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Can "Guochao" Become a Global Trend: Cultural Identity Dilemmas in the International Communication of Shanghai Time-Honored Brands

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Abstract. In recent years, "Guochao" has become an important representation of China's cultural confidence. A growing number of Shanghai time-honored brands have entered the international market, yet "going global" does not equate to gaining cultural identity. Taking brands such as Lao Feng Xiang and Baromon as examples, this paper adopts methods including literature research, case analysis and content analysis to examine their international communication practices from a semiotic perspective. The study finds that Shanghai brands shape the image of Eastern culture through visual symbols and narrative symbols, but overseas audiences' understanding mostly remains at the level of aesthetic consumption. Their international communication faces dilemmas such as the imbalance between materiality and symbolicity, ineffective translation of regional culture, and conflicts between nostalgic narratives and modern aesthetics, which essentially reflect the dislocation between the cultural meaning of brands and the "interpretant" of overseas audiences.

Keywords: Guochao, Shanghai time-honored brands, international communication, cultural identity, semiotics

1. Introduction

In recent years, "Guochao" has gradually become one of the most representative cultural phenomena in China's fashion industry. From "Li-Ning" making its debut at New York Fashion Week and Bosideng landing at London Fashion Week, to ICICLE bringing Eastern philosophy into the Parisian haute couture system, and Chinese designer brands such as SHUSHU/TONG and Pronounce frequently appearing in international fashion media, people seem to be rediscovering the value of traditional culture. However, as these brands carrying Chinese cultural memories go overseas, a thought-provoking phenomenon has emerged: Guochao has become a trend in China, but it may not yet have become a global trend.

In fact, many Shanghai time-honored brands started their international exploration long ago. Baromon once appeared at the Milan World Expo as a representative of Chinese men's wear brands; Lao Feng Xiang has participated in the JCK Las Vegas International Jewelry Exhibition for many consecutive years; and Three Gun Underwear made its way to New York Fashion Week. In a commercial sense, these brands have already "gone global"; but from the perspective of cultural

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communication, they have not truly achieved this goal. Judging from the current situation, overseas consumers may find cheongsams elegant, frog buttons exquisite, and dragon and phoenix patterns full of Oriental charm, but they can hardly perceive why these elements have become aesthetic symbols of the Chinese people, and what kind of historical memories and cultural emotions they carry.

This reveals a deep-seated contradiction faced by the current "Guochao going global": the spread of cultural symbols does not necessarily lead to the formation of cultural identity. Behind any "Guochao" product lies a complex set of cultural symbol systems. When these symbols enter another cultural context, their meanings are often reinterpreted, simplified or even misread. In this sense, whether Guochao can become a "global trend" is essentially a matter of cultural identity. International communication is a competition over the right to interpret meaning. For Shanghai time-honored brands, the real challenge lies not at the product level, but at the meaning level.

Against this background, this paper takes representative Shanghai brands such as "Lao Feng Xiang" and "Baromon" as examples, adopts literature research method, case analysis method and content analysis method, and introduces semiotic theory as an analytical tool to investigate how they construct cultural symbols in the process of international communication, how they are interpreted by overseas audiences, and why cultural identity breaks during communication. By analyzing the tension between "symbolic communication" and "cultural identity", this paper further discusses the practical dilemmas and possible paths for Guochao to move from a "Chinese trend" to a "global trend".

2. Literature review

Amid the game between cultural globalization and localization, time-honored brands, as carriers of national symbols, have increasingly become the focus of academic attention. At present, time-honored brands are facing common structural dilemmas in cross-cultural communication. Existing scholars have systematically sorted out five prominent problems in the cross-cultural communication of Chinese time-honored brands in their research: weak technical support, vague brand positioning, serious conservative thinking, insufficient brand protection, and lack of brand personality. They point out that these brands often overemphasize the image of "time-honored brand" while neglecting the shaping of other rich brand personalities, resulting in a lack of in-depth recognition in communication [1]. In addition to the insufficient communication capacity of brands themselves, cultural psychological distance is also an important obstacle to the international communication of time-honored brands. A semiotic study on Guizhou tea points out that traditional Chinese culture often encounters cognitive barriers in international communication due to differences in national regions and cultural backgrounds between the sender and the receiver. Communicators easily fall into the trap of "self-centeredness", leading to invalid decoding by the receiver [2].

In the context of Haipai culture, this dilemma is more concrete. Shanghai time-honored brands carry a unique cultural experience and aesthetic tradition. They record the open and inclusive development process of Shanghai, and also condense the cultural memories formed by the Chinese people in the process of modernization. Some scholars focus on Shanghai intangible cultural heritage time-honored brands and reveal the problem that brand development deviates from its own cultural genes, manifested as either being outdated and unchanged, or excessively westernized and imitating international brands, which ultimately deviates from the folk culture to which the brand belongs and leads to the decline of identity [3]. Behind this identity dilemma lies the deep-seated constraint of unclear concept and vague image of Haipai culture itself in international

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communication. Scholars in related fields point out that "Haipai culture" as a proper noun still lacks a unified standard in foreign translation, and the public often confuses it with worshiping foreign things and fawning on foreign countries, falling into a state of nostalgia. This generalization and uncertainty in concept constitutes the primary restrictive factor for international communication [4]. Therefore, how to help time-honored brands representing "Guochao" resolve cultural discount and reconstruct identity across cultures has become an urgent issue. In response, some scholars point out from the perspective of cross-cultural translation and visual rhetoric that the internationalization of traditional Chinese symbols (such as the dragon totem) is not a simple "output", but should be transformed into visual rhetorical resources with "cultural functionality" through the process of "cultural translation", so as to transcend the stereotypical label of "Made in China" [5].

Semiotics provides an important theoretical perspective for understanding this problem. Fashion itself is a highly coded symbol system. Existing scholars have introduced Saussure's theory when studying the media image of Haipai fashion culture, pointing out that any event or object used to convey cultural concepts is a symbol in itself. Shanghai Fashion Week and Haipai cheongsams are among the symbols with the highest recognition of Chinese culture in the Western design community [6]. However, the traditional dualistic view of communication is often trapped in "communicator-centeredness", which is difficult to cope with complex cross-cultural acceptance situations. In this regard, Peirce's "triadic theory of signs" [7] breaks this deadlock, emphasizing that the meaning of a symbol ultimately depends on the "interpretant" formed by the audience. Some scholars have deeply analyzed this theory in the research process, emphasizing that Peirce places the "interpretant" at the center of the theory, which essentially shifts to an "audience-oriented" triadic view of communication, and points out that the process of symbolic communication is an interactive process in which communicators and interpreters explore "common interpretants" with the help of symbols [2]. In cross-cultural communication situations, since the communication subject and the receiving subject have different cultural experiences and cognitive frameworks, the same cultural symbol often produces different interpretation results. Therefore, it can be seen that the core problem faced by Shanghai time-honored brands in international communication is not the lack of symbols, but the "dislocation of interpretants", that is, there is a deviation between the cultural meaning that the brand hopes to convey and the actual understanding of overseas audiences.

If overseas audiences can only understand cheongsams, dragon and phoenix patterns, and Haipai suits as an exotic style, but cannot further perceive the historical memories, etiquette culture and urban temperament contained in them, then communication still stays at the superficial aesthetic stage. From the perspective of visual rhetoric, the cross-cultural communication of cultural symbols also needs to generate deep meaning through situational experience and community interaction [5]. Only when symbols are placed in specific situations and continuously interpreted through audience participation, community interaction and life-oriented experience can they generate deeper cultural meaning. The "material turn" in the current field of literature and narratology emphasizes that daily objects such as clothing, food and residence have deep connotative meanings [8]. This perspective has enlightening significance for the study of Shanghai time-honored brands.

Therefore, on the basis of existing research, this paper starts from the perspective of combining semiotics and material narrative, focusing on how Shanghai time-honored brands transform "objects" into cultural symbols in international communication, and how these symbols are viewed, interpreted, misread or identified in the process of overseas communication.

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3. Analysis and results

3.1. Symbol construction in the international communication of Shanghai time-honored brands

3.1.1. Visual symbols: the use of eastern elements and the creation of sensory atmosphere

Visual symbols can effectively break the communication barriers caused by language, and are also the main means for Shanghai brands to carry out cross-cultural communication. From a semiotic perspective, brands complete the encoding process of cultural meaning through specific patterns, shapes, crafts and visual images (see Table 1). In international communication, Shanghai time-honored brands often actively select representative Eastern cultural elements and transform them into a visual symbol system adapted to international communication scenarios, so as to shape a unique brand image and cultural cognition.

The established jewelry brand "Lao Feng Xiang" is a typical case. As early as in the JCK Las Vegas International Jewelry Show and the promotion of *JCK* magazine, Lao Feng Xiang has continuously displayed jewelry products with strong Chinese cultural characteristics. The solid gold "Dragon and Phoenix" bracelet series and K gold series launched from 2006 to 2007, the silver and porcelain combination series in 2009, the thousand-purity hard gold series in 2010 and the solid gold ornament series in 2011 all extensively used traditional cultural images such as dragon and phoenix patterns and auspicious cloud patterns. As an important visual symbol of traditional Chinese auspicious culture, dragon and phoenix have high visual recognition and also symbolize happiness, harmony and abundance. In contrast, Baromon presents another visual expression of Haipai culture. As a representative brand of "Haipai suits", Baromon combines Western clothing forms with Chinese tailoring craftsmanship, and details such as "Milan buttons" and "real vents" have become important identification marks that distinguish the brand from ordinary suits. In the first 11 months of 2024, Baromon's haute couture sector served more than 2,000 customers and its turnover exceeded 12 million yuan, which also reflects the sustained appeal of this Haipai cultural symbol in the market.

Seagull Watch further transforms traditional Chinese cultural images into modern industrial design language. The "Three-Legged Golden Crow" minute repeater gold-carved animated watch from the Master Seagull series digs deep into the myth and legend of *Classic of Mountains and Seas*, taking the divine bird "Three-Legged Golden Crow" as the core image, supplemented by visual elements such as auspicious clouds, rising sun and flame hands, to construct a visual system full of Oriental mythology. In addition, in international exchange activities such as the Shanghai International Expo, time-honored brands such as Dameihua display traditional shoemaking techniques on site. Their cloth shoes feature the characteristics of "soft, thin, light, stiff and elegant", with the hard lining adopting the traditional hand pasting technique, and the cloth shoes shape with the foot, being comfortable and beautiful. The sole is added with cross-stitch embroidery, which is trendy and fashionable and can be matched with a variety of clothing. Overall, Shanghai time-honored brands generally attach importance to the construction of visual symbols in the process of international communication.

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Table 1. Typical visual symbols and cultural connotations of Shanghai time-honored brands in international communication

Brand	Visual Symbols	Cultural Connotations
Baromon Menswear	Milan buttons, real vents	Haipai suit craftsmanship, the urban spirit of Chinese-Western integration and gentleman culture
Lao Feng Xiang	Dragon and phoenix patterns	Symbolizing auspiciousness, reunion and wealth, carrying traditional Chinese fortune culture
Seagull Watch	Three-Legged Golden Crow	Derived from the mythical image of *Classic of Mountains and Seas*, reflecting the Oriental cosmology
Shanghai Lantai-Bobu	Pointed shoe silhouette	Symbolizing the image of modern Shanghai modern women and Haipai urban aesthetics
Dameihua	Cross-stitch embroidery on soles	Carrying traditional cloth shoe craftsmanship and the cultural memory of Shanghai's civilian life

3.1.2. Narrative symbols: spatio-temporal narrative of brand origins and expression of life aesthetics

If visual symbols mainly solve the problem of "what the audience sees", then narrative symbols undertake the function of "what the audience understands". Narrative symbols can endow brands with deeper cultural meaning and are important carriers for Shanghai time-honored brands to gain recognition from overseas audiences.

As a representative Haipai suit brand founded in 1928, Baromon has always highlighted its brand narrative of "century-old tailoring art" in the communication process. It combines the tailoring method suitable for Oriental men's body shapes with the concept of Western haute couture craftsmanship, continuously spreads core crafts such as "three-dimensional cutting" and "pure hand sewing", and shapes the brand image with the ingenuity accumulated over a century. Through narrative symbols such as "century-old tailor" and "Haipai gentleman", the brand has gradually established a unique identity in the international high-end custom market. In contrast, brands such as "Lao Feng Xiang" are more inclined to enrich brand connotation with national memory and national brand narratives. Lao Feng Xiang once designed and produced state gifts for the APEC meeting, made silver medals for the International Olympic Committee, and participated in major national events and international exchange projects many times. These important events with imprints of the times have been continuously incorporated into the brand communication system, making Lao Feng Xiang gradually form a narrative image of "state gift brand" and "national brand", and become a symbol of national cultural memory.

At the same time, some Shanghai time-honored brands have begun to try younger and more life-oriented narrative methods. Wu Liangcai Glasses has set its sights on young consumer groups, and titled the 18th China Creative Competition in 2024, encouraging college students across the country to participate in brand innovation competitions and bringing brand stories into the vision of Generation Z. Meanwhile, the brand develops cultural and creative products and communication content around the original IP image "Master Wu", and conveys the brand concept of "comfortable life" through forms such as City Walk and lifestyle sharing, making the originally historically distant image of time-honored brands more approachable, perceptible and understandable.

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3.2. Cultural acceptance preferences of overseas audiences

3.2.1. Consumption aesthetic tendency of "oriental mysticism"

In the long-term process of cross-cultural communication, Western society has formed a certain imagination of "mysterious East" about Eastern culture, which makes some overseas consumers more likely to pay attention to aesthetic elements with distinctive Oriental characteristics when choosing fashion products. With its exquisite carving craftsmanship for jewelry such as jadeite, gold, silver and pearls, Lao Feng Xiang has attracted a number of overseas audiences who prefer traditional Chinese aesthetics, with five chain stores opened overseas and overseas assets of nearly 1 billion yuan. The high-end fashion brand "Shanghai Tang" once took 1930s Shanghai clothing as its design blueprint, which catered to the overseas market's imagination of the old Shanghai's modern style and gained high attention in the international fashion market. The designer brand Uma Wang has appeared on international fashion stages such as Paris Fashion Week many times. Its works integrate Oriental cultural heritage and minimalist design style, which well meets the aesthetic expectations of overseas audiences for Oriental aesthetics and also wins high recognition for the brand in the international market.

3.2.2. Overseas audiences' cognition of haipai symbols stays at the superficial level

At present, overseas audiences' cognition of Haipai cultural symbols mostly stays at the visual and aesthetic level, and it is difficult for them to deeply understand the cultural connotations behind them. Domestic Haipai brands have long hoped to show their cultural heritage on the international stage, but in the process of cross-cultural communication and interpretation, these rich cultural meanings are often simplified. Overseas audiences pay more attention to product appearance, craftsmanship and design style, but rarely touch the historical memories and cultural values they carry.

ICICLE has actively expanded into the international market in recent years. It not only opened a brand flagship store in Paris, but also acquired the French brand CARVEN, trying to tell Chinese stories in the international market. Its post about the replica of Qing Dynasty court boots released on overseas social media showed the thousand-layer cloth sole made by traditional Chinese sewing techniques. Judging from the user interaction content under the brand's overseas social media accounts, many comments focus on aesthetic aspects such as "exquisite handicraft" or "I like this earth color"; for the "Three Abundances of Blessing, Longevity and Wealth" series released by ICICLE during the 2025 Spring Festival, which draws inspiration from Chinese paper-cut art, the comment section pays more attention to the cultural symbol of "Chinese New Year". It can be seen that under the cognitive framework of overseas audiences, the deep cultural meaning conveyed by the brand is easy to be weakened. Audiences often interpret it as a design style with Oriental characteristics, and it is difficult to further enter the value level of Haipai culture.

3.2.3. International social media platforms prefer highly stimulating and spectacular content

The algorithmic logic of current international social media platforms is more inclined to content with high stimulation and strong visual impact. In the fragmented communication environment, content such as brand history and craft inheritance is often difficult to gain sustained attention, and users' attention is more focused on content with prominent visual effects and strong topicality. The designer brand SHUSHU/TONG has gained high popularity on overseas social platforms with its

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highly individual "girl theater" design style and distinctive autumn and winter series; the wearing and dissemination of international artists such as BLACKPINK have further amplified the brand's influence. The menswear brand Pronounce also carried out cross-border cooperation at Milan Fashion Week, integrating the popular trendy toy IP LABUBU into fashion scenes, and gained widespread attention by breaking the dimensional wall. It can be seen that in the international social media communication environment, content with visual impact and topical attributes is more likely to obtain platform recommendations and user attention, while traditional cultural narratives face greater communication pressure.

3.3. Core dilemmas in the international communication of Shanghai time-honored brands

3.3.1. Imbalance between "materiality" and "symbolicity"

In the fashion semiotic system, clothing not only has the material attribute of meeting wearing needs, but also carries the symbolic meaning of cultural expression and identity. Ideally, the two should maintain a relative balance. However, at present, many Shanghai time-honored brands often overemphasize the display of cultural symbols in the process of international communication, while ignoring the use value and real scenarios of products as consumer goods.

Taking "Shanghai Tang" as an example, in its early overseas expansion, it vigorously rendered the romantic symbols and retro imagination of old Shanghai, and shaped a distinct cultural image through Oriental elements such as cheongsams, dragon patterns and frog buttons, gaining high attention in a short period of time. However, this kind of communication mostly stays at the level of cultural display, making the brand gradually shaped into a luxury consumption symbol with exotic customs, rather than fully entering the daily life scenarios of overseas consumers.

From a semiotic perspective, when a brand excessively pursues the output of cultural images while ignoring the functional value of products and real consumption experience, symbols are easy to separate from the "objects" they attach to, forming a communication imbalance of "symbols greater than products" (see Figure 1). At this time, what overseas audiences remember is the visual impression of Oriental style, rather than the cultural value and product capability of the brand itself.

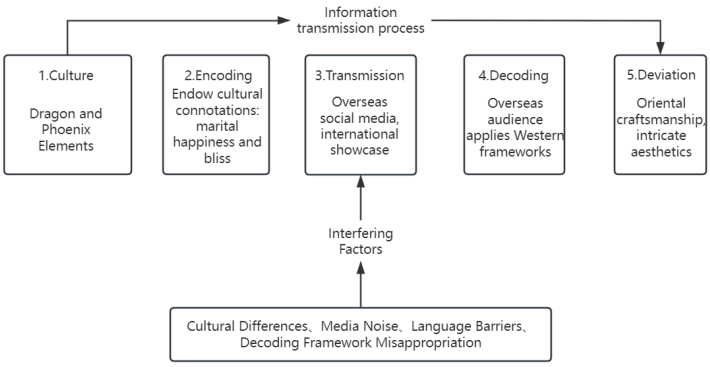

Figure 1. Transformation path of symbolic meaning in the international communication of Shanghai time-honored brands

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3.3.2. Failure of translation between regional culture and global universal language

The essence of cross-cultural communication is to transform local culture into a global universal language that is understandable and acceptable to the international fashion market. In the process of going global, Shanghai time-honored brands often encounter translation failure due to the dislocation of the decoding fields between the sender and the receiver. Lao Feng Xiang tries to integrate the "Phoenix Dancing in the Nine Heavens" phoenix coronet into the international fashion narrative. However, in the overseas decoding field, the "ritual" of marriage and noble status carried by the phoenix coronet, as well as the cultural connotations corresponding to the decorative patterns of the prosperous Tang Dynasty, are all ignored by overseas audiences, and uniformly simplified into general visual spectacles such as "gold craftsmanship" and "complex Oriental elements", resulting in a large loss of the cultural connotation that the brand tries to convey in translation. In addition, Lao Feng Xiang has shown an obvious narrative turn in its overseas promotion in recent years. In international jewelry exhibitions and overseas marketing activities from 2024 to 2025, it focused on launching co-branded series with Japanese anime IPs such as *Mobile Suit Gundam* and *Astro Boy*. The brand has voluntarily given up the local historical narrative that is difficult to translate, and instead turned to the global consumerist discourse system by using Japanese popular culture, a globally universal commercial and cultural symbol, to establish communication. According to an empirical study based on 104 time-honored brands in Shanghai published in *Journal of University of Shanghai for Science and Technology* in 2024, as many as 66.3% (about 69) of Shanghai time-honored enterprises do not have official English translations, and there are a large number of non-standard phenomena in existing translations. This means that without a unified and understandable translation name as a decoding tool, overseas audiences can only "skim" the brands or roughly classify Chinese Haipai brands into general categories.

3.3.3. Conflicts between nostalgic narratives and modern aesthetics

The fashion industry has distinct characteristics of the times, while the brand narratives of most Shanghai time-honored brands are based on historical memories and traditional culture. How to adapt to contemporary aesthetic needs while retaining historical heritage has become another important challenge for Shanghai brands in international communication. Traditional brands are obsessed with "looking backward", which is easy to create a psychological distance from young overseas consumers. In contrast, emerging clothing brands such as Uma Wang and SHUSHU/TONG have broken through at international fashion weeks and on social media precisely because they break the time barrier and reorganize Oriental retro elements with modern aesthetics. This precisely enlightens traditional Haipai brands: if the conflict between historical memory and contemporary aesthetics cannot be reconciled, it will be difficult to gain a foothold in the global fashion context.

On the other hand, Rongchang "Xiang Woolen Suit", a brand founded in 1902, mainly engages in high-grade woolen fabrics and men's suit customization, inheriting the "Hongbang" handcraft. It was once one of the most famous suit material stores in Shanghai. However, because it insists on pure hand-making, its production capacity is limited and it is difficult to scale up, leading to the gap of craft inheritance, aging customer groups, slow brand rejuvenation process, and gradually fading out of the market. In addition to the conservative production methods, the marketing focus will also lead to the disconnection of fashion brands from the market. Star Toilet Water, founded in 1902, mainly sells "Star Toilet Water" and perfumes. Its products are high quality and low price, and was once one of the most popular domestic perfumes in the Republic of China era, known as the "Oriental Chanel". However, in modern times, it relies on sentimental consumption to circulate in the market

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and specific channels, with single product functions, and has now separated from the mainstream daily chemical consumer market.

4. Discussion

4.1. The essence of Guochao's international communication is the competition of cultural identity

Saussure, the father of modern linguistics, proposed that signs are composed of "signifier" and "signified". After Guochao style gradually enters the international market, the core difficulty faced by brands is to make overseas audiences understand and be more willing to accept the cultural connotation of the brand. From this perspective, the international communication of Guochao is essentially a competition of cultural identity. Cultural attractiveness is an important source of national soft power. A country's influence on other countries does not entirely depend on economic and political power, but more on the ability to identify with values and culture [9]. Many Shanghai time-honored brands often have the problem of one-way output and self-talk when communicating externally. They blindly pile up local cultural elements but do not fit the cognitive habits of overseas audiences, which eventually leads to the dislocation of cultural information transmission. Coupled with the inherent prejudice of overseas markets against Made in China, the cultural value of brands is difficult to be recognized. Stuart Hall, a British cultural studies scholar, pointed out that communication is the meaning production process of "encoding-decoding" [10]. Communicators embed specific meanings in information, but audiences will reinterpret them according to their own cultural experience. When there is a deviation between encoding and decoding, cultural identity is difficult to form.

4.2. How can Haipai culture achieve "symbolic translation"

The most distinctive feature of Haipai culture is the integration of Chinese and Western elements, which gives it natural advantages in international communication. It has both Oriental cultural heritage and modern fashion temperament, which can well fit the aesthetics of the international market. However, Haipai culture also carries strong regional memories and cultural contexts, and overseas audiences often find it difficult to directly understand the deep meaning behind the symbols. Barthes pointed out in *Mythologies* that symbols in consumer society not only convey functional meaning, but also are endowed with specific cultural values and social imagination [11]. Therefore, the key to the international communication of Haipai brands is not simply to output cultural symbols, but to realize "symbolic translation" — to transform the local cultural core into an expression form that overseas audiences can understand and identify with, and weave a "web of meaning" to help others understand [12].

4.3. Is a "global trend" possible? — future paths for the international communication of Shanghai time-honored brands

How to turn local "Guochao" into a "global trend" truly recognized by the world is a development issue that many Chinese fashion brands are thinking about at present. At present, some Haipai brands still have problems such as single cultural expression and homogenization of international communication strategies. In the future development process, the following aspects should be focused on: First, adhere to the equal emphasis on traditional culture and modern aesthetics. While

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retaining the spiritual core of Haipai culture, improve international acceptability with modern design language. Second, strengthen localized communication capabilities. Formulate differentiated content strategies for audiences in different countries and regions to improve the accuracy of cultural communication. Third, build a participatory communication mechanism. Make full use of UGC, KOC and community operation to promote the transformation of audiences from cultural consumers to cultural communicators. Fourth, improve the international communication matrix. Strengthen the linkage of channels such as social media, e-commerce platforms and offline activities to form a sustained brand influence. Fifth, move from product output to value output. What overseas consumers buy is not only the commodity itself, but also the cultural concept, lifestyle and value pursuit carried by the commodity. Only by completing the transformation from "selling products" to "telling culture" can Shanghai time-honored brands gain more lasting recognition in the international market.

5. Conclusion

As mentioned above, whether Guochao can become a global trend is probably never a question about sales volume and traffic, but a question about understanding and identity.

The value of Haipai culture lies in the fact that it is itself a product of the exchange and collision between Chinese and Western civilizations. For this reason, Shanghai time-honored brands naturally have the cultural gene connecting China and the world. The German philosopher Gadamer once proposed the theory of "Fusion of Horizons" [13]. Compared with entering overseas markets and appearing on international fashion shows, true internationalization is to let the cultural meaning carried by the brand establish connections between different cultures. In the future, while adhering to cultural subjectivity, Haipai brands need to learn to express culture in a more open, equal and modern way, so that traditional culture can move from historical memory to contemporary life, and from regional culture to global context. This may be the true significance of the international communication of Shanghai time-honored brands.

Of course, this study also has certain shortcomings. Limited by the research time and available literature, the research samples selected in this paper are relatively limited. Follow-up research can further expand the number of cases and research scope, combine social media data, audience research and other content to deeply analyze the law of audience cognition, and continuously explore optimized paths for international communication more suitable for Shanghai time-honored brands.

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