

Promotion or Communication: This Is A Question

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Abstract

This paper focuses on the specific characteristics of cultural and artistic products to explore the essential of marketing of these kind of products. Hypothesis on the “Market-oriented Communication characteristics” is used to explain why the fulfillment of supply and demand of cultural and artistic product is always accompanied by the realization of human values communication. Experimental studeis and case analysis provide the evidences to the hypothesis. Therefore, for the cultural and artistic products, traditional promotion perspective is no longer enough to provide the necessary tools for attracting consumer’s attention and enhancing consumption. This paper raises the communication perspective which highlights the information providing mechanism and the directing consumption process. From communication perspective, this paper proposes the product-oriented communication tools and the AIINDAS-Model as well as the filter mechanism which have been proved to be successful and effective by the 10-year experimental studies and case analysis. The research results also proves that the product-oriented communication tools do play an important role in decreasing the consumers’ defense and rejection to marketing information and increasing their opportunity in acceptance of the information and their confidence in belief of its reliability.

Key words:

Marketing strategy; Promotion tools; Communication tools; Consumption strategy

Introduction

Dan Martin started with “ ‘Marketing is evil!’ How many times have you heard that from a colleague? How many times might you have said it yourself?” to introduce Francois Colbert’s book *Marketing Culture and the arts*. (Martin, 2012) Why is “marketing” so unwelcome? How to change this kind of stereotype? What kind of marketing strategies and measures could be welcome and acceptable? Dan Martin pointed out that “product driven, market sensitive, customer oriented” was a way to solve the above problems and praised Francois Colbert’s *Marketing culture and the arts* “is an important step forward in achieving that goal”. (Martin, 2012) Francois Colbert made a series of initiatives in the marketing of culture and the arts among which the communication variable for the marketing mix is a very recent change of his theoretical framework. (Colbert, 2012) This has resonated my long time research interests

in the combination of communication studies, intercultural communication of arts and marketing culture and the arts. From communication perspective to analyze the problems of marketing culture and the arts and to make strategies for government and industries have been proved an effective methodology and measurement.(LIN and Ma, 2009; LIN and Liu, 2011; LIN and Hu, 2011)

This paper focuses on the specific characteristics of cultural and artistic products to explore the essentials of marketing of these kind of products. Hypothesis on the “Market-oriented Communication characteristics” will be used to explain why the fulfillment of supply and demand of cultural and artistic product is always accompanied by the realization of human values communication. Experiments and case studies will provide the evidences to the hypothesis. Therefore, for the cultural and artistic products, traditional promotion perspective is no longer enough to provide the necessary tools for attracting consumer’s attention and enhancing consumption. This paper raises the communication perspective which highlights the information providing mechanism and the consumption guidance and brings four new communication tools for compensating the regular ones to better bridge the consumer and the cultural and artistic products. The most important finding is that: using communication tools will decrease the consumers’ defense and rejection and increase their attention and acceptance of the communicating information and consumption guidance.

Hypothesis and Rationale

This paper raises the following hypothesis: the cultural and artistic products have a kind of “**market-oriented communication characteristics**” which means the fulfillment of exchange relationship of supply and demand for cultural and artistic products is always simultaneously accompanied by the realization of human values communication, and the market is only a way or a channel of the communication of culture and the arts rather than the aim. This kind of “market-oriented communication characteristics” make the essential of marketing process for culture and the arts totally different from that for “many common convenience goods” or simple products (Colbert,2012,p34). This essential of marketing process for culture and the arts could be explain from communication perspective as the following: firstly, the importance of accurate information rather than the exaggerated; secondly, the applicability of the form of media rather than the assumed ; thirdly, the suitability of the audience or potential consumer rather than the whole population; fourthly, the aim of providing guidance rather than of forcing purchase; and lastly the effectiveness of the combination of the above.

The above essential is decided by the following factors:

Firstly, the specific characteristics of the cultural and artistic products. The cultural and artistic products are the necessary demand for the human being and the society. The main function of the this kind of products is to meet spiritual demand. The realization of this function has been with subjectivity because what the consumers buying is the meaning they perceived on the products. Therefore, the motivation and desire of buying are rooted in the consumer’s “feeling”, “experience”, “spiritual pursuit”, and other multiple dimensional-hierarchical perceptions. Colbert used the benefit the consumer “hopes to gain” (Colbert, 2012, p34)to describe what actually the cultural and artistic products convey. However, if there be the meaning the consumers perceive on one product, there of course be the meaning the artists perceive on the same product. Actually, the product is simultaneously perceived by both sides. It is this perceived meaning which might be called as the same as “hope to convey and to gain” that plays the vital role in the communication of human value and aesthetic pursuit. Therefore , when the cultural and artistic products are fulfilling the exchange relationship of their supply and demand, they are simultaneously achieving the communication of human values and aesthetic pursuit.

Secondly, the special commitments of the cultural enterprise. The specificity of Cultural Enterprises mainly are reflected by three aspects. Firstly, Artists play a key role in any cultural enterprise. The works they create are often firmly rooted in their cultural traditions, values, contradictions, aspirations and aesthetic sentiment. Thus, the works of artists often present the cultural characteristics of a country and the society. Except from the cultural content of the product, the enterprise's operation ideas and ways also reflects the specificity of enterprises. Therefore, the business practice can reflect the companies' orientation of cultural values, ability of art innovations and level of aesthetic appreciations.

Thirdly, the specific characteristics of cultural consumption. Due to the features of cultural products could be summarized as abstractness, subjectivity, non-functional, uniqueness and integrality (Hirschman, 1983), the abstractness, subjectivity and symbolic significance of this kind of products must result in the different perceived meaning mentioned as above. Therefore, the consumers' purchase may not for the product itself, but in exchange for some certain "meaning" which has existed in consumers' imagination. This "meaning" that consumer perceived is different from the "meaning" that producers designed, or the "meaning" that distributors understood, even the "meaning" that consumer expected. All the above different "meaning" shows a multi-dimensional and multi-hierarchical understanding of cultural products. The different interpretation of cultural products between the supply side and the demand side has been attributed to the difference of aesthetic experience. How to deal with the multi-dimensional and multi-hierarchical "aesthetic relationship" is the main and unique practical task of cultural consumption and is also an important academic issue in the contemporary Cultural and Arts Management.

Fourthly, Specificity of Cultural Consumers. The "aesthetic relationship" between the supply side and the consumption side in the culture and arts market essentially reveals that the consumers of the cultural and artistic products need to have a certain quality in comparison with the consumers of the common products, which means consumers need to be cultivated and their consumption need to be guided. Therefore, the idea and methods of introducing the cultural and artistic products into market should be different from other products. The essential difference is to find the most suitable consumers for cultural products and to cultivate multi-dimensional and multi-hierarchical consumers. The ultimate goal is not only to expand the number of consumers but also to raise their levels of taste and enjoyment.

Based on the above four factors, the main task of introducing the cultural and artistic products into market is to communicate with the targeted audiences or potential consumers in order to accurately deliver the value and related information to the appropriate consumers, and thus to guide their aesthetic taste, consumption direction and behavior. At the same time, through communication, cultural enterprises could also cultivate consumers' ability of appreciation, acceptance and consuming behaviors.

For these reasons, the process of marketing culture and the arts should establish the perspective of communication studies and combine traditional marketing theories with communication principles to innovate the present theories and principles. The rationale of the concept of "market-oriented communication characteristics" underlies the following analysis.

Communication tools

From promotion perspective to communication perspective, to construct the Marketing mix of culture and the arts will emphasize the characteristics of communication which makes the marketing process distinctive from the traditional one.

The traditional marketing mix usually contains four variables: Product, Price, Place and

Promotion. The Product variable refers to the types of products, such as physical product or intangible product, the process of new product development, and the importance of the product in terms of branding. The Price variable refers to the cost of production and the amount of money that consumers need to spend on the product. The place variable includes the meaning of locations, logistics and distributions. The Promotion variable means companies need to use all kinds of promotion tools, such as advertising, personal selling, public relations and sales promotion methods (free sample, coupon, cash refunds), to make consumer aware of the product and to push the market accept the product. (Colbert, 2002)

Existing researches have paid attention to the specialties of marketing culture and the arts and raised that communication components should be considered to the marketing process for culture and the arts. (Rowley, 1998; Ailawadi, Beauchamp, Donthu, Gauri and Shankar, 2009; Rehman, Ibrahim, 2011; Colbert, 2012). These researches started to use communication variable to replace the promotion variable in the marketing mix.

However, from promotion perspective to communication perspective, there have been two stages.

At first, some researchers realized the unique characteristic of communication in marketing cultural and the arts, but they failed to update the tools. They transmitted the promotion tools directly to communication tools. The variable of “Promotion” is only literally replaced by the word “communication”, but the methods and tools are remaining the same. In the tradition marketing mix, promotion tools are advertising, personal selling, public relations and sales promotions, which totally consider the sellers needs.

At second, from communication perspective, cultural enterprises should pay more attention to consumers’ perceptions, attitudes, knowledge and awareness so as to bridge them to the suitable products. In other words, the function of the communication variable is to make consumers aware of the existence of the product or service, inform consumers about the selling points, establish long-term loyal relationship, and persuade non-consumers become consumers (Colbert, 2012). This change of “standing in consumer’s shoes” (Colbert, 2012:p71) was really a communication perspective that considers the audience’s needs. However, the “persuade” attitude was still in the seller’s shoes.

The communication variable should emphasize more on the audience’s needs which means in the buyer’s or consumer’s shoes. How to achieve this attitude? What kind of communication tools could help to make consumers aware of the existence of the product or service, to attract, instead of “persuade” non-consumers become consumers? “Product-oriented” communication tools might be some of the answers.

The following table shows the different tools of promotion and communication. If we attribute the four promotion tools “Advertising, Personal Selling Public Relations Sales” into “market-oriented tools”, thus the tools such as “Product Elements, Present Venue, Related Events, and Diversified Text” could be attributed to “product oriented tools”.

Table 1: From Promotion tools to Communication tools

PROMOTION	COMMUNICATION 1.0	COMMUNICATION 2.0	
Advertising	Advertising	Advertising	Market-oriented
Personal Selling	Personal Selling	Personal Selling	
Public Relations	Public Relations	Public Relations	
Sales Promotion	Sales Promotion	Sales Promotion	
		Product Elements	Product-oriented
		Present Venue	
		Related Events	
		Diversified Text	

The above table may verify the argument about promotion and communication is that promotion is a method that “used by organizations to communication with customers with respect to their product offerings”(Rowley, 1998). In this sense, promotion is part of communication, thus communication has a wider range than promotion.

In 2011, Rehman & Ibrahim raised the concept of “Integrated Marketing Communication”. It is a process of “using promotional elements in a unified way so that a synergistic communication effect is created and achieved” (Rehman & Ibrahim, 2011, p.187). This concept actually still considers promotion side of marketing rather than the true nature of communication.

At this point, considering the specialties of cultural products and combining the theory of Communication, this paper proposes new communication tools for the arts marketing trying to open the next stage of research by looking at the tools from two different perspectives shown as table 1.

From market-oriented point of view, advertising, personal selling, public relations, sales promotions still can be used in the arts marketing. Advertising and sales promotions are common methods that almost every company has adopted. Advertising is a way of pushing information directly towards consumers through mass media, while sales promotion is a way of increasing sales income. For arts marketing, personal selling could be very useful by providing consumers enough information and necessary knowledge, since consumers need have some certain knowledge and qualities to consume cultural and artistic products. The public relations method is the closest method to the nature of communication. It aims at promoting positive image to consumers through good media exposures. However, the above four “market-oriented tools” still cannot fulfill the whole function of communication.

This paper raises the “product-oriented tools” as shown in table 1. What is the so called “product-oriented tools”? In many circumstances, cultural product itself is a kind of media, and it can communicate with audiences directly. The product-oriented tool refers to highlight one element or aspect of the product as the media to organize and communicate the whole

information of the product to the audience. So these “product-oriented tools” includes:

Firstly, Product Elements. The elements of product could be functioned as a tool of showing the beauty and uniqueness of a product, and they could be used separately to draw audiences’ awareness and interests.

Secondly, Present Venue. The venue, where the cultural product presents, such as theatre, museum or any other space, also presents certain information to audiences. For instance, a play performed in the national theatre or in an unknown theatre makes a huge difference in consumers’ mind.

Thirdly, Related Events. Since consuming cultural products needs some certain qualities, hosting related events have been an efficient way to cultivate consumers and attract public attentions. For a play, the related events could be seminars about the play scripts, or workshops about body performance.

Fourthly, Diversified Text. This means using different forms of text to enlarge the communication effect, such as, using stories to make audiences be familiar with the product, or using scripts to present another form of film art, or using critics to guiding public opinions.

After figuring out the trend from promotion to communication in arts marketing, and the differences between promotion tools and communication tools, this paper would like to make a clear description about how communication works and how could communication influences consumer behaviors.

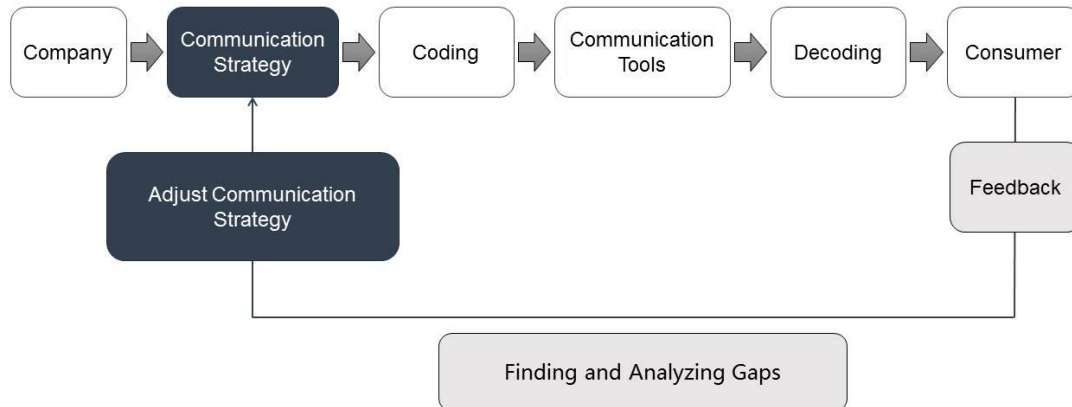
Communication Functions

Communication has two main functions: to communicate a message and to produce a change in the consumer. (Colbert, 2012) Thus, the most important function of communication is to provide accurate information and directing consumption.

● Communicating a Message

According to Wilbur Schramm’s Communication Factors,(Schramm,2014) this paper describe the process of information communicating as follows:

Figure 1: The process of information Communicating



People used to think the flow of information is a linear process: sender - message – receiver. However, Hall (1980) found that communicating a message is a much more complex process involves coding and decoding. The same sentence or the same word may mean totally different things to different people (Wurman, 1989). It is impossible to make a hundred percent accurately conveying between senders and receivers. Therefore, the question for cultural companies would be how to communicate a message as accurate as possible.

As communication is actually a bilateral process that involves the active participation of both sender and receiver, it is dangerous for the senders to make an exaggerated information to the receivers. When the receiver realize the information unreliable, defense and rejection result. Therefore, the sender needs to remember:

- Firstly, to provide suitable information to suitable receiver;
- Secondly, to describe the information using accurate coding elements;
- Thirdly, to keep a dynamic adjustment for compensating the deviation of information;
- Fourthly, to avoid noise or sometimes make use of noise for special remind;
- Fifthly, to use suitable tools for the sender get close to the receiver.

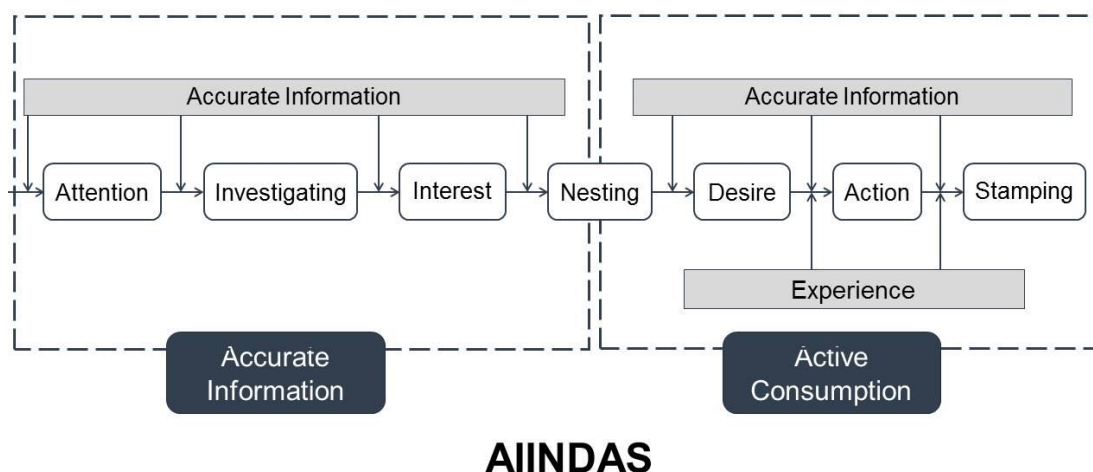
By doing the above processes, information sent to the receiver can be well understood and received.

● **Directing Consumption:**

Besides conveying a message, communication acts as an agent of directing consumption. As such, it tries to generate positive consumer attitudes toward the product, ultimately, product sales. (Colbert,2012) In traditional marketing theories, AIDA (Attention, Interest, Desire and Action) process is considered as a common process of consumer behaviour. However, in arts consumption, there are more factors need to be considered. This paper combines AIDA

process with appropriation process (Caru, and Cova, 2005) and proposes a new process named “AIINDAS” to describe how communication tools can directing consumption. Through this process, the function of communication may be defined as a series of seven steps: attract attention, investigating, create interest, nesting, generate desire, provoke action and stamping.

Figure 2: The function of communication



The whole process could be divided as two parts, the first part focuses on ensuring audiences getting accurate information, so that audiences may pay attention to the product, thus make effort to investigate and have interest in the product, and then reach the “nesting” point, which means audiences are deeply attached to the product.

The second part focuses on using continuous accurate information and experience events to trigger audiences’ active consumption behaviour. In the second part, the audiences’ emotion attachments to the product have been incubated as the actual desire for the product, and thus provoke action. Common goods consumption process normally ends when consumer gets the product, while the cultural product consumption process will continue after the purchase. Consumers may “attribute a specific, idiosyncratic meaning to the artistic experience, in part or in its entirety” (Colbert, 2012, p.115). This meaning could be named as “stamping”, and through stamping, consumers may establish a strong connection with the company, and may easily conduct next consumption.

The above “AIINDAS”’s communication processes are totally embody the idea of consumer’s stand or “standing in consumer’s shoes”. Therefore, the communication tools can decrease the defense and rejection to the communicating information compared with promotion tools which are full of business motivation and messages.

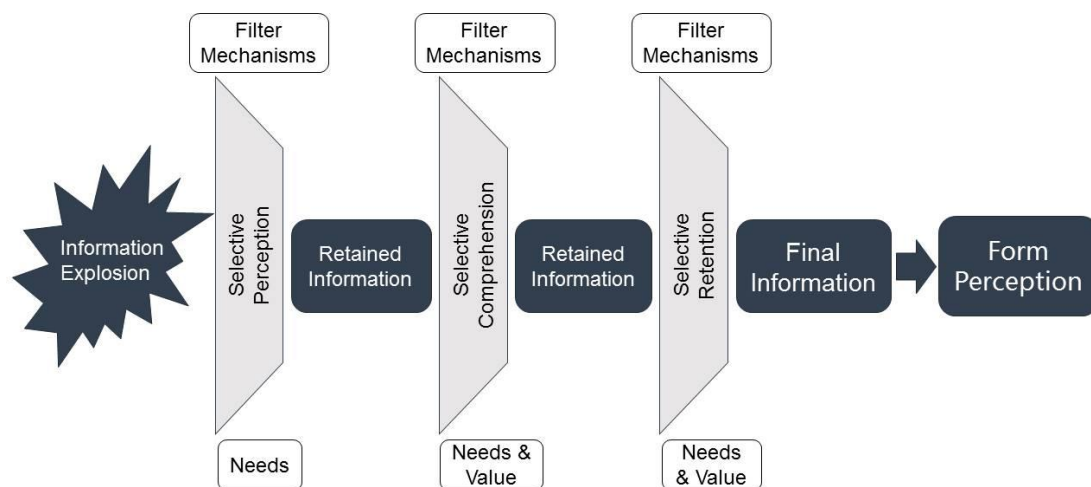
- **Filter Mechanisms**

In the era of information explosion, people may be dealing with hundreds of, thousands of or even millions of information per day. There is no time for them to process all the information. Wurman (1989) called this situation as “information anxiety”. Thus, the defending mechanism of human being unconsciously blocks some information. Besides, there is also active selecting mechanism working as information filter.

As the promotion tools are full of business motivation and messages, the aim of promotion is obviously to provoke purchasing action and increase income. As mentioned above, promotion tools are market-oriented methods, and usually connect to persuading a payment. Thus, the promotion tools may more easily cause consumers’ resistance toward receiving any information. Colbert used the defense mechanism to analyze this resistance process: Psychological processes called “defense factors” play a role in diminishing and even blocking messages transmitted by the mass media. These factors act as filters and enable the consumer to select messages. The selection process is linked to exposure and attention as well as understanding or retention (Colbert, 2012).

However, the aim of communication is to communicate information and guide consumption. The product-oriented communication tools raised above mainly focus on information exchanges, to inform consumers as much accurate information as possible. These kinds of information and the way the information sent both have an amiable effectiveness and may reduce the psychological defense of consumers. There are many researches show that non-price-related message, such as messages about brand, quality and product features, consumers are less sensitive (Ailawadi et al , 2009). With this amiable effectiveness, the process about how consumer select and retain the information sent by the product-oriented communication tools can be described as follow:

Figure 3: Filter Mechanism



The first filter mechanism is consumers' selective perception. According to the urgency or the importance of consumers' needs, they obtain certain information from the huge information explosion world. Then, these related information would go through another filter mechanism named selective comprehension. In this filter process, different consumers may interpret the same sign into different meanings since everyone has a slightly or total different decoding system due to their needs and values. The last filter mechanism is selective retention. After interpreting messages, consumers could choose the message they need, and reserve certain messages consciously. At the end, through consumers' personal decoding system, the final information will be translated into their own perceptions.

Communication strategy

How to use communication as a marketing tool to promote complex cultural products is the ultimate goal for this paper to deal with. This paper would use the most complex product – Chinese traditional opera- as an example to illustrate the practical application of communication variable for making the marketing strategy.

China is a country with multiple theatrical activities spread over its vast area. Chinese traditional opera (xiqu) is the most common, unique and representative form of Chinese theatre. Its complexity appears in three features: integration, stylization and virtualization. Chinese traditional opera is an integrated art form involves sing, speaking, acting and acrobatic fighting. Its characteristic of integration also reflects on the stylization and virtualization of the performance.

Chinese traditional opera has definite rules of dress, singing, music metric, speaking, and make-up. For example, the speaking of dramatic characters requires compliance with the rhythm of the poetry and in military opera, pattern of martial arts is used to demonstrate fighting scene. The different color of mask means different character. A red-faced mask means justice, and a black signifies bluntness, while white symbolizes treachery.

The virtualization appears in two aspects. Firstly, using simple body movements to express complex meaning. For example, actors lift clothes and legs means going upstairs, and snap a whip means riding a horse. Secondly, the theatre stage design also reflects a high degree of virtualization. Normally, there are only a table and two chairs on the stage, and the change of the scene depends purely on actors' movements. For example, an actor moving in a circle represents he is traveling around mountains and waters (Fu, 2010).

Due to the features of integration, stylization and virtualization, Chinese opera is ever a complicated art product. How to market this product through communication tools is the ultimate question that this paper tried to explore during the last 10 years collaborative experiments.

This paper, in terms of the 10-year experimental studies and case analysis, conducted 12

intercultural communication programs. Each of them could be a great example for examining communication tools.

- **Product Elements**

Common Stage Project:

This project was cooperated with Zurich University of the Arts (ZHDK) in Switzerland from 2009. Common Stage project involves teachers and students from wide range of art disciplines of Chinese opera and west arts. Chinese opera represents Chinese traditional art in music, dance, acting, costume, martial arts and many other aspects. During the workshops, students from the fields of design, music, theatre, fine arts, art education and culture studies were divided into mixed groups. They worked together for four weeks to develop performances, interventions, installations and other possible form of presentations. The project provided a simulated working environment to young artists to work with people from different cultural background and art fields. Within the four weeks, students had an insight into Chinese opera by handling with various elements of this very traditional old form of theatre arts. By the end of the workshops, the final production of each group would be presented to the public.

THEATER PLAY: Romeo and Juliet

In this play, there are lots of elements of Chinese Opera are applied, including music, costume, dance, acting, and stage design. When characters of classic Shakespeare's play put on Chinese costumes, walked and behaved like ancient Chinese men and women on the stage, with the atmosphere created by Chinese music and stage setting, it seemed that the story took place in the ancient oriental. The theme of "Love" and "Hatred" is a classic and universal subject in any culture. However people express their emotion in different pattern. The performance in Chinese Opera "Romeo and Juliet" expressed Chinese value for love and hatred. In the end of the play, the dead Romeo and Juliet held their wedding in the heaven. This was a typical Chinese ending of theatre plays. This special element of Chinese opera really attracted young western generation.

THEATER PLAY: The Nightingale

The Beijing Opera version of "The Nightingale" was adapted from Hans Christian Anderson's fairytale. Except for the story is a western story, all others elements were presented in Beijing Opera, including music, reciting, singing, acting, costumes and stage setting. The idea of adapting the story into a Beijing Opera was initiated by a German composer Mr. Karsten Gundermann, who studied Beijing Opera music in China. The play was successfully tour performed four times in Europe since 2008. With the help of familiar story European audience had a chance to encounter the entire Chinese opera elements and to better understand this extraordinary east art form.

THEATER PLAY: Bankruptcy

In this production there were more than 10 characters played only by 4 actors. It showed Chinese audience the traditional Italian theatre of commedia dell'arte. Some characters in the production were played by an actor who was used to be a clown role of Chinese Opera. From

his performance, the combined skills of Chinese Opera and commedia dell'arte were obviously recognized. This kind of role elements has been very useful for western audience to remember and understand the Chinese opera style and to result in the following consumption.

THEATER PLAY: Harlequins' Journey in China

Another play applied with lots of physical performance was "Harlequins' Journey in China". The play was cooperated with The Theatre of Asphodeles in France. Eight actors were from China, France and Italy. The dramatic costumes of French comedy, masks of commedia dell'arte, watersleeves and martial arts of Chinese opera were all blending together. Harlequins of three styles of theater arts performed on the same stage. The audience appreciated the highlights of the three styles of physical theaters in one play.

All the above five projects proves that product elements could be an efficient communication tool. Through applying and blending music, costume, dance, acting, and stage design of Chinese opera to create a new performance, these elements become a tool to convey information of Chinese opera to the audiences, and to cultivate audiences' knowledge and the ability of appreciation.

● **Present Venue**

The word "venue" in this paper, not only refers to the place of presentation, but also means the space of presenting, as well as the form of presentation.

Theatre Plays

All the above theatre plays were co-produced with international universities or organizations. The venues of any play including a multiple arrangements which imply the progressive information explosion strategy. There were universities' showrooms, community's common space, non-for-profit theatres and commercial theatres etc, which formed a chain of attraction by different venues to fulfill the cycle of AIINDAS - attention, investigation, interest to nesting, desire, action and stamping. Since the plays were collaborated with universities from different countries around the world, the present venues were also across the world. Furthermore, the difference of venues reflects different features of plays. For example, presenting in universities' showrooms means the play is an experimental products involving students' participation; presenting in commercial theatres means the play has already experienced the first cycle of AIINDAS and had certain recognition among audiences, which means possible commercial income.

Besides from the difference of physical venue, using different art form is also an important tool to communicate with audiences. Among 10 years experimental projects, there are two examples as follows.

FILM PRODUCTION - Anatomie Titus Fall of Rome

Anatomie Titus Fall of Rome is an art film adapted from Shakespeare's work *Andronikus Titus*. This was cross-field international cooperation. It was a new attempt for Chinese Opera to shape a character in a film production besides theatre stage. A student learning Chinese Opera

Mr. Zhao Jia played the king of Rome in the film.

FILM PRODUCTION - New Voice

This film was cooperated with Israeli director Mr. Dan Wolman, who wrote the story and directed the film. Mr. Wolman expressed his perspective to the Chinese opera and Chinese culture in the film. He believed that women were stronger in heart than men sometimes. In Chinese Opera, there is a story about a female hero General Mu Guiying led the army to fight with enemies in about 1000 years ago. Women played important role in Chinese history, so does women in present family and society.

In these two films, Chinese Opera does not present in its usual place – theatres, but in a total different place – big screen, in other words, using the art form of film to convey the beauty and the culture of Chinese opera to audiences. The above two examples reveal that the presenting venue of Chinese opera has many potential possibilities from face to face, to mass communication, even to other high technology venue, such as animations, digital image, virtual space and so on.

● **Related Events**

Teaching and studying exchange program

In 2008, Chinese Opera was officially introduced to the Concordia University's classroom. A Chinese Opera professor Lv Suosen was invited to teach Chinese Opera classes as a visiting professor. He taught basic acting skills and movement of Chinese opera to students from theatre department at Concordia University. He also gave lectures in history, costumes, make-ups, introduction of Chinese opera characters. After one semester, students learnt some basic acting skills and some of the students developed interests to go to Beijing to take the intensive summer Chinese opera program. Each student chose a role and a segment from a classic repertoire to practice. Students had to reinforce the basic skills, movement, stage fighting, and comprehensive acting skills. By the end of the study, everyone was able to perform on the stage with full costumes. Since 2008, this cooperation has been the great attraction for the students from Concordia.

Comprehensive collaboration: Confucius Institute of Chinese Opera

Confucius Institute of Chinese Opera (CICO) was co-established by Binghamton University and the National Academy of Chinese Theatre Arts (NACTA) in 2009. It is, firstly, an education institute where people learn Chinese language, Chinese literature and Chinese culture and arts. Besides teaching and cultural activities, the Chinese Opera Ensemble of CICO presents professional Chinese performing arts to people in North America. This organization runs various kinds of cooperation programs, such as teaching exchange, student exchange, theatre plays, and tour performance. From 2009 to 2014, CICO provided about 25 different Chinese Opera courses to Binghamton students. In the following five years, there were more than 450 students enrolled in these courses. More than 56,000 American people joined the cultural activities, lectures, exhibitions and performances presented by CICO .

Through these two projects, we can see that Chinese opera related events function as a tool

for communication, an incubator for cultivating potential consumers, and a laboratory for experiments of Chinese opera's intercultural innovation.

- **Diversified Text**

Among 12 projects, there are two projects involve using text as a communication tool. The "TEXT" here is mainly refers to language translation and related textual communication medium.

THEATER PLAY: A Midsummer Night Dream

The production was cooperated with Maryland University in the US. The main feature of this production was the application of actors' native language besides the blending of music, dance, costume, and acting of Chinese Opera. The Chinese students spoke in Rhyme of Beijing Opera, students from Maryland spoke in American slang. With the help of translated subtitle displayed on screen on both side of the stage, audience understood the dialogues more easily. The play beautifully and naturally embedded in the classic Beijing Opera segments of "Fights in the Dark" and "The heavenly maids scatter blossoms" to present the beautiful body skills and symbolic performance of Beijing Opera.

2017 Happy Chinese Comedy Festival

On the 29th January, the 2017 Happy Chinese Comedy Festival London launched its seven short plays in English and Mandarin. It was performed at the Royal Academy of Dramatic Art (RADA), E15 Acting School, University of Essex, the Concert Artistes Association, and Soho Theatre with top Chinese actors and actors from East 15 Acting School, RADA and the Royal Central School of Speech and Drama. The festival was organized by the National Centre for Research into Intercultural Communication of Arts (NCRICA) and Peking University. As a form of art, comedy in China has a thousand-year history and is renowned for its sheer variety. Seven plays were selected to reflect the country's cultural heritage and society today. Each play was given a brief introduction by bilingual presenter Li LIN, who provided the cultural context for the audience. She shared her insights of the unique qualities of Chinese comedy and the similarities it has with traditional Shakespearian comedies. And six of the seven plays performed in English which broke the barrier of language. Thus, audiences could be more sentimentally closer to Chinese Opera.

In fact, 2017 Happy Chinese Comedy Festival London was an example of applying the combination of communication tools. During the eight-day festival, except from a series of performances, there were also many kinds of related events, such as seminar, workshop, focus group discussion and media interaction. Each performance's venue was different. The first and the second performance were presented separately in the RADA Theatre especially designed for the artists in the UK and the Corbett Theatre for the young generation. The final performance was in the SOHO Theatre for the public. That indicates the intention of transforming experimental plays to highly acceptable commercial plays.

The above two examples used the comprehensive communication tools for fulfill the AIINDAS cycle for the Chinese opera's international audience development and potential

consumer cultivation.

From the 10-year experimental studies and case analysis on the international audience development for Chinese opera, the product-oriented communication tools have been proved to be successful and effective. The research results also proved that the product-oriented communication tools do play an important role in decreasing the consumers' defense and rejection to marketing information and increasing their acceptance of the information.

Conclusion

The cultural and artistic product is different from the common simple product. The fulfillment of exchange relationship of supply and demand for cultural and artistic products is always simultaneously accompanied by the realization of human values communication, and the market is only a way or a channel rather than the aim of the communication of culture and the arts. This is the "market-oriented communication characteristics" of the cultural and artistic products. Based on this kind of Characteristics, the traditional promotion perspective of marketing strategy making should be changed to communication perspective.

From communication perspective, this paper proposed that using communication variable replace the old promotion variable. The promotion variable focuses on provoking action of purchasing mainly using business tools while the communication variable does on the communicating information and directing consumption with less business tools. The product-oriented communication tools are designed in terms of AIINDAS process and function as more as filter mechanism which have been proved to be successful and effective by the 10-year experimental studies and case analysis. The research results also proved that the product-oriented communication tools do play an important role in decreasing the consumers' defense and rejection to marketing information and increasing the opportunity in acceptance of the information and the confidence in belief of its reliability.

Therefore the cultural enterprises should make full use of communication tools, especially reinforcing product-oriented tools, such as product elements, present venues, related events, and diversified text for the marketing strategy. For more complex cultural products, more communication tools are needed to design the marketing strategy.

Reference

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