

Optimize Brand Culture Positioning to Improve Customer Perception of Brand Image and Purchase Intention

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ABSTRACT

This paper takes "optimizing brand culture positioning to improve customer perception of brand image and purchase intention" as the starting point and makes an in-depth exploration and research in the field of brand image. This is not only the exploration of brand cultural positioning, but also the exploration of brand image perception and consumer purchase intention. As a popular form of entertainment, dance drama and drama have emerged in an endless stream in recent years, and the output and quality of works have shown a rapid development trend, which has aroused the warm attention of consumers. These dance dramas and drama works not only play an important role in cultural inheritance, but also greatly promote social and economic development. Many dance dramas and drama works have formed a strong brand effect, which has greatly enhanced consumers' willingness to consume works. As the core element of brand image building, brand culture positioning not only covers all the characteristics of the brand, but also the focus of consumers when choosing a brand. At the same time, consumers' perception of brand image directly affects consumers' purchase intention. The competition in the business environment is essentially the competition of brands, and the competition of brands must first carry on the competition of brand image. In the process of globalization, how to create distinctive brand cultural positioning and greatly promote consumers' perception of brand image and purchase intention through brand cultural positioning is an important purpose of this study. This paper adopts research methods such as literature review and case study, and analyzes the commercial operation of dance dramas and drama works that have formed brand effect, such as dance dramas "Heaven Road", "Only This Green" and drama "Only A Dream of Red Mansions · City of Drama Fantasy", focusing on brand image to enable business direction, hoping to broaden the breadth and depth of research in the field of brand image. This will enrich the research results in the field of brand image.

KEYWORDS

Brand Culture Positioning; Brand Image Perception; Customer Purchase Intention.

1. INTRODUCTION

This paper takes "optimizing brand culture positioning to improve customer perception of brand image and purchase intention" as the starting point to conduct in-depth exploration and research in the field of brand image. In the field of brand image, "brand culture positioning" has become an important research topic in the field of brand image. Through the exploration and research of this paper, it is not only the exploration of brand image, but also the exploration of brand image empowering business.

As one of the core elements of brand image building, brand culture positioning is the focus of consumers' attention when choosing brands and commodities. In this era, commodity prices are no

longer overemphasized, and practicality is no longer the whole story of a commodity. Whether it can bring a pleasant experience to consumers has become the ultimate direction of a brand. Douglas Hult pointed out that the biggest challenge is not how to gain or maintain a competitive advantage, but how to find novel ways to create value. Brand culture itself is a kind of "iconic image". Its mission is not only to shape the brand image, but also to use the brand culture to plan and realize the brand strategy. From the perspective of cultural strategy, it is a trend of brand strategy to focus on the research of brand culture (Min, 2019). The competition between enterprises in the commercial environment is essentially the competition of brands, and the competition of brands must first carry out the competition of brand image. Brand image is shaped by brand information and brand experience, and is the overall portrayal of the brand (Le Tan & Dai Trang, 2019). Today's enterprises want to succeed in business competition, to create a good brand image is an inevitable trend. Consumers' perception of brand image is the basis of purchasing intention, and creating a unique brand image perception experience is the key to the success of an enterprise (Jin, 2023). In the process of brand building, the improvement of brand culture positioning will directly drive the improvement of brand image perception and consumer purchase intention.

At present, with the development of consumer culture and the continuous improvement of social productivity, the society has entered the era of market economy. In the era of market economy, the focus of enterprises has turned to how to let consumers choose to buy more products of enterprises. In the process of globalization, the development of business has become an important force to promote global development. In an environment of rapid business development, businesses need to find a connection with consumers. In the process of brand building, brand culture positioning is the inevitable trend of brand image shaping. Brand culture positioning can make consumers have a full and correct understanding of the brand, and quickly accept and adapt to the brand. How to create a distinctive brand culture positioning, and greatly promote consumers' perception of brand image and purchase intention through brand culture positioning, is an important purpose of this study.

2. BACKGROUND OF STUDY

Modern brand awareness arises and changes with the development of productivity. In the 1760s, the Industrial Revolution began in Britain. In the 1830s, the Industrial Revolution began to spread from Western Europe to Eastern Europe, and Western European countries quickly established brand-related systems in order to sell goods. The study of brand theory began in the United States. After the Second World War, the American economy made rapid progress. Many scholars have put forward their own marketing theories and methods, most of which involve brand theory. In 1950, Rouse Reeves proposed the concept of "unique selling proposition", which was very effective in solving the problem of homogenization of goods at the time. In 1955, Gardner and Levy proposed "emotional benefit", that is, those softer values that consumers attach to goods or brands, and more deeply explore the important internal needs of consumers. In 1960, the American Marketing Institute proposed a definition of a brand as a name, symbol, or design, or a combination thereof, used to identify a seller's goods and services and distinguish them from those of competitors. In 1963, David Ogilvy put forward the theory of brand image. He believes that brand image is a complex combination of symbols and various activities related to the brand, and it is also a definition of the impression left by consumers after the use of their products and their own experience. In 1980, Riess and Trout proposed in their book *Positioning: Battle for the Mind* that making a product stand out in the market and occupy a special place in the minds of consumers is an effective way for brand success (Min, 2019).

For the study of brand culture, scholars have elaborated the concept of brand culture from different angles. Some scholars believe that brand culture is the impression and added value in the minds of consumers, which can bring consumers psychological satisfaction, have a value beyond the product itself, and can make the product different from its competitors. Douglas (2004) mentioned in his book *The Principles of Cultural Brand* that people strongly identify with cultural idols and often have a

strong sense of dependence on cultural symbols in daily life. Song Shuyu (2005) explained the influence of brand culture on consumer behavior from the perspective of advertising, arguing that consumers often understand goods and services from the perspective of culture. If the cultural interpretation is exactly in line with the cultural psychology of consumers, then they may change from the audience of advertisements to the consumers of advertised goods. Zhang Hongxia et al. (2009) explained from the perspective of management that brand culture is the cultural accumulation gradually formed in the operation of enterprises, representing the emotional ownership and interest cognition of enterprises and consumers. Brand culture reflects a cultural orientation that distinguishes itself from competitors and resonates between enterprises and consumers (Luo, 2021).

Brand cultural positioning refers to the establishment of distinct brand positioning by giving the brand profound and rich cultural connotation, and forming a high degree of consumer recognition of the brand in spirit through communication. The intangible value of brand culture is not only a necessary factor in shaping brand image, but also a sharp tool to increase brand added value. In the face of the increasingly fierce brand war, the brand in addition to providing high-quality goods, but also need to have the core advantages to promote the long-term foothold of the brand. Therefore, the importance of brand cultural positioning has gradually become prominent (Wang, 2023).

3. LITERATURE REVIEW

(i) About "Brand Culture Positioning"

With the in-depth study of the brand field by relevant scholars and institutions, people gradually begin to pay attention to the cultural connotation of the brand itself, and take it as an important topic to explore and study. Brand culture is the cultural code that the brand creates for itself. Brand culture not only affects consumers' perception of brand image and purchase intention at all times, but also represents some form of cultural assets, which can also be understood as one of the important assets of a brand. Brand culture is an important factor in consumers' perception of brand image, which always influences the shaping of brand image. The key of brand image is to realize the complete value of the brand by the infusion of culture as the main means of shaping the brand image. In market activities, brand culture also affects consumers' purchase intention at all times. Communication has become the only way for enterprises and consumers to interact, and the sale of goods must be built on the basis of deep communication with consumers. The enterprise needs to pass the brand culture to the target consumers, and the consumers also need to pass the brand culture of the enterprise as the basis for choosing products. Through the transmission of brand culture, enterprises can greatly enhance consumers' trust and loyalty to the brand, thus expanding the boundaries of sales channels.

The current trend of international competition continues to develop, there is fierce economic competition between countries, regions and enterprises, and brand competition is one of the key factors. Culture is the foundation of a nation and the core support of a brand. Every successful brand needs to have unique cultural attributes. Cultural re-creation and re-development is an effective way to promote brand construction and strategic development. In the cross-ethnic and transnational communication, if the brand with local cultural attributes is used as a carrier of various ethnic cultures, it can not only promote commercial and economic activities in different regions of the world, but also play a great role in promoting cultural exchanges (Min, 2019). If an enterprise wants to develop, it must establish a unique brand image, and in the process of brand image building, it needs to be analyzed from two perspectives: First, from the perspective of the enterprise. In the process of designing brand image, enterprises need to integrate brand culture. At the same time, in the process of designing the brand image, it is also necessary to include the business philosophy of the enterprise and the attitude toward consumers in the brand image. Only in this way can consumers trust the enterprise and promote the good sales volume of the enterprise's goods. Secondly, from the consumer's point of view. When buying a certain product, consumers will choose to buy trusted brand products, and an important way to enable consumers to trust a brand is to generate cultural identity

through consumers' perception of brand image (Yuan, 2021). Nowadays, people are paying more and more attention to the meaning contained in the brand itself. When consumers choose products, when the function of the product can meet their own needs, consumers will be more inclined to buy brand products that better match their self-cognition. Consumers will prefer brands with the same philosophy and interests as themselves. At the same time, different brand cultures are also divided into different brand levels. When consumers consume, what they buy is actually a kind of identity identification and identity symbol. Therefore, defining the culture of the brand is essential to influence consumer perception and enhance the value of the brand. The value of a brand is not only reflected in the value of goods and services, but also reflected in the carrying capacity and communication capacity of a brand for culture to a large extent (Chen et al., 2020).

(ii) About "Brand Image Perception"

Brand image is defined as a series of consumer perceptions and attitudes towards the brand. In the 60 years since the concept of brand image was put forward, brand image has become a very important concept in the study of consumer psychology and behavior. Aaker (1991) proposed that brand image is a combination of a series of meaningful associations. Keller (1993) proposed that brand image is the cognition of the product reflected by the brand association existing in the memory of consumers. Randall (1997) proposed that brand image is the information existing in consumers' memory. Luo Ziming (2001) proposed that brand image is a comprehensive reflection of consumers' subjective perception of a brand. Fan Xiucheng and Chen Jie (2001) proposed that brand image is the overall perception and view of brand elements formed by consumers in the process of long-term exposure to a brand. Perry and Wisnon (2002) proposed that brand image is a collection of consciousness gradually accumulated by consumers during their long-term contact with brands (Zhang, 2022).

Consumers' perceived value refers to consumers' subjective evaluation of the utility brought by the product through some "stimulus" and "diagnostic clues" before purchasing the brand-related product or after purchasing the brand-related product. In the academic circles, the measurement dimensions of consumer perceived value are divided into multiple dimensions (Luo, 2021). In today's relatively abundant material life, "emotionalization" has become one of the important trends of contemporary brand image shaping. Modern brand image is no longer just a tool to meet the surface visual experience of consumers through the dissemination of video, but also a medium and carrier of emotional interaction with consumers. Therefore, in the process of shaping the brand image, the brand should pay more attention to emotional thinking, through the emotional injection of the brand image to narrow the distance with consumers, to achieve better user interaction. Consumers are increasingly concerned about the construction of the emotional world, and brand image not only solves practical problems, but also builds a bridge of emotional output. Brand image is a silent language, and excellent brand image provides the possibility of deep emotional communication between brand and consumers. In the specific brand image building, multi-disciplinary knowledge such as aesthetics and psychology should be combined to enrich the emotional expression of brand image, so as to maximize the satisfaction of consumers' aesthetic and spiritual needs and achieve consumers' good perception of brand image (Zhang, 2019).

(iii) About "Customer Purchase Intention"

Some scholars have pointed out that "willingness" is the subjective probability of an individual to engage in a specific behavior, and purchase willingness is the probability of a consumer to take a specific purchase behavior or the subjective tendency of a consumer to choose a certain product, which can be used as an important indicator to predict consumer purchase behavior. For consumers, if their perception of the brand is consistent with their own perception, a sense of identity will be generated accordingly, which will lead to the purchase intention of the brand. There are many factors that affect consumers' purchase intention. Consumers' age, gender, occupation and other characteristics affect consumers' consumption preference and material carrying capacity. Macro factors such as economy, culture and social environment affect consumers' value concepts and

material judgment standards, and these factors will have a certain impact on purchase intention (Du, 2019).

There are many factors that affect consumers' purchase intention. Sheth (1991) proposed five dimensions of functional value, social value, cognitive value, emotional value and conditional value from the perspective of consumption values that affect consumers' choice behavior. This theory is used to explain why consumers choose to buy or not buy a particular product, and why consumers choose one brand over another. Tung-Zong Chang (1994) regarded perceived value as the result of the trade-off between perceived price and perceived quality, and pointed out that the connection between commodity attributes and purchase intention is affected by many intervention factors. Chen Jie (2012) divided the measurement dimensions of perceived value into utilitarian value and hedonistic value, and established a theoretical model of the impact of perceived value on consumers' attitude and purchase intention. Starting with consumers' perception of different categories of goods and their own value, this paper discusses consumers' purchase intention (Luo, 2021). Purchase intention is the psychological performance and psychological tendency of consumers to buy the required goods, which represents the probability of consumers to buy a certain product, and can be used as a prediction index of consumers' purchase behavior. The purchase intention of consumers is the sum of all factors that consumers have on a brand, and the purchase intention is more likely to trigger the purchase behavior, and the purchase intention has been proved to be used to predict the purchase behavior of consumers (Wang, 2018).

4. THEORETICAL REVIEW

(i) Corporate Culture Theory

"Corporate culture" originated in Japan, formed in the United States, is a business management theory. After classical management theory, behavioral science management theory and jungle school management theory, it is the theory of the fourth management stage in the history of world business management, also known as the "fourth management revolution" in the history of world business management. The so-called corporate culture refers to the spirit followed by the enterprise in the process of practice. Corporate culture, also known as manager culture to a certain extent, is the embodiment of the management experience of the managers of an enterprise. There are many works that mark the birth of corporate culture. The representative ones are: *Theory Z: How American Companies Meet the Challenge of Japan*, published in the United States in 1981-1984, written by William Ouchi. *The Art of Business Management in Japan*, by Richard Pascal and Anthony Athos. *Corporate Culture: The Spiritual Backbone of the Modern Corporation*, by Terence Dill and Alan Kennedy. *In Search of Advantage: The Advantage of America's Most Successful Companies*, by Thomas Peters and Robert Waterman. And Lawrence Miller, *The American Entrepreneurial Spirit: Eight Principles for the Future of Business*.

The theory of corporate culture holds that the basic principles of corporate management should be people-oriented. The reason why an enterprise can succeed is not only the capital, equipment, technology and other factors of the enterprise, but more importantly, the enterprise needs to be committed to the development of human enterprise culture. Mr. Wei Jie, a famous economist, wrote in his book "Shaping Corporate Culture": Corporate culture is the value concept that enterprises believe in and put into practice. Corporate culture is usually composed of four levels: corporate concept culture, corporate system culture, corporate behavior culture and corporate material culture, among which corporate concept culture is the core and soul of corporate culture. An excellent brand is the concentrated embodiment of the material wealth and spiritual wealth of the enterprise, and brand culture refers to the spiritual wealth created by a brand. Culture is behind the shaping of brand image. Different brand images are attached to different specific cultures. Only the brand image shaped by brand culture can resonate with consumers and achieve the purpose of attracting consumers. Liu Fanglong et al. (2019) discovered an important concept neglected in traditional corporate culture

theories: corporate culture character, and derived a multi-level structure model of corporate culture based on case practice and theoretical framework, further expanding and enriching the theory of corporate culture (Liu et al., 2019). Zhang De and Wu Jianping (2020) believe that corporate culture theory based on behavioral science should emphasize people-oriented and insist on taking people as the center of all work (Zhang & Wu, 2020). Ding Suting (2023) believes that corporate culture is a part of the core competitiveness of enterprises and the soul of enterprise development. How to integrate an enterprise's own unique culture into its operation and management is the key to its development (Ding, 2023).

(ii) Positioning Theory

"Positioning" is the most core concept and viewpoint in positioning theory. It is because of the concept and viewpoint of positioning that the development of positioning theory is laid. The positioning theory was proposed by the famous American marketing experts Al Reese and Jack Trout in the 1970s. The core principle of positioning theory is the "first law", which requires enterprises to grow into the first place in a certain field in the minds of consumers. Through the first rule to lead the operation of enterprises, to help enterprises win better development. Usually, the enterprise regards the mind of the consumer as the ultimate battlefield, and the theory that obtains the dominant position in this mental war through the building of the brand is called the positioning theory.

Today's business competition, breadth and depth are expanding the trend. Traditional methods such as the improvement of operational efficiency have been difficult to help enterprises succeed, and the use of new ways to help enterprises win competition has become the theme of today's business. Positioning is what the enterprise does to the consumer, the enterprise should position the product in the mind of the consumer, and ensure that the product occupies a valuable position in the mind of the consumer. Similarly, branding starts with positioning. The application of positioning theory in the process of brand image building can effectively ensure that brand image achieves its purpose. Shao Kezheng (2021) believes that with the emergence of new media, enterprises have ushered in the era of online marketing. This paper analyzes how to apply the positioning theory in new media marketing (Shao, 2021). Guo Zhaolong (2022) believes that the positioning theory should be critically inherited. With the earth-shaking changes in the market environment, positioning theory should also be improved along with the development of the market environment (Guo, 2022). Niu Haijiao (2023) analyzed the strategic choice of diversification or specialization based on the positioning theory (Niu, 2023).

(iii) Brand Image Theory

The concept of "brand image theory" contains four basic elements: First, shaping brand image is the most important goal of corporate advertising, and advertising is to enable enterprises to have and maintain a well-known brand image. Second, corporate advertising is a long-term investment in the brand, in order to maintain the brand image of the enterprise, you can sacrifice short-term benefits. Third, as the difference between similar products decreases, consumers use less rationality when choosing a brand, so it is more important to depict the image of the brand than to emphasize the specific function of the product. Fourth, when consumers purchase goods, they pursue both substantive and psychological benefits, so they should attach importance to the use of brand image to meet the psychological needs of consumers. The "brand image theory" was developed by David Ogilvy in the mid-1960s. He believes that brand image is not only inherent in the product, but also an important factor for consumers to connect with the quality and price of the product. This concept believes that the building of brand image is an important factor for the growth of the entire brand, which requires long-term investment. Therefore, every enterprise and every product should develop and project an image, which is communicated to customers and potential customers through design and promotion. The goods purchased by consumers need to provide material and psychological benefits, so enterprises should establish and maintain brand image as the ultimate goal.

In 1986, Parker et al. proposed that brand image is generated from the concept of brand management of enterprise managers, and any commodity can be positioned with symbolic and functional image. The shaping of brand image is to outline the unique temperament of a certain enterprise or commodity on the basis of analyzing the brand impression of different consumers through market analysis tools, so as to provide relevant decision-making basis for enterprise managers. Brand image is not formed spontaneously, but a systematic project, the shaping of brand image requires the long-term efforts of all employees and designers, whether to create a brand image to attract consumers is the key to the success of enterprises. Zhang (2015), based on the theory of brand image, discussed the impact of brand image on consumers from the perspective of customer equity (Zhang, 2015). Zhang Wenshu (2022), based on the theory of brand image, took banks as a case to discuss issues related to the improvement of customer perceived value (Zhang, 2022). Hu Qianxi et al. (2023) expounded the definition of brand image and the concept of shaping, as well as its important significance to enterprise development, discussed the design strategy in brand image building, and summarized practical ideas and skills (Hu et al., 2023).

(iv) CIS Theory

In the 20th century, the term CI (Corporate Identity) was first put forward in the United States. In the 1970s, Japan raised the idea of CI centered on visual design to a strategic height of corporate existence awareness, and the so-called MI (Mind Identity) and BI (Behaviour Identity) contents, it forms a trinity CIS system with VI (Visual Identity). The official rise of CIS theory was marked by the introduction of CIS by IBM in 1956. IBM is the first CIS company in the world, and its great success has brought new development opportunities to the business community.

CIS theory emphasizes on shaping the overall brand image of an enterprise, rather than a single image. The design behavior is required to serve the strategic concept of the enterprise through the design behavior to all aspects of the enterprise, which has a higher requirement for the related work of modern design. One of the most important contents of the CIS system is to take the shaping of brand image as the core to form a unified image that is different from similar competitors. The CIS system can make the brand image become more standardized and systematic and establish a stable position in the minds of consumers. Nie Wanqing (2019) believes that the purpose of introducing CIS theory to enterprises is to help them quickly publicize their corporate brand image and convey corporate culture concepts to the public, so as to improve the overall level of corporate brand image (Nie, 2019). Xie Zifeng (2022) believes that brand building plays an important role in organizational development. If an organization needs to achieve high-quality development, it should make full use of CIS theory and unify brand culture, brand vision and brand marketing to achieve the effect of building and promoting a good brand (Xie, 2022). Han Mei and Zhu Yanfei (2023) believe that the image of a city is the epitome of the charm of a city, and also the business card of urban development and communication. The study of city image based on CIS theory is conducive to better play its advantages and build its own city brand image (Han & Zhu, 2023).

(v) Consumer Theory

Consumer theory mainly studies the behavior and purpose of consumers. Gossen, Jevons and Walra defined consumer demand from utility maximization and developed the consumer theory for the first time, which was further elaborated by Marshall. In 1915, Slutsky proposed a series of properties of utility maximization needs, and in the period from 1934 to 1944, Hicks, Allen, and Hotell followed up Slutsky's work to carry out in-depth research. Consumer theory is the cornerstone of economics, behind any important economic theory, there are consumer theories as support. Consumer theory includes utility theory, usefulness theory, consumer demand theory, consumer choice theory and so on.

In the process of consumer research, SOR theoretical model has been widely used by many scholars to study consumers' purchase intention and behavior. SOR theoretical model is "stimulus-body-response" theoretical model. In the 1970s, it was proposed by Mehrabian and Russell on the basis of

the SR theoretical model. SR theoretical model reflects the relationship between the stimulus of the external environment and consumer behavior, while SOR theoretical model focuses on the impact of the stimulus of the external environment on the change of consumer psychology and believes that the stimulus of the external environment affects the behavior of consumers by affecting their hearts. Wang Yaquan (2015), based on the SOR theoretical model, conducted an in-depth study on network language communication symbols, consumer emotion and purchase intention (Wang, 2015). Based on the SOR theoretical model, Liu Nian (2021) proposed to analyze the psychology and behavior of consumers in the purchasing decision-making process by taking brand personality matching degree as a stimulus factor, consumer perception as an organism, and consumer purchase intention as a reaction factor (Liu, 2021). Luo Wei (2021), based on the SOR theoretical model and taking the Forbidden City products as the research object, proposed a research model of brand cultural attributes, consumer perceived value and purchase intention (Luo, 2021).

5. CASE REVIEW

As a popular form of entertainment, dance drama and drama have emerged in an endless stream in recent years, and the output and quality of works have shown a rapid development trend, which has aroused the warm attention of consumers. These dance dramas and drama works not only play an important role in cultural inheritance, but also greatly promote social and economic development. Many dance dramas and drama works have formed a strong brand effect, which has greatly enhanced consumers' willingness to consume works. In the part of case review, through the analysis of the commercial operation of typical dance drama and drama works, the important role of brand cultural positioning on brand image perception and purchase intention is discussed.

(i) Case Study of "Heaven Road" Dance Drama

The origins of dance began when humans were able to release emotions. When humans entered the Paleolithic Age, they had the ability to make labor tools and express emotions. Among them, the earliest history of Tibetan dance art can be traced back to the Neolithic Age. In the rock paintings of the Neolithic age in Tibetan areas, there are a large number of dancing pictures. The Tibetan people are distributed in a vast area, and under the influence of different natural environment and cultural environment, Tibetan dance forms a variety of types and rich culture (Luo, 2022). The Qingzang Railway has been hailed as a great project in China's railway construction history, comparable to the Great Wall. It is the highest and longest plateau railway in the world. It is not only the "heaven road", but also the "connecting road" between Tibetans and people of all ethnic groups. Through the detailed portrayal of the two ethnic groups of Han and Tibet and the two groups of the military and the people, the dance drama "Heaven Road" intertwines the emotions of the nation, war and friendship, mother and son, sister and brother in this realistic theme dance drama, reflecting the moving feelings of the three generations who stick to the road building.

After its premiere in 2018, "Heaven Road" has been performed for more than 60 performances, and with high-quality production and excellent reputation, it has quickly become an excellent representative of China's original dance drama and has won many awards and praise. With precise brand cultural positioning, "Heaven Road" will be a road building trip to the heaven and earth, to shake people's faith power, the "heaven road spirit" deeply imprinting on the hearts of the audience. A really good work not only conveys the content of the work to the audience, but more importantly, lets the audience accept its spirit, so as to become an indelible cultural symbol. Many of the current dance drama works, because the difference is not prominent, the key words have become ambiguous, it is difficult to find a new value proposition of the work. For excellent dance drama works, it is very important to meet the audience's spiritual needs, and the spiritual needs precisely come from the resonance with "culture". The reason why "Heaven Road" can form a strong brand effect, which deeply affects the audience's perception of its brand image and consumption willingness, is enough

to prove that "Heaven Road" is not only a popular realistic theme work, but also a precise "cultural positioning" work.

(ii) Case Study of "Only This Green" Dance Drama

Co-produced by the Palace Museum, China Oriental Performing Arts Group Co., LTD., and People's Daily Online Co., LTD., the dance drama "Only This Green" brings the audience into the legendary Chinese aesthetic mood through the poetic expression of the dance. "Only This Green" successfully demonstrated the unique charm and spiritual connotation of China's excellent culture and triggered the audience's cultural resonance and cultural confidence. Today, under the influence of the new consumer culture, cultural changes have had a major impact on every dance drama work. Through innovative cultural expression, to resonate with the ideology of the new generation of consumers, and to meet the expectations and aspirations of the new generation of consumers, is the key to make the dance drama in the fierce competition.

Under the exposure of tens of billions of media, "Only This Green" from art to life, in the depth of digging "green" cultural connotation, shaping stronger cultural symbols at the same time, but also led the industry to jointly explore cross-border integration and traditional culture innovation and development of the road. As a brand work of dance, "Only This Green" is co-signed with dozens of brands in various industries, constantly strengthening brand empowerment and injecting cultural foundation for mass brands. "Only This Green" through the operation of "green space" physical store, open up the production and marketing path of cultural and creative derivatives, and promote the innovation of dance cultural goods. So far, "Only This Green" has completed more than 500 performances. As a representative dance work that solidifies cultural self-confidence and promotes the creative transformation and innovative development of China's excellent culture, "Only This Green" has won many awards and accolades and won the first place in China's stage performance market box office for two consecutive years in 2022 and 2023, achieving both social and economic benefits. It has made outstanding contributions to the development and progress of Chinese stage art and the promotion of Chinese culture.

(iii) Case Study of "Only A Dream of Red Mansions · City of Drama Fantasy" Drama

Another "Only" series by the famous director Wang Chaoge: "Only A Dream of Red Mansions · City of Drama Fantasy" is a new work after the "Impression" and "See Again" series. The work takes A Dream of Red Mansions as the creation foundation, uses immersive "dramatic art" as the technique, and uses the unique "City of Fantasy" architecture as the carrier to tell the story about the author, writer and reader of A Dream of Red Mansions. The love of the Chinese people for "A Dream of Red Mansions" this ancient book has almost reached the level of obsession, not only because it praises the love song of young men and women, but also because it contains a unique understanding and tenderness for Chinese culture. "Only A Dream of Red Mansions · City of Drama Fantasy" tells the "dream of red mansions" in everyone's heart, as well as the broader "world of red mansions" outside this classic, and the work brings the audience a shocking immersive experience. Langfang, China, is a pearl connecting China's Beijing-Tianjin-Hebei region. In response to the strategy of coordinated and integrated development of Beijing, Tianjin and Hebei, backed by the profound historical and cultural heritage of Hebei, absorbing the cultural resources of Beijing and Tianjin, the launch of "Only A Dream of Red Mansions · City of Drama Fantasy" left the audience with a dreamlike sky of quality life. Once it premiered, "Only A Dream of Red Mansions · City of Drama Fantasy" quickly became popular on all major platforms, causing audiences to rush to clock in and watch.

Works with cultural value are the driving force to activate the development potential of works. Today, a successful theatrical production gives the audience a comprehensive feeling, in which an increasingly prominent feature is the organic combination of its quality and culture. Whether a work is accepted by the audience depends not only on all the materialized expressions it presents, but also on whether the culture can form a strong appeal in the eyes of the audience. Once this cultural symbol is in accord with the values that the audience yearns for, the power generated will become extremely

powerful. "Only A Dream of Red Mansions · City of Drama Fantasy" makes the strong Chinese cultural classics shine more brightly through contemporary drama art and is also hotly discussed by young audiences as "the atmosphere ceiling of the national style aesthetic". "Only A Dream of Red Mansions · City of Drama Fantasy" is a new cultural and commercial landmark in the rise of the hinterland of Beijing, Tianjin and Hebei, and will certainly become a cultural back garden and a new choice for travel in Beijing, Tianjin and Hebei.

6. DISCUSSION AND FINDING

Consumers' impression of a brand comes from many aspects, including brand culture, brand vision, brand marketing and so on. If you want to create a brand culture-led brand image, then brand managers need to develop brand culture-led brand positioning, reasonable use of internal and external ways, effectively enable consumers to form a high sense of identity on the brand concept, and then brand belief, and finally have a strong brand loyalty. Therefore, the brand image with accurate culture positioning applies to both the culture market and the commercial market, which has the dual effect of spiritual value and economic value and makes the intangible assets of the brand constantly increase in value (Min, 2019).

The contemporary trend of brand culture positioning is a matter of concern. Different social patterns and lifestyles have developed over the years, which inevitably lead to different values and aesthetic tastes, and the psychological needs of consumers have also changed. Brand managers, designers and promoters should start from the trend of The Times, actively explore the application of cultural resources, absorb different cultural essences, and inject cultural elements into the shaping of brand image with an open vision. Secondly, the effective innovation of culture resources should also be implemented in the construction and management of the brand, so that the brand culture can be presented in a complete and multi-dimensional way.

Pay attention to the humanistic trend of brand culture positioning. Cultivating and developing brand economy has become the direction to lead the development of the new era, and the humanistic factor in brand culture has shown great advantages, and its humanistic value has become the focus of modern brand image building. With the further refinement of social consumption levels, consumer demand has become more complex. Today's brand is no longer a simple identification carrier in consumer behavior, but a product existing in the cultural system, which requires re-examining the strategy and implementation in the consumer market. With the continuous improvement of the humanistic value contained in the brand, in the eyes of consumers, the brand as a sign, not only represents the quality and functional characteristics of the product, but also represents its unique values, including taste and lifestyle. Therefore, in terms of brand image building, under the premise of effectively transmitting brand characteristics to consumers, further highlighting its humanistic value advantages, in essence, is to control the scale of brand culture positioning.

Pay attention to the aesthetic trend of brand culture positioning. The entertainment demand of today's consumers has been greatly enhanced, and people often develop aesthetic tastes according to their own preferences under the relaxed and affluent living conditions. Brand is the symbol of people to improve the quality of modern life, which can make consumers achieve emotional relief and spiritual satisfaction. Among the audiences of different age levels, there will be differences in cultural concepts due to different educational backgrounds. Therefore, when brand planners introduce and create cultural resources, they need to use modern media as an effective tool to integrate cultural elements into the aesthetic taste of modern consumers. At the same time, it is necessary to transform cultural elements into visual expression languages that modern consumers can understand and carry out guidance behaviors with communication power. As the carrier of brand culture inheritance and innovation, brand image can penetrate into the daily consciousness of consumers, thus opening up a new market of brand with culture appeal.

7. CONCLUSION

This paper constructs a model of the effect of brand culture positioning on brand image perception and purchase intention. It can be seen that enterprises endow brand image with rich connotations through brand culture positioning, which can enable consumers to generate corresponding brand association and brand experience, stimulate certain brand emotion, and thus trigger consumers' purchase behavior.

Brand culture is the medium of communication between brands and consumers, and is the initial contact point. What consumers consume is not only the goods, but also the brand meaning involved behind the consumption. In the process of brand image building, brand culture positioning can help the brand condense into the most concise information and convey it to consumers in the most efficient way, so that consumers can distinguish from other competitors and remember themselves and strengthen their brand recognition and brand impression. The brand image building dominated by the brand culture positioning is a combination of culture resources to explore, so as to bring great prestige to the brand and make it in the leadership position for a long time. The path of brand culture shaping brand image can be completed through four steps: First, the spirit of brand culture is refined. The extraction of culture spirit is the first step of brand image building. By extracting the elements of culture spirit that fit the brand concept, it can become the guide of brand image building and stimulate the intrinsic value of the brand. Second, the brand culture perfusion method. The method of culture infusion is to infuse these excavated culture elements into the shaping of brand image after the understanding and screening of cultural spirit, so that consumers can easily understand and experience the main ideas conveyed by the brand. Third, brand culture image formation. The formation of culture image means that after culture infusion, according to the culture description established by the brand, it will be concretized and rationalized into culture symbols, and form visual symbols with culture characteristics and standardized marketing communication mode. Fourth, brand culture communication and interpretation. Culture communication deduction can follow the mature brand management and marketing communication methods to carry out brand promotion and brand extension activities. Different from straightforward sales propositions, culture communication interpretation is an educational story that reveals the appropriate ideology, enables consumers to fully understand the brand through culture description, and gradually forms a brand culture phenomenon (Min, 2019).

Everything needs to be infused with culture in order to gain meaning. At present, brand culture positioning and brand image have produced new definitions, and the shaping of brand image pays more attention to the functional attributes of brand culture positioning itself. As a necessary means to build brand image, brand culture positioning plays a key role in improving customer perception of brand image and purchase intention. This paper focuses on the analysis of brand culture positioning, summed up the relationship between brand culture positioning, brand image perception, customer purchase intention, in order to provide new ideas and methods for enterprises in brand construction.

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