Technical Communicators in Global Marketing

Cultural and Communicator Influences on Marketing and Media Types in the Modern World

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This document addresses the variations in marketing techniques across cultures in regards to localization and standardization, advances in technology, and cultural impacts. Furthermore, the document addresses the role of the technical communicator in the global community.

I. Introduction

In a time where the world is literally at our fingertips, there is a social responsibility put upon technical communicators to understand the role of culture in the media. Historically, cultural heritage was the basis for the development of individuals and society as a whole. In the modern world, this is a practice that continues through the incorporation of culture in media and marketing. Incorporations of culture are evident in advertisements, visual representations, and other aspects. These incorporations of culture will determine the role that cultural heritage plays in the development of the global community. This development will in turn determine whether the cultures that existed in the past are preserved or deconstructed.

The field of technical communication is one of the most varied and essential fields in the modern world. Technical communicators are central to entertainment, media, management, education, marketing, and other such facets of communication. This essay will examine the role of the technical communicator in relation to marketing—specifically the role of the technical communicator in communicating across cultures. The choices of technical communicators in the way that cultures are presented influence the perception of these cultures on a global scale. Global communication has increased the importance of developing an understanding of cultures other than our own and implementing an effective communication strategy for each of these cultures. This is a particularly important factor in global marketing in regards to communicating effectively across cultures.

Marketing utilizes standardization and localization, technological advances, and cultural factors in order to appeal to the largest audience possible. Standardization is the practice of maintaining a standard theme throughout media and advertisements regardless of the culture and

localization is the practice of tailoring media and advertisements to local cultures, practices, or products. Advances in technology expand the circle of influence for media and marketing particularly. Cultures throughout the world are used for marketing and media purposes in order to increase marketability globally. In order to attain the goal of appealing to the largest audience possible, marketing companies pursue variances in formats, adaptations, and advertisements. These variances alter the global perceptions of the cultures that are represented, therefore altering those cultures in the understanding of the global audience. These strategies for variances are used based on their effectiveness, but the cultural impact of altering these global perceptions is not being addressed.

Based on the information that is currently available, I would like to expand my personal inquiry into the different rhetorical strategies in marketing that are used in different cultures, particularly the comparison between the traditional and commercialized representations of Celtic cultures, specifically Ireland and Scotland, and the potential impact of these representations. The purpose of this document is to analyze the differentiation in standardization and localization, use of technology, and cultural factors to understand the cultural and global implications of the decisions of the technical communicator in marketing media. This focus is particularly important in order to maintain cultural heritage as well as to accurately and effectively communicate on a global scale. This study will increase the understanding of the role of the technical communicator and it will increase the understanding of the role of culture in the modern world. This document will examine the role of technical communicators in global marketing and how their choices impact the perception of cultures in the global community

II. Literature Review

One of the foremost topics of discussion in the realm of marketing media and technical communication is the debate between localization and standardization. Localization is the practice of tailoring media and advertisements to local cultures, practices, or products. Contrastingly, standardization is the practice of maintaining a standard theme throughout media and advertisements regardless of the culture. One of the central challenges faced by the technical communicator on a global scale is discovering the appropriate balance between localization and standardization in each culture due to the varying receptions of these rates in different cultures. Globally, every culture responds differently to the variations in these practices. Therefore it is the role of the technical communicator to appeal to each culture individually through a balance of standardization and localization.

Standardization is the easiest option for companies looking to market globally. It requires less work in regards to research, design, and implementation. It is a method that works most commonly for well known brands that have established a global image that is not impacted by individual cultures. Their presentation may not be equally accepted by all cultures, but it is marketed equally regardless of cultural differences. Localization is more likely to be well received, but it is a marketing practice that is often difficult to implement. Without firsthand knowledge of each location, it becomes difficult to tailor the media to suit each culture.

Based on research compiled regarding the magazine *Cosmopolitan*, it was concluded that the United States had one of the lowest rates of localization with only 12.8% of advertisements featuring domestic products. Seven countries were surveyed: Brazil, China, France, India, South Korea, Thailand, and the United States. From the results it was concluded that 27.3% of the total

advertisements in all seven countries featured domestic products, leaving 72.7% of advertisements that featured multinational products. That is to say that 27.3% of advertisements were localized and 72.7% of advertisements were standardized. Although this study considered only one magazine in its investigations, it provided particularly beneficial insight into the variances in advertising in regards to the rates of standardization compared to localization (Nelson & Paek).

In the modern world, one of largest challenges in marketing and media is the continuously evolving technology. The technological advances in recent years have greatly altered the ways in which mankind communicates. Print publications decreased by approximately 10% in 2016, whereas digital publications increased by approximately 42% in 2016. This is a drastic difference in the way in which media is utilized to spread information and the way in which audiences prefer to consume information (Pew Research Center).

The publication *The Guardian* reported that it receives nearly 38 million visitors to its site, compared to its average circulation of 200,000 copies. This is a drastic increase due to the implementation of new technologies for online media. However, these advances also have their drawbacks. Although *The Guardian* saw a drastic increase in readership, they suffered a loss in revenue due to the fact that web advertisements accrue less revenue than print advertisements. As new technologies alter the ways in which we communicate, businesses and individuals struggle to maintain their positions throughout the adaptations. In 2015, print publication in the United States decreased by 7% and print publications in the United Kingdom decreased by 12%. The only country that reported a significant positive correlation in print media in 2015 was India, which reported a 12% increase in print publications. Interestingly, this increase was linked to the

degree of localization in India, which is relatively high, allowing newspapers to cater to very specific regions which increases the number of publications in circulation (Tharoor).

The propagandizing of culture is an omnipresent feature in media and marketing that is not often a topic of discussion. Cultures frequently are converted into their most marketable formats in order to be sold to the global community. Industries reliant on tourism or global interest benefit greatly by marketing culture, regardless of the impact it has on the heritage of the people. This is a practice that is particularly evident in Celtic culture in the legends and the assumptions that are capitalized upon in order to increase revenue regardless of their factuality.

Legends are a poignant part of Celtic cultural heritage that lives on in the modern world. These legends surround topics such as Leprechauns and the Loch Ness monster. These legends have a great deal of historical significance, but the marketing of these cultures has commercialized these creatures and converted them into forms that most appeal to the global community as a singular representation of these cultures. It has become common practice to ignore the cultural history of these legends in favor of the more marketable versions that are known to the world today. Although stories evolve over time as a natural process, the question at hand is what is lost in these adaptations in regards to both the heritage and the global perceptions.

Technical communicators are tasked with communicating on a global scale, but are also presented with a moral obligation to both understand and effectively represent the various cultures in the global community. The *Connexions* journal references this obligation as the "social responsibility" of design and communication. Technology has enabled communication across cultures to become common practice and nearly a foregone conclusion. However, this

necessitates understanding the intersections and interpretations of design and communication in various cultures. If one were to assume that the drunk little man in the green suit is representative of Irish culture, there would be a great deal of miscommunication and misrepresentation. Unfortunately, this is not an uncommon occurrence. Globally, the little green Leprechaun has become the representative figure of Ireland, Saint Patrick's Day, and the popular breakfast cereal Lucky Charms. But little of that representation is historically or culturally accurate. Most of the Ireland residents would convey that this representation, although cute and comical, is an insult to their cultural heritage (Ghetto & Zhou).

This distortion of culture can be connected with the common topic of "fake news" and its connections to modern media. After the 2016 presidential election in the United States, the term "fake news" became commonplace when talking about media and news. This term has attached a sense of distrust to a great deal of media coverage, but the article put forth about the "post-fact" society argued that regardless of the factuality, the public is enamored with the spectacle of it all. Therefore, whether or not the information is factual, if it is compelling or appealing, it will be accepted by the majority. In this way, the cute drunken representation of the Leprechaun has overtaken the historical representation of the trickster. Culture is replaced by whatever representation appeals to the largest crowd. The necessary function of the technical communicator is to appeal to a wide audience but also to preserve cultural heritage. This is a moral obligation that is often overlooked in favor of marketability. However, if culture is consistently perverted to be marketed, what will be left of heritage? (Mihailidis & Viotty)

III. Methodology: Generative Criticism

For the purpose of this analysis I utilized a generative criticism. Generative criticism is a form of rhetorical analysis that is based on generating an analysis of the selected artifact for the purpose of open investigation. This analysis was selected due to the fact that the article was a matter of personal interest in which the variances in marketing media on a global scale was a persistent and varied focus of study. Although other forms of criticism are available, the generative method allowed for an inspection without any preconceived notions regarding the subject or potential findings.

Generative criticism is an investigative process with nine steps. The critique begins with encountering a curious artifact. An artifact can be any focus of investigation or study. The selected artifact for this analysis was a subject of personal inquiry during a study abroad in the Celtic nations, where the differentiation in the forms of media and marketing were contrasted with that of the forms that are prevalent in the United States. This contrast created a personal interest in the differences in global marketing media and the impact of choices made by technical communicators in regards to marketing tools such as cultural representations and media formats.

The second step in the generative criticism process requires generally coding the artifact. Coding is a process by which the artifact being analyzed is coded by points of interest or repeated occurrences. In personal investigation, the general coding involved observation of the various marketing and media techniques used in the various cultures that were encountered. This included notations regarding the variances in communication across cultures. These variances were noted in the forms of communication, the styles of communication, the use of marketing techniques, the approach to audiences, and the cultural emphasis. This information was collected through observation and notation.

The following step is the process of searching for an explanation. Once the variations had been observed, the reasoning behind these variances came into question. What was the purpose of altering factors of media, marketing, and communication in different cultures? Furthermore, in what ways did these alterations portray the culture or advertise to cultures differently? These variances between the marketing and media in different cultures was of particular interest because they were present throughout the previous observations. In searching for an explanation, there were several studies that were related to the investigation of marketing and media variances in different cultures. These articles focused largely on the data considering the rate of occurrence for related factors in media and marketing, but few mentioned the reasoning for these variances.

The fourth step in generative criticism is creating an explanatory schema. The purpose of generating an explanatory schema is to formulate a potential form of explanation for the artifact. For the analysis of marketing media variances across cultures, an explanatory schema based on the most commonly discussed factors was developed into three separate segments: commercialization, celebration, and cultural identity. These three segments were supported by specific factors involved in global marketing as exhibited in the schema outline listed below.

Commercialization	Celebration	Cultural Identity
Culture as a marketable good.	Culture as a tradition.	National identity through heritage.
Transformation of heritage for marketing purposes.	Heritage as a part of daily life.	National identity in the media.

An assessment of the explanatory schema constitutes the fifth step of the generative criticism. The assessment ascertains the applicability of the schema as a potential explanation for the artifact. In order to be a thorough explanatory schema, it must meet three criteria. It must encompass all major criteria, possess reasonable inference, and be both insightful and informational. The explanatory schema as outlined previously met these three criteria by encompassing all components of the research, inferring the meaning as a result of these factors, and insightfully connecting the information into reasonable conclusions.

Following the assessment is the formulation of a research question based on the article of interest and the explanatory schema. The research question is formulated based upon the explanatory schema, examining what is being addressed and seeking to answer what is not being addressed. The explanatory schema highlighted the two different presentations of culture: commercialized and celebratory. The question that was not being addressed was specific to the role of the technical communicator and what choices they make that impact those presentations. Therefore, the question that arises is what is the role of technical communicators in global marketing and how do their choices impact the perception of cultures in the global community?

Based on the established research question, the artifact must then be coded in detail.

The detailed coding for Ireland is listed below.

Feature	Interpretation
Leprechauns represented as small drunk men in green outfits.	Legends being commercialized over time.
Guinness as the national drink of Ireland.	Drinking as representative of Ireland.

Marketing push focused on heritage and ancient traditions.	Attempt to replace stereotypes with traditions.
Presence of folktales, commercialized and traditional, in day to day communications.	The cultural heritage being continuously present.

The detailed coding for Scotland is listed below.

Feature	**Interpretation**
Loch Ness as one of the most popular tourist destinations.	Public fascination with spectacle.
Highland games continuing to this day.	Continuation of tradition in the modern age.
Marketing focused largely on Western themes.	High rates of global standardization.
Whiskey as the national drink of Scotland.	Strong drink as representative of Scotland.

The eighth step in generative criticism is searching the literature for relevant data. The relevant data for this topic of study is collected within the literature review as well relevant data that was collected personally in the findings section. This information contributed to the final step of the generative criticism process: writing the essay.

IV. Results

The factors that were prominent throughout the literature review were also prominent in my personal research. These factors, as stated previously, were localization and standardization,

technological advances, and cultural factors. Therefore, I selected a series of artifacts to analyze in comparison with the prior research that had been compiled on the subject. The artifacts selected for this analysis were traditional myths and legends of the Celtic people and common tourist destinations and their marketing materials. Specifically, this focused on Leprechauns, the Loch Ness Monster, the National Leprechaun Museum, and the National Irish Heritage Park.

The original Leprechaun legend is one that does not have a singular representation. Due to the age and history of the legend, there are many stories that have evolved over time. However, there are some central factors about the original story that can be agreed upon. Traditionally, leprechauns were creatures from the fairy realm that were malicious and manipulative. They were most often depicted as shoemakers that hoarded their earnings in pots which they then hid at the end of the rainbow. It is suggested that the purpose of the pot of gold was to trick humans, which is the primary enjoyment of the fairy folk, regardless of the type of fairy.

The first references to the leprechaun are believed to have originated in the eighth century. Originally the Leprechaun, or "Luchorpán" as they were called in earlier traditions, were water spirits that would trick humans to their deaths. Over time, these sprites were said to have merged with house fairies that were drunkards with a habit of haunting cellars, creating the representation that is now prevalent. Leprechauns were tricksters in traditional Celtic culture, therefore, if a person were to catch a leprechaun, it was said that they would be granted three wishes in exchange for the creature's freedom. However, these wishes were often tricks that led to disaster or even death for the human involved. The fairy folk in Celtic heritage were believed gain great enjoyment from tricking human kind. The phrase "knock on wood" to deter bad luck originated from belief that wood sprites, if they heard that there was something expected to

succeed, would work their trickery and ruin things. Therefore, it was necessary to knock on wood to disorient them before they could act out their malicious thoughts. All of the fairy folk had their own preferred ways in which to trick humans. The leprechauns preferred to use human greed and laziness to trick them into bad situations or even death.

Primarily, Leprechauns are marketed to the world as short, portly men with red beards, green ensembles, and drinking problems. With the perpetuation of this representation, this depiction has taken over as the sole representative of Irish culture in mass media. As soon as St. Patrick's day nears, little bearded men in green suits and frothing pints begin to take over advertisements and merchandise. With the marketed version of the Leprechaun taking over the media representation, the true history of the Leprechaun is lost in the commercialization of the culture. The original fables that warned or trickery and greed in a proverbial way have been buried by a commercialized perversion that discredits the cultural heritage of the Celtic people.

During personal interviews with local residents of county Wexford, country Dublin, and county Galway, the celebration of the marketed form of the Leprechaun was noted as highly offensive. There is a line of tour buses in Dublin and other major cities called "Paddy Wagons" that use the commercialized Leprechaun as branding for this leading tourism system. Although this tourism company gives tours of historical Irish locations, the perpetuation of the commercialized version of the Leprechaun is largely frowned upon by the local population because it fully embraces the discrediting of the Irish tradition. The Ireland Tourism department is currently undergoing a new marketing push to eradicate the stigmas that are perpetuated in the global commercialization of the Leprechaun. With a new website, an interactive map, countless brochures, and customizable tours, the Tourism Department is marketing "Ireland's Ancient East" as the new focus of tourism. The purpose of this new marketing movement is to encourage

visitors to learn about the rich history and beauty of Ireland. By promoting the traditional places and history of Ireland, the tourism board is trying to introduce a more cultured perception of Ireland in place of the commercialized version within the global community.

The Loch Ness monster is world famous as "Nessie", but the true legend of the water horse has been lost to mass media publicity. The legend of monsters in the lochs in Scotland is one that is not unique to Loch Ness. There are legends of loch monsters in Loch Arkaig, Loch Awe, Loch Duich, Loch Linnhe, Loch Lochy, Loch Lomond, Loch Maree, Loch Morar, Loch Ness, Loch Oich, Loch Quoich, Loch Shiel, and Loch Suainaval. The majority of these monsters are believed to be water horses, known as Kelpies in traditional Scottish folklore. A kelpie is a water spirit whose name is believed to have derived from "colpach" meaning "colt". The legends regarding Kelpies said they were mischievous spirits that haunted rivers or other bodies of water, most often appearing in the guise of a horse. This form is particularly attractive to children who, upon mounting the kelpie, would then be carried into the water and eaten. However, the kelpie was also said to be able to take other forms as well such as an attractive young woman or a beastly man. The kelpies are said to possess magical powers such as summoning floods, wailing to warn of an approaching storm, and a tail stroke that sounds like thunder. The legends say that if you are able to get hold of the bridle of a kelpie will have control of all the kelpies.

The first reference to the monster in Loch Ness dates back at least 1,500 years based on a carving completed by the Picts, a tribe that historically inhabited the Scottish Highlands. The earliest written reference is found in the biography of St. Columba. According to the biography, in 565 AD St. Columba was crossing the Loch to see a Pictish king. A man in the water was attacked by a "great serpent" who St. Columba then rebuked in the name of God, driving it back into the Loch. In more recent legends, the monsters in Loch Lochy, Loch Quioch, Loch

Lomond, and Loch Ness are all said to resemble plesiosaurs. The plesiosaurs were large aquatic beasts with long necks and large, wide flippers. These animals are said to have gone extinct along with the dinosaurs. However, the reports regarding the beasts in the lochs bear a strong resemblance to the plesiosaur.

The Loch Ness monster or "Nessie" is marketed worldwide as the face of Scotland. The media craze surrounding the Loch Ness monster consumed the 1900s with scientists, conspiracy theorists, and others flocking to the loch in an attempt to prove the monster's existence. Using sonar and sensor images, scientists found substantial evidence of at least one massive creature inhabiting the loch. However, due to the largely famous "Surgeon's Picture" being discredited, the information compiled by the scientists has largely been discredited as well.

In personal interviews with natives of Edinburgh and Inverness, the legend of the Loch Ness monster was both ridiculed and believed. The marketed version is one that the locals tolerate for capitalism purposes but always with an eye roll or a scoff. However, every interviewee conveyed that they believed in some form of beast in the loch, but the stories differed from person to person. Some believe it is giant deer crossing the loch, some believe it is giant eels, some believe it is massive crocodiles, and still others believe that the legend of a creature resembling a plesiosaur might be plausible. According to a tour guide aboard a boat tour are given by a boat called the "Wee Beastie", given the depth of Loch Ness it is impossible to know whether or not there is a beastly inhabitant. According to the guide, the size of the loch could fit the population of the world in it ten times over. With the vastness of this body of water, it is entirely possible that a large creature could exist without detection. It is this possibility that keeps the legend of "Nessie" alive, but it is commercialization that has transformed it into a diluted cultural figure that is representative of the nation.

The localization rate was very low in the selected artifacts. Leprechauns and the National Leprechaun Museum were largely standardized, relying on the stereotypes perpetuated in marketing media. These perpetuated stereotypes focused specifically on little men in green ensembles, traditions of heavy drinking, and a strong association with luck. The legend of the Loch Ness monster had qualities of standardization and localization. Although the presentation of Nessie for marketing was standardized, the legends on site in Scotland were localized to specific instances and beliefs. However, the presentation in the global community was still largely standardized, contributing to the misrepresentations of cultures in the global community. The National Heritage Park was the only artifact that was not standardized. The marketing media and exhibits were localized to Celtic culture as a whole as well as regional cultures. This exhibit featured interactive media for accessibility, historically accurate representations, and localized information and legends.

V. Findings and Discussion

The practices of localization and standardization in marketing and media are the focus of many studies as one of the largest variants in global communication. One of the aspects that is most commonly standardized is language. The *Cosmopolitan* study found that advertisements for multinational goods or audiences were most likely to be standardized through their use of a global or standard language such as English. The only country that did not align with this form of standardization within this study was China, which was found to advertise products with their local language, regardless of the origins of the product or advertisement. Furthermore, the rate of standardization among models for advertisements was also noted as a commonly standardized

aspect. The study found a pattern of standardization in which global advertisements most often featured Western models, regardless of the culture in which they were displayed (Nelson & Paek). The results of this study point to the conclusion that the more dominant world cultures tend to become the "standard" representation in marketing to the global community. Currently, the English language and the Western representation are dominating the realm of marketing globally. The implications of this featured representation of only dominant cultures is the detraction from localized cultural features.

This can be related to the theory of high context and low context cultures as put forth by Hall. According to this study, which was analyzed in terms of its relation to cultural communications, in low context cultures information is not spread as frequently, which requires less culture-specific features, and in high context cultures information is shared extensively, which requires more specificity. The low context cultures are centralized on the themes of change, reliant on communication that is largely standardized in order to relay information. Contrastingly, the high context cultures focus on stability, depending on information to be thoroughly and specifically conveyed (Cardon). This information is relevant to the study of standardization and localization due to the fact that in order to understand the importance of these aspects of advertising, technical communicators must first understand the cultures that are involved. Hall's model is the basis for many studies, but the information is often difficult to determine whether its relation is based on individuals or cultures. However, this framework gives a basis for the understanding of the ways in which different cultures communicate. In order to most effectively communicate in different cultures, the standards of high context or low context communication are the aspects that should be localized in order to resonate with the largest audience possible.

During personal observation, the differences in marketing in regards to localization and standardization in the United States and the Celtic nations were markedly evident. The standardization of Western culture in marketing and media in both Ireland and Scotland emphasized Western apparel and entertainment. There were smaller cities with stores that featured localized products and advertisements, but in the large cities such as Edinburgh and Dublin, the stores were larger franchises that primarily featured standardized products and advertisements. Based on the current features of standardization, these features were English language for text-based materials and Westernized models and products. There was minimal representation of Celtic culture in the prominent advertisements. This lack of localization was notable in observation in a way that marked these cultures as being overshadowed by standardization.

The importance of the role of the technical communicator is maintaining an adequate balance between localization and standardization in accordance with the different cultural standards. This is necessary due to the fact that the understandings and interpretations in individual cultures can alter global perceptions. Localization is effective for increasing domestic product sales and is most often well received because it emphasizes local cultural features. By customizing advertisements and media to local regions, the tailored versions are able to directly impact the audience. The standardized versions increase global awareness but remove the specificity by creating a singular representation of dominant cultures. These two methods of advertising need to be implemented together in order to illicit both of these outcomes: domestic and global connectivity.

One of the most discussed aspects of technical communication and marketing is the continuously evolving modes of communication. This is particularly relevant in the age of

technology wherein the realm of communication has become boundless. This limitlessness has created a global community that is just a touch of a button away. This is a remarkable advance in communication and marketing, but it also creates a social responsibility for the technical communicator to accurately convey information between cultures. The editorial put forth on communication across cultures states that the standardization featuring Western culture that is perpetuated by the internet threatens to create a "mono-culture". That is to say that the rapid spread of media on the internet could take standardization to another level entirely that could threaten cultural heritages. If communication is solely standardized via the internet, then the integrity of individual cultures will be compromised for the sake of technological advancement in communication (Ghetto & Zhou).

The whirlwind of the technological takeover is most evident in the spread of mass media. In an article regarding the digital culture, the wave of modern media was said to have created a "post-fact society" in which the global community was more interested in the phenomenon and spectacle of news than the factuality. The phrase coined in conjunction with this fascination with phenomenon arose from the 2016 United States presidential election wherein the phrase "fake news" was born. The fake news and the global fascination with it has created the post-fact society in which the factuality is no longer the central focus. The use of internet platforms amplified this global fascination and increased the unpredictability. Since this phenomenon arose, the media has strived to attain its former reputation with accurate communication. (Mihailidis & Viotty). However, the spectacle that fascinates the public is often utilized as a marketing tool in spite of this. Cultural spectacles such as the Loch Ness monster in Scotland and Leprechauns in Ireland are perpetuated in marketing and media in order to amplify global interest. The use of spectacle as a marketing technique is one that has been prevalent throughout

history. The role of the technical communicator in the modern world is to move away from spectacle in order to preserve cultural and ethical integrity.

It is often argued that print media is a dying form. Smart phones were responsible for 45.81% of internet usage according to a survey taken in March of 2017 (Sullivan). With the world literally in the palm of your hand, it is unsurprising then that communication forms are largely being converted to electronic formats in place of print. This phenomenon is often observed as a whole, but is rarely analyzed culture by culture due to the universality of the technological takeover. According to the Newspapers Fact Sheet, in 2017 there were 31 million weekday publications in circulation and 34 million Sunday publications in circulation. Both of these circulation series decreased by at least 10% in 2017. However, the web circulation of these publications increased by as much as 42% the previous year (Pew Research Center). The United States has seen a 20% decrease in journalists since 2001 due to this decline in print publications. The *Guardian* newspaper receives nearly 38 million visitors on its site, which is a drastic increase from its average circulation of 200,000 copies (Tharorr). This increase in the use of technological platforms has greatly expanded the global community and potential audiences for both media and marketing purposes. Economically speaking, this increase in audience does not translate into an increase in revenue. From 2016 to 2017 revenue from newspaper advertising had decreased by 10%. This decrease is due to the fact that web advertisements draw in less revenue than print advertisements (Pew Research Center).

Although technology is becoming the foremost form of communication, print is far from dead. According to a article published in the *World Economic Forum*, in 2015 the United States lost 7% of print publications and the United Kingdom lost 12% of print publications, but India gained 12% in print publications. Between 2013 and 2015 over 2,000 new newspapers went into

print publication in India. The research compiled within this article suggested that this increase in print publication was a result of increased literacy in remote regions, economic development throughout the country, and the degree of localization. The majority of these publications are heavily localized, focusing on cultural and regional issues specific to their areas. This focus enables the population to access the most relevant and useful information for their personal purposes due to the degree of localization. These factors have led to the increase in print publications in India. Although the global community is swept up in the technological takeover, there are cultures around the world that still prefer to utilize print marketing and media (Tharoor).

In research regarding the debate of web versus print media, India is the central focus of thriving print media in the modern world. However, during personal investigation on site regarding this topic, the same conclusions were easily observed in other countries throughout the world. Specifically, Ireland was notably involved in multimedia communications. Although technology was rapidly progressing in this region as it is in other parts of the world, the print formats were still in steady circulation. There was a large focus put on multimedia formats that combined print and digital in order to reach the widest audience possible. This trend was most notable at locations such as galleries, museums, and other sites that received a large amount of public interest. These locations utilized print documents, audio, and interactive technologies in order to engage their audiences on every possible level through the integration of both old and new forms of communication. Although this is not an uncommon practice globally, to incorporate the old and the new, it was a beneficial observational study to see the means by which this integration generated a new level of interest. One of the most inclusive studies of global marketing was found in Dublin at St. James Gate, the home of the Guinness storehouse.

The storehouse is a delight for tourists, but it is also a tribute to the history of Guinness and its progression from origin to infamy. The focus of the storehouse was on the marketing of Guinness and the ways in which the brand was spread throughout the world. This included the brewing process, the transportation process, and most importantly the marketing process. There were several floors dedicated to the historical advertisements for Guinness as well as interactive media and marketing installments that included virtual reality, art installments, and sensor controlled social media. The storehouse was the most conclusive example of the incorporation of old and new media platforms as it included both the historical and modern marketing pieces. This integration is one of the ways in which technical communicators effectively preserve the culture while incorporating the technology of tomorrow.

Lastly, it is essential to note the importance of preserving cultural heritage within the realm of marketing and media. As noted with the evolution of technology and the perpetuation of the post-fact society, the most marketable forms of cultures very often become the sole representations. The role of the technical communicator in regards to cultural factors is the acquirement of knowledge. It was put forth that regardless of the merit of the technical communicator, it is essential that they be aware of cultural issues and contexts on a global scale if they ever expect to advance in their field. This expectation is divided into a series of analyses that are theoretical projections for the understandings that are necessary for technical communicators.

There is a great deal of information available that needs to be considered when focusing on communication on a global scale. The problem that has arisen is that with the amount of information available, only certain factors are being taken into consideration. The purpose of this analysis was to inspect the information that had been studied previously and compile it into a

document that established a schema for the obligations and functions of the technical communicator for marketing and media on a global scale.

The development of technology and its impact on cultural representations in the media was particularly evident in the selected artifacts. The exhibits on site used both old and new media to engage with a wide audience. The Leprechaun Museum and the National Heritage park featured multimedia presentations that utilized print documents, audio recordings, and interactive technological exhibits. These different exhibit styles were intended to involve the widest audience possible in the cultural heritage of the respective countries. This was an on site feature that created a presence for the historical legends of the people as a part of the technological age.

Culturally significant factors that impact media and marketing include cultural acceptance of stereotypes for tourism purposes, emphasis of stereotypes for marketing purposes, and new national marketing push to emphasize ancient heritage. The Irish and Scottish stereotypes in the media are most frequently reliant upon themes of drinking, the color green, and luck. These are the features of Celtic heritage that are perpetuated in the media in spite of the rich cultural background of the Celtic people. It is the social responsibility of the technical communicator to move away from reliance on stereotypes and instead focus on the true history. The role of the technical communicator in relation to culture is the conveyor of culture through media, marketing, and other communications. It is the social responsibility of the technical communicator to develop an understanding of both the cultures that are being represented and those they are being represented to in order to accurately convey and preserve the cultural heritage of the people.

Culture in the media is an important topic due to the fact that the way in which heritage is conveyed is the way in which it is preserved in the modern world. The choices of technical communicators in media and marketing in regards to culture impacts global perception on a large and lasting scale. The reason this topic is so important is due to the implications inherent in the misrepresentation of culture, including inaccurate global perceptions, glorification of stereotypes, and ultimately a loss of cultural heritage. It is the role of the technical communicator to eradicate past misrepresentations and ensure that media and marketing in the global community preserve cultural heritage for the future.

In looking to the future, the primary variances examined in this analysis, namely the localization and standardization, technological advancement, and cultural features, will continue to impact the way in which culture is represented in media and marketing. The purpose of this analysis was to investigate these variances in relation to global communication, personal study, and the role of the technical communicator. The question now is how will technical communicators better represent cultures in media and marketing in the future?

Looking to the future specifically as a technical communicator, there are several strategies that can be implemented in order to fulfill the social responsibility in regards to the preservation of culture.

1. Learning about the global community.

    By learning about the global community as a whole, technical communicators would be able to develop a greater understanding of the cultures in the global community as well as their relations with each other. The understanding of these cultures and their global relations will enable more effective communication on a global scale.

2. Developing understandings of the cultures that are being represented.

      The process of developing understandings of the various cultures within the global community will enable for these cultures to b better represented by the technical communicators. It is the focused study and understanding of a culture that enables the most accurate and effective representation of that culture in marketing and media. This will also contribute to the prevalence and accuracy of localized materials.

3. Understanding the implications of stylistic and writing choices.

      Increasing understanding about the implications of stylistic and writing choices, will enable more precise and useful choices to be made in these regards. The increased specificity in the stylistic and writing choices will enable more effective and accurate communication.

4. Using effective communication to develop the global community.

      The use of effective communication, in turn, will ensure that the information being presented is conveyed correctly and to the correct audiences. Communicating effectively will develop the global community overall as it enables the various cultures to understand and communicate with one another on the basis of accurate information and understandings.

The on-site study of these cultural representations exhibited the importance of the technical communicator in relation to cultural heritage. The specific content and stylistic choices made by technical communicators each have an impact on the representation of cultures to the global community. The technical writer has a moral obligation to develop worldly understandings of the cultures they represent in order to accurately depict and convey those cultures to the world. By implementing the aforementioned methods for enabling more accurate

and effective communication, the representation of culture in the global community can increase in its accuracy. This increased accuracy will enable the preservation of authentic cultural heritage for future generations.

VI. Conclusion

In conclusion, the role of the technical communicator in global marketing is one of marked importance. The global community relies on technical communicators to appropriately convey information across cultures. There is a social responsibility put on writers and communicators to effectively communicate with every culture. This requires an understanding of the cultures of the world and the ways in which they communicate locally, in order to effectively communicate globally. There are variances that can be observed in every culture in regards to communication, particularly in marketing and media. These variances can be observed in the rates of localization and standardization, the media platforms, and the cultural factors. This thesis is intended to contribute to the overall understanding of the ways in which culture is diluted and perverted by commercialization in global media and marketing. The true value of culture is often lost over time as legends are converted into whatever format is most marketable.

Through variances such as localization and standardization, technological advances, and cultural factors, commercialization has transformed cultural heritage in countries across the world by altering the original legends and heritage into a form that is the most presentable and marketable. It is important to acknowledge the difference between commercialization and celebration in regards to culture in order to accurately convey culture to the global community and ensure that individual heritages are preserved. This difference in the presentation of culture

continuously alters the way in which cultural heritage is perpetuated in the modern world. This is particularly relevant for technical communicators operating on a global scale as they strive to communicate effectively across cultures. It is essential, in order to progress in the modern world, to have a developed understanding of the various cultures across the globe. As a technical communicator, it is essential to develop accuracy and comprehension in regards to culture, in order to appropriately communicate internationally within the global community.

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