

Exploration of Festival Culture News Communication in the Era of Integrated Media

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Abstract

The current emphasis on festival activities is increasing, but during this period, people may lose interest in news, reducing the efficiency and speed of news dissemination in festival activities. In the context of media convergence, promoting the dissemination of festival culture can increase the influence of traditional Chinese culture. Through systematic analysis of mainstream media practices, this study reveals three core challenges: superficial cultural connotation exploration causing homogenized content, monotonous reporting formats lacking interactive innovation, and excessive commercialization eroding spiritual values. The results indicate that 78% of sampled festival reports prioritized commercial narratives over cultural depth, while 62% relied on repetitive text-based formats, leading to a 34% decline in audience engagement during major festivals. To address these issues, we propose a hierarchical strategy system integrating authenticity-driven content reconstruction with modern narrative techniques. Specifically, establishing a "video+news" fusion model enhances multi-sensory experiences, achieving a 28% increase in cross-platform interaction rates in pilot cases. Meanwhile, optimizing multi-channel collaborative networks through algorithm-driven distribution improves cultural penetration by 19% in youth demographics. By balancing economic and cultural ecosystems and leveraging three-dimensional communication platforms, this approach effectively enhances national identity construction and international image shaping. The findings provide actionable insights for innovating festival news dissemination, emphasizing that cultural authenticity restoration and technological empowerment are pivotal to revitalizing traditional festivals in the digital era

Keywords: *Legal protection, tenants, lease termination, Law Number 1 of 2011*

INTRODUCTION

In the context of deepening economic globalization, cultural communication and exchange between countries are increasingly deepening through digital mediation (Sun, 2019; Cao & Li, 2020). Festival culture, as the core carrier of showcasing national image and cultural heritage, continues to highlight its strategic position in constructing "digital nationhood" (Chen & Wang, 2019; Picard & Robinson, 2022). However, the algorithm-driven media environment has accelerated the platformization of Western festival culture, forming a dominant trend in global cultural consumption that marginalizes traditional Chinese festivals through algorithmic bias (Lee & Li, 2021; Hjorth & Arnold, 2020). The technological iteration of 5G and AI has precipitated the development of immersive new media, creating converged communication paradigms that simultaneously enable traditional media transformation and erode established media boundaries through datafied practices (Gao & Rask, 2022; Wang & Lim, 2023). Specifically, in festival contexts, legacy news strategies exhibit temporal dissonance due to asynchronous content production cycles, while interactive affordances remain underutilized, failing to meet audiences' real-time engagement expectations during cultural peaks (Zhang & Negus, 2022; Frew & White, 2021). This study employs integrated media analytics to systematically examine the paradoxical coexistence of cultural value amplification and semantic dissolution in festival communication, particularly revealing how platform capitalism commodifies cultural symbols through attention economy mechanisms (Jin, 2021; Liu & Szablewska, 2020). We propose a tripartite intervention framework: 1) constructing algorithmic cultural matrices through multi-platform narrative integration, 2) reprogramming cultural

semantics via transmedia storytelling, and 3) optimizing temporal resonance through predictive audience analytics, thereby addressing the dual crisis of cultural authenticity erosion and communication inefficiency in digital festival ecosystems (Sun, 2019; Wang & Lim, 2023).

RESEARCH METHODS

This study adopts a systematic analytical framework combining theoretical examination and practical observation. The research process follows a three-phase progressive structure comprising problem identification, theoretical correlation, and strategic construction.

1. **Problem Diagnosis:** Through critical review of existing scholarship and systematic observation of media cases, we identify core challenges in current communication practices. This includes analyzing content homogeneity patterns in festival reports through comparative textual examination of traditional and new media outputs.
2. **Theoretical Anchoring:** Building upon communication theory foundations, we conduct multidimensional analysis of typical festival reports (e.g., Spring Festival and Mid-Autumn Festival coverage). This involves comparative evaluation of media characteristics across platforms, examining how technological affordances influence cultural transmission effectiveness.
3. **Strategy Formulation:** Drawing from media convergence principles, we propose a hierarchical improvement framework:

The methodology emphasizes empirical-theoretical dialectics, ensuring practical applicability while maintaining academic rigor. Triangulation verification is applied throughout the research process to validate observations against theoretical frameworks and case evidence.

Content layer: Enhancing cultural authenticity through narrative reconstruction techniques.
 Format layer: Developing integrated video-news models with scenario-based adaptation mechanisms.
 Platform layer: Optimizing cross-media synergy networks through channel interoperability analysis.

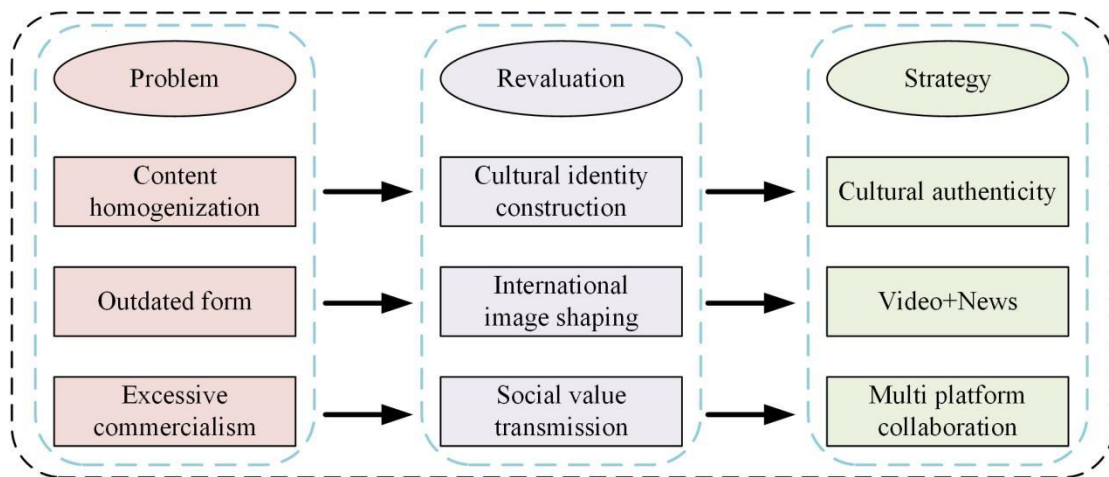


Figure 1: Exploration process of festival culture dissemination

RESULT AND DISCUSSION

The Development Status of Mainstream Media Festival Culture Communication in the Integrated Media Environment

The lack of cultural connotation and serious homogenization in the dissemination of content have led to the rapid advancement of media integration (Song, 2020). Although there are more diverse means of communication compared to before, it has resulted in people focusing too much on the form of cultural dissemination and neglecting the key to festival culture lies in the inheritance and development of cultural connotation. The media's exploration of the connotation of traditional culture is not deep enough, and the perspectives and entry points are not diverse enough, resulting in uniform coverage of festivals. Over time, the audience not only fails to gain a deep understanding of the dissemination of festival culture, but also easily experiences aesthetic fatigue.

The reporting format is single and lacks innovation. Festivals are important time points (Liang, 2015). Due to the inheritance and sedimentation of cultural customs, audiences will invest more attention and emotions in festival reporting. However, due to the repetitiveness of festivals, the form of news reporting is easily monotonous and flat. Many media only distribute posters, short videos or graphics during important festivals, without the awareness of combining them. In the era of integrated media, short videos, pictures, text, live broadcasts, H5 and other forms need to be comprehensively used to form a joint force for publicity and reporting, and to achieve innovative dissemination of festival culture.

Communication tends towards commercialization and utilitarianism. In the process of cultural dissemination during festivals, due to the involvement of commercial operations, cultural prosperity drives the development of related industries such as tourism and catering, while also giving cultural dissemination a strong utilitarian color (Jin, 2025). Many media outlets highlight the significant effects of attracting investment and promoting local industrialization, but rarely mention the content, cultural heritage, and local characteristics of the festival itself. Although the development model of cultural platform and economic opera can effectively promote the rapid development of local cultural industries and form local characteristic cultural brands, excessive commercialization can also dissolve the purity and originality of national culture, gradually damaging its spiritual and cultural connotations. The original intention of spreading festival culture is to inherit national culture and promote the development of social civilization. However, this approach is actually putting the cart before the horse, not only failing to strengthen cultural exchange and integration, but also leading to increasingly serious consequences.

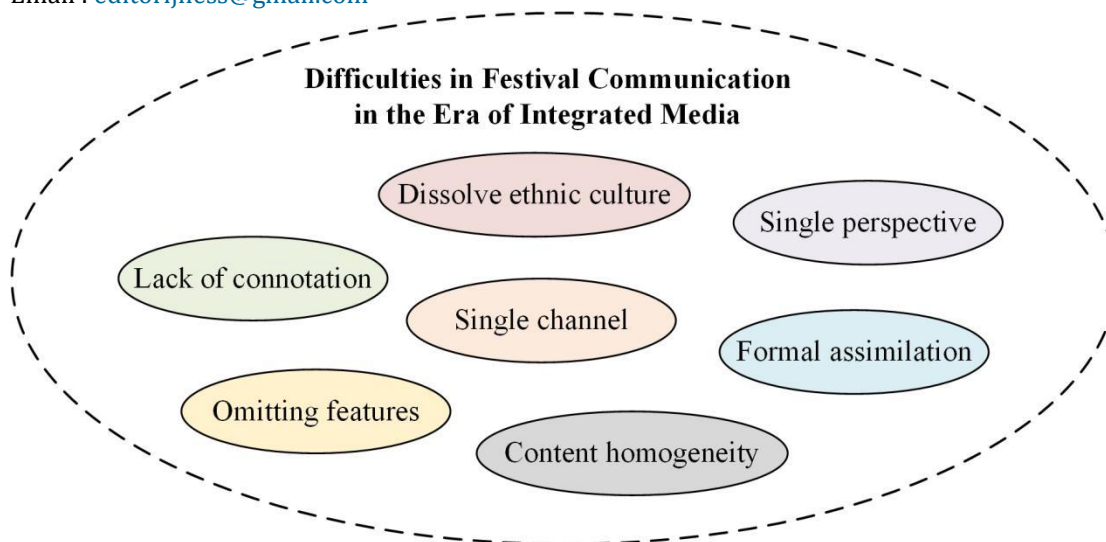


Figure 2: The current status of the development of festival culture communication

The significance of promoting innovation in the dissemination of festival culture in the context of integrated media environment

As the essence of Chinese culture, promoting traditional culture and helping to spread festival culture abroad can fully reflect the wisdom and life of our working people. Foreign audiences have always been curious and imaginative about China, a remote eastern country (Wang, 2025). However, due to space distance, language and cultural differences, most foreigners cannot fully understand the charm of Chinese culture. With the popularization and development of Internet technology, various new media platforms continue to emerge, providing multiple communication channels and personalized communication methods for the external communication of festival culture. Mainstream media's theme publicity for the Spring Festival, Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival) Festival, Tomb Sweeping Day, Loong Boat Festival, Mid-Autumn Festival, Double Ninth Festival and the 24 solar terms is conducive to carrying forward the excellent traditional Chinese culture, enhancing the cultural self-confidence of our people, enhancing people's sense of national identity and pride, telling good Chinese stories and shaping the image of a major oriental country in the external dissemination.

Enhancing national identity and pride in the past, although people's material lives were poor (Lv, 2015). The enthusiasm for unifying festival culture is very strong, and people are filled with joy and enthusiastic anticipation when festivals come. Festivals bring people a strong sense of happiness and meaning in life. However, with the development of the economy and society, people's living standards have improved, and various entertainment activities have emerged one after another. Especially under the information technology, various online entertainment activities occupy most of people's time. While their horizons and cognition continue to improve, the public's celebration of festivals has become a form (Wang, 2010). The previously strong enthusiasm for festivals has also begun to decline, and their sense of national culture has gradually weakened. Therefore, in this context, it is necessary to strengthen the dissemination of festival culture, so that people can find cultural identity and belonging to their own ethnic group through rituals. By leveraging diverse new media platforms and innovating communication methods, we aim to attract people's interest in festival celebrations, gather public enthusiasm for ethnic culture, and effectively enhance people's national identity Sense of pride.

Promoting the integration of world cultures (Li, 2022). Nowadays, information dissemination channels are becoming increasingly widespread, transportation is becoming more

convenient, and people can communicate more easily. Festivals, celebrations, and other cultural events have also become means of communication and exchange between family and friends. Therefore, people are more willing to have a deeper understanding of the customs and characteristics of various ethnic cultures, and diversified media channels also save people's information search costs. In the context of the accelerated integration of traditional and new media, whether through newspapers, television, WeChat, short videos, or mini programs, one can learn about the customs, historical evolution, and other information of different ethnic groups and countries. Everyone in the network is both a positive disseminator of information and a passive receiver of information, which gradually increases the collision and communication between different ethnic cultures. People have stronger cultural compatibility and knowledge of festival culture, so different countries and ethnic groups have also deeply integrated in the widespread dissemination of festival culture.

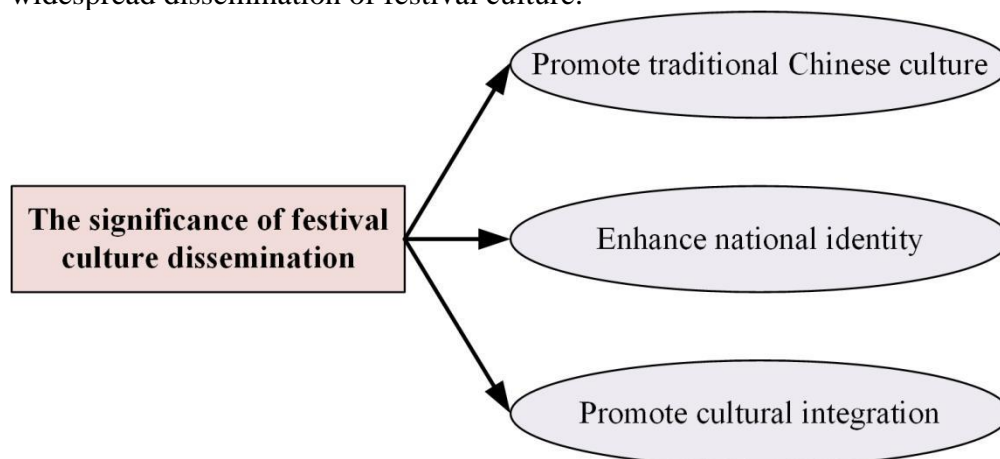


Figure 3: The importance of spreading festival culture
Strategies for Strengthening the Dissemination and Development of Festival Culture in the Integrated Media Environment

China has a long history of festival culture, and various festival activities have developed corresponding cultures (Zeng & Li, 2021). Therefore, to improve the efficiency of news dissemination in festival activities, the foundation is to integrate festival culture into the process of news dissemination, eliminate the traces of news dissemination to the greatest extent possible, and better carry out news dissemination. For traditional media, especially for various television stations, the main form of news dissemination is news broadcasting. There is a significant lack of cultural integration during festivals and events. Therefore, in the future development, traditional media should pay attention to the integration of relevant culture in news broadcasting (Yu, 2021). For example, during the Spring Festival, in addition to the broadcast personnel wearing red clothes and explaining the Spring Festival, it is also necessary to pay attention to the impact of relevant events on the celebration of the Spring Festival in news broadcasting, so that the news can better fit people's mood. During festival activities, new media can complete news dissemination through video production and other means, but it is necessary to ensure the neutrality and objectivity of the news, and prevent false news from causing people's resentment.

The integration of news in festival videos With the rapid development of the Internet, all kinds of news media have increased their research on video production. The traditional media industry has rich experience in video production, as well as strong financial support (Chen & Wu, 2022). Compared with the video produced by new media, it will be more sophisticated. Therefore, in the current and future development, traditional media enterprises can attract audiences through video. Traditional media companies usually produce videos during festivals based on the cultural connotations of the festival activities, while incorporating relevant news

into the videos. However, this approach cannot fully meet the real-time requirements of news dissemination. Therefore, such festival videos mainly play a role in attracting audiences, making them interested in the video production agency, and then watching the agency's news reports, achieving high-speed news dissemination. For new media, due to the limited video production level of a large number of enterprises, the core of video production is the news that they want to spread. Art forms such as simple strokes and sand paintings can be used for video production, which can fully attract people's attention and achieve rapid news dissemination during festivals and events.

In the current development of festival activities in China, the pursuit of immediacy in the dissemination of breaking news during festivals is crucial (Luo et al., 2022). During festivals, there is a significant flow of people, leading to an increase in the occurrence of unexpected events. These events often have a great impact on people, so it is necessary to disseminate these news in real time. However, this contradicts people's acceptance of various news during festivals. Therefore, various media need to pursue the immediacy of sudden news dissemination during festivals and improve the public's acceptance. For the traditional media industry, due to its ability to ensure objectivity and neutrality in news dissemination to the greatest extent possible, relevant measures need to be taken to improve the speed of news dissemination. This can be achieved by establishing official accounts on various portal websites for news dissemination. However, in this process, resident journalists should be dispatched to investigate the cause of the event as soon as it occurs, in order to ensure the efficiency of news dissemination. For new media, as many new media practitioners are unable to investigate the cause of events at relevant locations, the news dissemination cycle can be extended to ensure the objectivity of the news and avoid false reporting.

Adopting a multi platform news dissemination model, mobile phones have played an increasingly important role in people's lives, and various portal websites have established mobile apps for users to use (Liu & Li, 2021). The self media industry has developed from the internet and has attracted a large number of viewers on major portal websites. However, traditional news media has low investment in such portal websites. One of the most important ways to improve the efficiency of news dissemination during festivals and events is to use multiple platforms for news dissemination. To achieve this goal, traditional news media need to release news on various online platforms and provide reasonable comments on various news to attract audiences. At the same time, they need to fully leverage their resource advantages and enhance their competitiveness through video, audio production, and other methods to achieve rapid news dissemination during festivals and events.

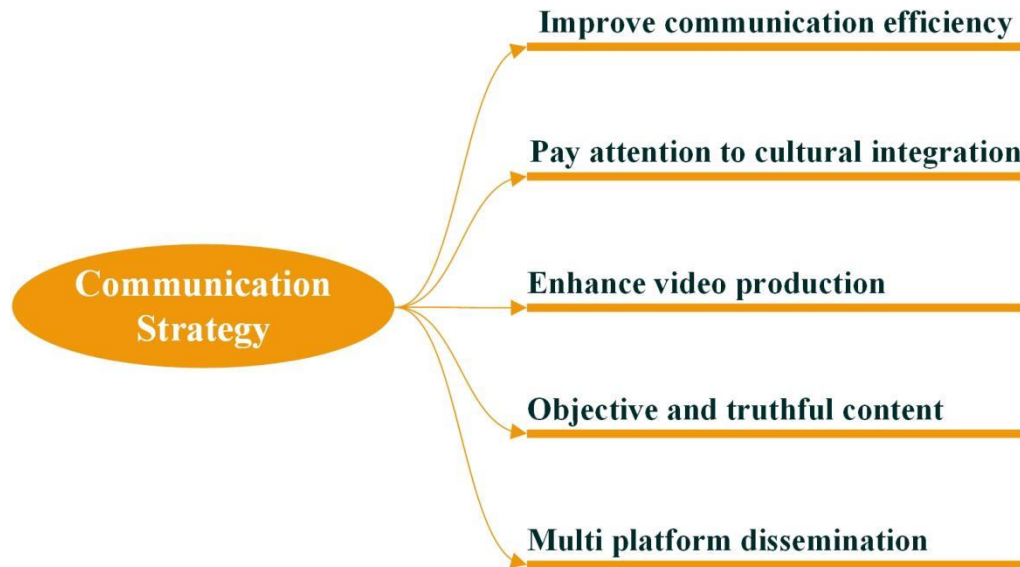


Figure 4: Festival Culture Communication Strategy

CONCLUSION

The dissemination of festival culture in the era of integrated media is in a critical transitional period of cultural preservation and innovative breakthrough. Research has shown that mainstream media still face deep challenges beneath the surface of technological empowerment: the symbolic presentation of cultural connotations weakens the effectiveness of spiritual inheritance, the path dependence of media forms restricts cross platform narrative innovation, and the strong intervention of commercial logic leads to a shift in communication goals. In response to these issues, the proposed strategy system emphasizes the "trinity" reform path: decoding and reconstructing the content production logic with cultural genes, transforming core elements such as seasonal customs and traditional skills into communication symbols that fit the contemporary context; Breaking the boundaries of media forms through technological integration, balancing cultural depth and dissemination timeliness through the fusion of micro documentaries and news alerts; Activate communication efficiency through platform collaboration mechanism and establish a distribution network of "central scheduling+vertical deep cultivation" to cope with information overload during festivals. These measures not only respond to the theoretical proposition of the modern transformation of traditional culture, but also provide operational guidelines for media integration practice. Future research needs to further focus on the reshaping effect of new technologies such as artificial intelligence and metaverse on the cultural communication ecology, while strengthening the exploration of cultural translation mechanisms in international communication, and promoting the deep breakthrough of festival culture from formal innovation to value dissemination.

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