard for international communication capacity building. The modern international communication of Chinese *Baijiu* culture has deepened the aesthetic resonance between China and foreign audiences, fostering a certain degree of international recognition of Chinese culture. As a significant component of Chinese *Baijiu*, Sichuan *Baijiu* (produced within Sichuan Province) is renowned domestically and internationally for its unique brewing techniques and rich aroma. In recent years, with China's rapid economic development, Chinese culture has stepped onto the global stage, and the booming development of social media has brought new opportunities for *Baijiu* culture.

Baijiu, as both a material and intangible cultural carrier, holds unique significance in representing Chinese culture[3]. Effectively disseminating Chinese *Baijiu* culture worldwide and gaining recognition and affection from the international community has become a pressing

issue for *Baijiu* enterprises, cultural institutions, and even government departments[32]. However, China's planning and policy support for cultural export via social media are still in the growth phase[6], and empirical research on the international communication of Chinese *Baijiu* culture remains relatively limited. Guided by the theory of Complex Adaptive Systems (hereinafter referred to as CAS), this study analyzes popular videos on Bilibili (a Chinese domestic social media platform) and YouTube (an international social media platform) to examine the challenges and opportunities in the international communication of Sichuan *Baijiu* culture[33]. It aims to provide theoretical references and practical insights for constructing an international communication system for Chinese culture. The research question focuses on optimizing the international communication of *Baijiu* culture through social media channels.

To address this research question, the following objectives are proposed: (1) to identify the characteristics and differences of Sichuan *Baijiu* culture on domestic and international social media platforms (using Bilibili and YouTube as examples); (2) to explore the possibilities of Sichuan *Baijiu* culture's international communication on social media from the perspective of Complex Adaptive Systems; and (3) to suggest theoretical references and practical insights for the international communication of Chinese *Baijiu* culture, addressing challenges faced by the communication of Sichuan *Baijiu* culture.

2. Literature Review

Research of International Communication of Chinese Baijiu Culture

International communication inherently involves cross-cultural attributes, making its process complex and influenced by numerous factors. In recent years, as China's comprehensive national strength has grown, research focusing on disseminating China's excellent culture has gained increasing attention, yielding abundant results. Studies based on international communication theories primarily focus on exploring theoretical frameworks, communication mechanisms, and influencing factors, while practical research emphasizes case analysis, communication strategies, and effectiveness. Regional studies under different social systems mainly examine policy formulation, implementation, and outcomes[10].

American scholar Harold Lasswell proposed the 5W[7] systematic analysis framework from a communication studies perspective to understand the communication process. Christian Fuchs introduced the social media interaction model, and Donald Horton and Wohl Richard proposed the parasocial interaction theory, which first identified the roles of traditional media like television and radio in parasocial interactions between audiences and performers. Paul Ballantine and Martin Brett expanded this theory to online community environments, discussing how non-participating users (e.g., lurkers) form relationships with other users in online communities[1]. The global spread of the internet and the emergence of social media have stimulated cross-cultural communication driven by market demand, user interaction, and new technologies, providing theoretical foundations for analyzing the international communication of Chinese *Baijiu* culture[4].

The 5W model (see Figure 1) offers a systematic analytical framework from the perspective of communication studies[11]. When applied to the context of international communication, the model can be understood as follows. Communicator (Who) refers to the source and promoter of cultural information, such as governments, individuals, groups, or organizations. Channel (In Which Channel) refers to the medium or tools for information transmission, which are central to international communication. Channels for disseminating Chinese *Baijiu* culture include interpersonal communication (oral and written), mass media[8], electronic media, the internet (social media), artistic works, cultural rituals, and more. Due to geographical constraints and the rise of the internet, online communication remains the primary channel for spreading Chinese *Baijiu* culture internationally. Receiver (To Whom) refers to the target audience of the

information, which can be specific individuals, groups, communities, or the general public. Effect (With What Effect) refers to the outcomes or impacts of international communication. The interpretation and usage of received information vary depending on the audience's demographic characteristics, decoding processes, and reactions. Disseminators need to consider globalization and localization factors comprehensively to formulate effective communication strategies.

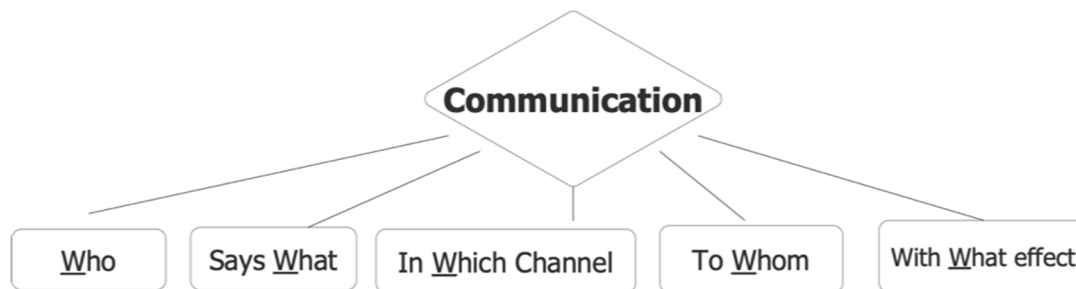


Figure 1. 5W model

Given the unpredictability of external environmental influences, interpersonal complexity, technological innovations, ethical responsibilities, and historical differentiation of audience characteristics, exploring communication strategies within specific cultural domains under the backdrop of globalization is crucial for effective international communication research. Alexander Buhmann and Diana Ingenhoff proposed a terminological framework from the perspective of communication management, constructing a four-dimensional (4D) national image model that integrates concepts from national identity theory, attitude theory[2], and reputation management. National image is defined as the cognitive representation held by individuals or groups toward a nation, including specific beliefs and general emotions. Researchers can analyze the portrayal of national image in mass media to assess how media shapes public perceptions of China, thereby gaining a more comprehensive understanding of national image composition and impact. National image is closely related to national soft power. Joseph Nye emphasized in his works on "national soft power and Sino-American competition" that cultural soft power is an essential component of a nation's comprehensive strength, playing an irreplaceable role in shaping international image, gaining cooperation and support from other nations, and leading global affairs through attraction rather than coercion or payment.

Within the realm of soft power, researchers emphasize the significance of national brand positioning, brand elements, and enhancing brand awareness from multiple dimensions to improve a country's international image[5][20]. A nation establishes relationships with foreign publics through communication and cultural exchange, shaping a positive national image and promoting international understanding and cooperation[12][13]. Digital public diplomacy activities, such as the creation of accounts by China's Ministry of Foreign Affairs on social media platforms like Twitter, are well-received both domestically and internationally, boasting a large following and playing an important role in constructing a positive national image[18]. The method of constructing national images is gradually shifting from traditional "monologue" to "dialogue," expanding from single-dimensional to multi-dimensional, with social media becoming a crucial tool for dialogue and relationship-building. Social media and content-sharing platforms are thriving, becoming new engines for driving international communication and forming global public opinion. For enterprises, empirical evidence and theory prove that social media positively impacts value innovation, emphasizing its importance in corporate competition in the digital age[21].

Social media grants symbolic discourse rights to the general public, enabling more people to participate in discussions on social topics. This empowerment effect promotes cultural dissemination and social integration to some extent. YouTube, as a leading global social media and video-sharing platform, plays a significant role in the global information dissemination landscape. According to Statista's KMI data forecast (<https://www.statista.com/forecasts/1144088/youtube-users-in-the-world>), from 2024 to 2029, global YouTube users will continue to grow, reaching 1.2 billion (estimated average monthly active users based on company documents, secondary surveys, app downloads, and traffic data)[16][17]. Furthermore, people's purposes for using YouTube are becoming increasingly diverse. An empirical study involving 150 students who use social media shows that YouTube is not only an entertainment tool but also a tool for information retrieval and academic learning, influenced by personal, environmental, and behavioral factors[17].

Over the past 20 years, research on Chinese *Baijiu* by domestic and foreign scholars has shown trends of diversification and in-depth exploration. Foreign scholars' research on Chinese *Baijiu* culture mainly focuses on two dimensions: cultural comparison and the dissemination of Chinese culture[14]. Comparative studies between Chinese *Baijiu* culture and Western wine culture emphasize analyzing the similarities and differences, as well as the impact of these differences on international communication. Research on the dissemination of Chinese culture involves specific brand communication strategies, effects, and uniqueness[15]. However, the understanding of the cultural symbolism, meaning, and value carried by Chinese *Baijiu* is relatively limited in foreign academia, often focusing more on traditional brewing techniques, processes, and ingredients, while research on the international dissemination of *Baijiu* culture appears insufficient, mainly confined to cross-national *Baijiu* comparisons and consumer behavior studies[25]. These studies generally exhibit characteristics of small scale, limited scope, and late start, with issues such as stereotypical impressions of Chinese *Baijiu* culture, prioritizing wine over *Baijiu*, and lacking multi-dimensional comparative studies, especially regarding specific regional liquors, such as the scarcity of research on Sichuan *Baijiu* culture[26].

From the current state of research on Chinese *Baijiu* culture, it is evident that domestic studies have comprehensively covered aspects such as the cultural connotations of *Baijiu*, its market-oriented branding, brewing techniques, and literary and aesthetic values. In contrast, the scope of foreign research is relatively limited, posing new challenges to the international dissemination of Chinese *Baijiu* culture. However, with the widespread adoption of the internet globally, online media dissemination and the promotion of cultural and creative products are considered effective means of preserving and transmitting *Baijiu* culture[23]. This suggests that when spreading *Baijiu* culture, modern media and innovative methods can be leveraged to enhance the appeal and influence of cultural communication[31]. Nevertheless, due to the inherent invisibility of *Baijiu* culture, its cultural symbolism is often tied to material culture, such as the raw materials and regional characteristics of *Baijiu*, liquor tasting, rituals associated with liquor, and other cultural forms. This makes it difficult to overly abstract or digitize the understanding. Imagine someone who has never tasted liquor or is allergic to alcohol—how could they grasp *Baijiu* culture solely through fragmented aspects, such as "flavor, brewing techniques, or drinking etiquette"? Therefore, it is necessary to explore new ideas and perspectives to construct a framework for the international dissemination of Chinese *Baijiu* culture. International communication theories often focus on macro-level mechanisms[24], while research on *Baijiu* culture tends to emphasize regional case studies. This research attempts to bridge this gap by incorporating Sichuan *Baijiu* as a cultural symbol into a cross-national communication analysis framework.

3. Domestic and International Social Media Platforms

The complexity of the international communication process, combined with the multi-agent, interactive, and nonlinear feedback characteristics of the internet and social media, aligns with the "self-adaptive" attributes of Complex Adaptive Systems (CAS). Therefore, analyzing the international communication of Chinese *Baijiu* culture from this theoretical perspective has solid theoretical foundations. However, this study focuses more on the platform differences themselves rather than theoretical validation.

CAS theory was first proposed by Professor John H. Holland from the University of Michigan. CAS theory posits that systems (societies) are composed of numerous elements (individuals), which are autonomous and adaptive agents connected and interacting with each other rather than existing in isolation. These systems exhibit features such as self-organization, adaptability, dynamism, nonlinearity, unpredictability, and emergence. By continuously learning and adapting to environmental changes, they form new layers, structures, and functions. Initially born in management science, CAS theory has since extended to communication studies and has been applied to fields such as ecosystems, urban governance, translation studies, and internet brand communication to address complex problems[28][29]. In the field of cultural communication, scholars have constructed multidimensional applications through the CAS perspective[9]. For example, Chen Hong developed an efficiency evaluation system[3]; Zhang Zhi'an[31] explored the dimension of civilizational core values; Liu Songyan proposed a social media matrix strategy[18]; and Peng Lan analyzed digital ecosystems, all demonstrating the guiding value of systematic thinking in international communication[21]. Currently, the challenges facing China's cultural international communication mainly include limited public awareness of China's diverse cultural symbols (e.g., overemphasis on martial arts), one-sided narrative models, distorted national images due to Western hegemonic influences, a lack of diverse communication channels, and incomplete talent cultivation systems for communication[27][30]. These issues lead to content deviations, blocked channels, and misunderstandings or resistance from audiences in the internationalization of Chinese culture. Thus, planning and constructing communication strategies based on China's overall cultural development goals, external circumstances, and resource conditions is of practical significance. Considering China's unique historical and social attributes, as well as the synergy and uniqueness among different cultural categories, constructing an international communication system is crucial. This study proposes a dynamic process analysis framework for the international communication of Chinese *Baijiu* culture to assist in understanding the influencing factors and dynamics during the communication process and addressing potential challenges.

Currently, there is limited research and understanding of Chinese *Baijiu* culture communication from the CAS perspective. The process of *Baijiu* culture communication is inherently complex, involving individuals, systems, cognitive behaviors at various levels, and the effects of their interactions. At the macro level, systems composed of individuals evolve through interactions among individuals and between individuals and the environment. In the communication of *Baijiu* culture, this is reflected in the co-evolution of society, government, markets, and *Baijiu* enterprises. This study focuses on Sichuan *Baijiu* culture, analyzing its international communication, which involves not only tangible products but also intangible cultural elements such as regional characteristics, historical heritage, traditional techniques, and lifestyles. Sichuan *Baijiu* culture is a combination of tangible and intangible cultural heritage. If the international communication of Sichuan *Baijiu* culture is viewed as a complex adaptive system, its development process is nonlinear, dynamic, and diverse (e.g., brewing techniques, drinking customs, local brands, and consumer behavior in Sichuan). This system includes several

elements, such as *Baijiu* enterprises, consumers, cultural promoters, and social media platforms, which act as autonomous agents within the system.

Media, as an important communication medium, significantly influences contemporary consumption habits, cognitive formation, and consumer behavior. The characteristics of social media platforms, including user numbers and activity levels, require careful selection of appropriate communication tools to effectively disseminate Sichuan *Baijiu* culture. Educational and cultural experience activities can enhance consumers' understanding and interest in Sichuan *Baijiu* culture, while positive evaluations and feedback from consumers can further boost its appeal and influence. However, research also shows that social media has a dual effect on user behavior, significantly influencing users both positively and negatively. Studies indicate that users may gradually shift from active to passive usage, accompanied by negative emotions such as burnout, anxiety, avoidance, and withdrawal.

Communication media, including traditional and new media, are vital tools for contemporary cultural communication. They not only convey information but also shape narrative frameworks that influence consumer perceptions and behaviors. For example, storytelling strategies can vividly showcase the unique charm of Sichuan *Baijiu* culture. Besides YouTube, other emerging international social media platforms like Twitter, Facebook, and the rapidly growing TikTok[19] have achieved significant success in overseas markets by employing localized strategies, such as collaborating with local influencers and celebrities. This demonstrates that localization strategies are key to the success of social media in international communication. Social media users are not only information receivers but also content creators. Their interactions and content creation collectively shape the formation of national images, providing new perspectives and methods for international image communication. Based on the resource-based view, social media strategies can be divided into active presentation (proactive strategies) and social media response (passive strategies). Active strategies include regular content creation, active audience engagement, and community building, while passive strategies involve monitoring social media discussions without active participation, ensuring content alignment with search engine optimization to increase organic traffic, and addressing social media crises only when necessary. A combination of active and passive strategies can help focus on, value, and influence communication audiences.

4. Research Methods

With the advent of the Web 2.0, people increasingly express and share their daily activities and views on global issues online. The development of social media has significantly propelled these activities, providing a transparent platform for sharing perspectives globally. This study selects video samples from Bilibili and YouTube, using content analysis to examine the current state and characteristics of Chinese *Baijiu* culture communication. First, videos were searched on Bilibili and YouTube using the keywords "Chinese *Baijiu*" and sorted by view count, with the top 30 most-viewed videos selected. Irrelevant content was excluded. In the second round of video screening, searches were conducted using the keywords "Sichuan *Baijiu*" and "川酒" (Sichuan *Baijiu*), again sorted by view count, and irrelevant content was excluded. The final samples consisted of popular videos related to Sichuan *Baijiu* culture. These videos were all themed around Chinese culture, with a focus on *Baijiu* culture, although the total number of such videos was relatively small. Sampling took place on July 12, 2024, using non-random purposive sampling. The primary goal was to analyze the current state and characteristics of effective communication of Chinese *Baijiu* culture on two distinct social media platforms, with key indicators including account type, popularity (view count), and user engagement (shares, likes, and comments)[22].

5. Comparative Analysis of the Baijiu Culture through International Communication

To gain a deeper and more comprehensive understanding of the communication of Sichuan *Baijiu* culture on social media, this study analyzes the characteristics of videos on domestic platform Bilibili and compares them with those on YouTube, focusing on dimensions such as video type, duration, category, and publisher.

(1) Characteristics of Baijiu Culture Communication on Bilibili

Using "川酒" (Sichuan *Baijiu*) as the keyword and sorting by view count, the analysis reveals the following characteristics of *Baijiu* culture communication on Bilibili, a domestic social media platform:

1. High content verticality among publishers: For instance, the account "一波说酒" has published 981 videos about *Baijiu* culture, while "白酒元" has published 364 videos. The top 10 most-viewed videos all come from these two accounts, with content focused exclusively on Chinese *Baijiu*-related knowledge.
2. High interactivity: As a platform primarily targeting young users, Bilibili is characterized by its interactive features, such as bullet comments and community engagement. Viewer interaction is reflected in metrics like likes and comments. As of the article's publication date, the top three "hit videos" on Bilibili under the keyword "川酒" had the following engagement metrics: likes (1,998; 1,900; 1,761) and comments (531; 485; 322). Viewer interaction correlates positively with view count, indicating high engagement.
3. Content format: Popular videos are mostly educational and short, with durations under 8 minutes. Series videos tend to have higher views, favorites, likes, and comments.
4. Concentrated communication formats: Videos often feature vloggers or related individuals speaking directly to the camera. However, data sources and references are often lacking, reducing objectivity and credibility.

(2) Characteristics of Baijiu Culture Communication on YouTube

Searching with "Sichuan *Baijiu*" and "Chinese *Baijiu*" as keywords and sorting by view count, the analysis reveals the following characteristics of *Baijiu* culture communication on YouTube:

1. Wide content scope: Videos are often related to Chinese or Asian culture, covering topics such as tourism, ethnicity, natural scenery, architecture, urban development, sports, and cuisine. For example, the account "IaminChina" has published 429 videos, with only four focusing on Sichuan *Baijiu* culture, specifically on Wuliangye and Jiannanchun brands. The account "Goldthread," which focuses on Asian culture and cuisine, has published 734 videos, with seven related to *Baijiu* culture. Only "Ming River Sichuan *Baijiu*," a brand under Luzhou Laojiao, exclusively targets Sichuan *Baijiu*, with just 13 videos.
2. Diverse publishers, mostly non-personal accounts: For example, "Goldthread" is operated under an agreement with *South China Morning Post* and features popular videos such as a 4-year-old interview with Li Ziqi, which garnered 6.3 million views. This account has the highest average view count and subscriber base among the analyzed publishers. Ming River is an official brand account for a Sichuan *Baijiu* brand.
3. Presentation formats: Videos are primarily presented through interviews, on-site visits, and animations, with longer durations. For instance, Ming River's videos emphasize interviews with its three American and German founders, along with educational animations; "IaminChina" and "Goldthread" mainly feature factory tours and interviews with craftsmen.
5. Language output: All high-view videos include English, either through narration or subtitles, making the content accessible to international audiences.

Low social interactivity: While individual videos achieve high view counts, engagement metrics such as comments and likes are relatively low.

(3) Comparative Analysis of Communication Characteristics

Through horizontal comparison, domestic social media platforms represented by Bilibili and international platforms represented by YouTube exhibit both similarities and differences in terms of popular videos related to Sichuan *Baijiu* culture. The main characteristics observed include content and creator homogeneity, weak interactivity, and low levels of collaboration. Based on these characteristics, this article attempts to propose a construction model from the perspective of complex adaptive systems.

Homogeneity in Content and Creators

The content and creators of Sichuan *Baijiu*-related videos on the two major social media platforms show clear tendencies toward homogeneity within domestic and international platforms. On Bilibili, popular videos are relatively niche, focusing on knowledge related to Chinese *Baijiu*. While videos on Sichuan *Baijiu* culture are somewhat scattered, they are relatively abundant and account for a significant proportion of the content. These videos are primarily educational in nature, with shorter durations, mostly under 8 minutes. In contrast, YouTube's popular videos cover a broader range of topics, not only including *Baijiu* culture but also extending to tourism, ethnicity, and natural scenery.

In terms of creators, Bilibili features a larger number of individual creators and accounts specializing in specific fields, allowing for deeper exploration and dissemination of Sichuan *Baijiu* culture. On the other hand, YouTube's creators come from more diverse backgrounds, including independent media and official brand accounts. While their content is broader in scope, it may lack the depth seen on Bilibili in certain specialized areas. Additionally, the number of videos specifically focused on Chinese *Baijiu* is relatively small, and content dedicated to Sichuan *Baijiu* culture is even scarcer.

This disparity can be attributed to two main factors: first, Bilibili's platform characteristics emphasize cultivating user loyalty and community culture, which leads to greater investment in content verticality and interactivity. In contrast, YouTube, as an international platform, prioritizes balancing the needs of a global market, resulting in greater diversity and internationalization of content. Second, due to the local nature of Bilibili's liquor-related content creators, *Baijiu*-themed videos often appear in the form of "series," with users having multiple interfaces to watch, bookmark, like, and comment. This further amplifies the clicks and views of series videos. On YouTube, videos are primarily presented with English narration or subtitles, making them more accessible to an international audience. However, content specifically targeting Sichuan *Baijiu* culture is limited, requiring users to conduct extended keyword searches, which weakens the relevance of related content.

Significant Differences in Interactivity

Popular videos on Bilibili exhibit high interactivity, particularly through features such as bullet comments (*danmu*) and community engagement. The number of likes and comments is proportional to the view count, reflecting a high level of user participation, which aligns with the platform's characteristics. On the other hand, while YouTube's popular videos tend to have relatively higher individual view counts, social interactivity is comparatively lower, with fewer comments and likes.

This differentiation can be attributed to two main factors. First, platform characteristics and audience differences. The content review policies and recommendation algorithms of the two platforms may differ, influencing how content is distributed and how users engage with it. Bilibili emphasizes community interaction and its unique *danmu* culture, encouraging users to actively participate and provide feedback, which fosters a highly interactive environment. The platform's primary users are young Chinese individuals who have a strong interest in and

engagement with local culture. In contrast, YouTube, as a global video platform, offers a wider range of content types and longer video durations, but its interactivity for certain culturally specific content may not match that of local platforms like Bilibili.

Second, the difference may reflect a shortage of communication talent. On Bilibili, video creators primarily use Chinese, making it easier for domestic users to search, watch, and engage with content in their native language. In contrast, YouTube operates in a multilingual environment, where videos are generally expected to be in English or provide subtitles in English or other languages to reach a broader audience. This cross-linguistic factor introduces higher demands on video creators, who must consider language accessibility and cultural nuances. Simultaneously, it poses challenges for interactive participants, as their ability to engage with content may depend on their language proficiency.

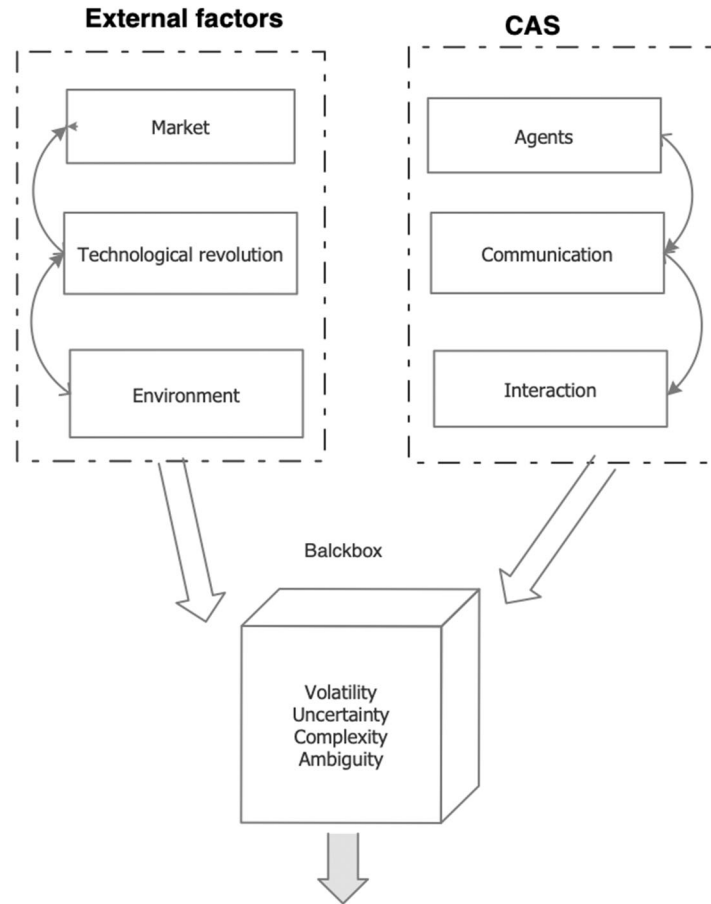
Weak Coordination on International Communication Platforms

The international dissemination of Sichuan *Baijiu* culture requires coordination and collaboration among all involved parties. Differences in cultural backgrounds, values, and local public opinion can lead to varying levels of understanding and acceptance of Sichuan *Baijiu* culture and Chinese *Baijiu* culture as a whole. Additionally, language barriers hinder the timely and effective transmission of information about Sichuan *Baijiu* culture. To improve the overall coordination of international communication, all participating entities need to work in the same direction, enriching the layers of communication content and creators while building a multidimensional collaborative communication mechanism that involves individuals, businesses, industries (associations), and government entities.

Compared with domestic platforms like Bilibili, YouTube features a diverse range of accounts, including individual content creators, official brand accounts, and more. However, this diversity often results in a lack of unified communication, consistent narrative logic, and coordination mechanisms. For example, there are no dedicated Chinese *Baijiu* brand accounts on YouTube. The few official accounts that do exist, such as CGTN's video titled "Americans Try Wuliangye for the First Time," date back nine years. Similarly, a bilingual promotional video for Wuliangye found on YouTube was uploaded by a French liquor merchant, reflecting a lack of strategic planning across various communication levels. This has resulted in a less vivid and multidimensional interpretation of Sichuan *Baijiu* culture.

In terms of content, popular accounts on international social media platforms tend to focus on well-known brands, primarily Sichuan's Wuliangye and Guizhou Moutai. Other *Baijiu* brands, due to differing market goals and strategies, show significant gaps in the completeness of their communication efforts and brand image building. As a result, their exposure and engagement on social media platforms remain low. The synergistic development effects between *Baijiu* brands are weak. Furthermore, the international market is already saturated with a variety of alcoholic beverages, and there exists a traditional preference for Western spirits over *Baijiu*. This consumption habit and inertia further intensify the competitive pressure faced by individual *Baijiu* brands.

In summary, strategies and solutions to enhance the overall coordination of Chinese *Baijiu* culture's international communication can be proposed from the perspectives of market (M), participating entities (A), technological revolution (T), communication content (C), social environment (E), and interaction effects (I). By analyzing and integrating the forms of communication content, participating entities, interaction effects, and external environments, this paper attempts to propose an international communication model for Chinese *Baijiu* culture based on the complex adaptive system theory (see Figure 2).



International Communication of Chinese Baijiu Culture

Figure 2. International communication model for Chinese Baijiu culture

6. Conclusion

The study focuses on an in-depth analysis of the performance characteristics of Chinese *Baijiu* culture in international communication. By comparing popular videos on two major social media platforms, Bilibili and YouTube, it reveals the development characteristics of Chinese *Baijiu* culture within different communication systems, especially the international communication features of Sichuan *Baijiu*. The study finds that Chinese *Baijiu* culture exhibits significant complex adaptability in international communication, with participating entities, communication content, and interaction effects showing both differentiation and homogeneity on domestic and international social platforms.

Firstly, there is content and entity homogeneity. On both Bilibili and YouTube platforms, the content and creators related to Sichuan *Baijiu* culture display a certain degree of homogeneity. Bilibili's content is more vertical and focused, while YouTube showcases greater diversity and internationalization in its content. This homogeneity may stem from the different user bases and community cultures of the two platforms, leading to differences in content creation and consumption behaviors. Secondly, there is differentiation in interactivity. Bilibili's high interactivity stands in stark contrast to YouTube's relatively lower interactivity. The former is characterized by distinct bullet comments (*danmu*) and community interaction features, where young user groups actively engage with local culture, promoting high interactivity. Conversely, although YouTube videos generally have higher view counts, their social interactivity is relatively lower. This could be attributed to the platform's global nature and differences in content distribution mechanisms. Thirdly, there is weak international communication

coordination. The study points out that Chinese *Baijiu* culture's international communication lacks overall coordination. This lack of coordination may arise from the absence of a unified communication voice and coordination mechanism, as well as differences in the understanding and acceptance of Sichuan *Baijiu* culture among audiences from different cultural backgrounds. To improve coordination, it is necessary to build a multidimensional collaborative communication mechanism that includes cooperation at the individual, corporate, industry, and government levels.

This study has certain limitations in terms of sample selection, methodology, and consideration of cultural differences. The sample scope is primarily limited to popular videos on two major social media platforms, which may not comprehensively cover all relevant communication content and channels. Additionally, the content analysis method may not delve deeply into audience cognition and behavioral responses. In future research, it will be necessary to strengthen cross-platform comparisons, audience behavior analysis, and in-depth studies under different cultural contexts. In cases involving cross-language sentiments, variables from different linguistic and cultural backgrounds must be incorporated into the analysis (e.g., evaluating user engagement and emotional tendencies based on the content of user comments). Through more empirical case studies, richer and deeper insights can be provided for the international communication of Chinese *Baijiu* culture.

In conclusion, using Sichuan *Baijiu* culture as a lens, this study provides a new perspective for understanding the performance of Chinese *Baijiu* culture in international communication to a certain extent, and offers theoretical foundations and communication strategy recommendations for future research and practice. By strengthening content innovation, enhancing inter-entity synergy, improving communication channels, cultivating communication talents, and boosting interactivity and coordination, the adaptive capacity of Chinese *Baijiu* culture in international communication can be effectively enhanced. This will help address external challenges and promote the sustainable development of China's outstanding cultural heritage.

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