



The Innovation of Festival Culture Communication: The Change of TV Festival Party Under the Internet Environment

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Abstract. The “China Festival” series of Henan Satellite TV has become a series of IP and a successful demonstration of the innovative development of the festival party, triggering the thinking of the creative dissemination of festival culture. As a cultural product produced by mass media, Henan TV festival evening parties adhere to innovation and content. It created high-quality content in the declining environment of mass communication. At the same time, Henan TV strives to meet the needs of the internet in terms of content and form innovation, communication mode, and feedback mechanism. It innovated the presentation and dissemination methods of traditional cultural evening parties, and achieved the effect of breaking through the circle and spreading traditional culture.

Keywords: Festival culture · Festival communication · TV party

1 Introduction

Traditional festival culture is an important part of Chinese national culture, carrying strong national emotion. Under the rapid development of modern society and the impact of foreign cultures, festival culture is faced with the dilemma of “abundant but not strong”. And some elements are gradually replaced, assimilated or tampered with by foreign cultures. In the production and communication of festival culture, the communication is obviously weak. On the one hand, the fragmented content production of new media UGC makes it difficult to systematically dig out the connotation of festival culture. On the other hand, the voice of traditional media organizations and the traditional communication mode weaken the social function of mass communication in the era of network communication. The dissemination of holiday culture urgently needs transformation and development.

Festival evening party is a typical representative of mass media’s production and dissemination of festival content. It reunites social groups through media space, creates a sense of festival ceremony, shapes the festival atmosphere and spreads festival culture. However, the content and form of the party are mainly entertainment. This form not only deviates from the cultural connotation of the festival, but also defines the public as a pure “audience”. It gradually deviates from the participation characteristics of the

festival ceremony. In the current era of new media, this kind of party that simply uses watching as a way of celebrating, and even has preaching implications and empty slogans, is naturally not popular among people. Henan Satellite TV has gained attention with its series of Chinese holiday parties. The Henan Festival Series Gala has fully utilized the professional content production capacity of mass media and achieved a good transformation of traditional culture. At the same time, it also utilizes the current internet group communication to achieve a creative transformation of holiday communication mode.

The reform of Henan Satellite TV can be said to have an important reference significance for the festival culture communication. This paper analyzes the integrity and innovation of Henan Satellite TV in the production and communication of festival culture content from the perspective of communication, so as to promote the creative transformation and innovative development of traditional culture.

2 Adhere to: Mass Media to Inherit Festival Culture

Henan TV has established the brand positioning of “Cultural TV”. In the production of the evening party, it adheres to the principle of “promoting Chinese culture and inheriting Chinese spirit”, and regards high-quality content as its core competitiveness. By relying on excellent traditional Chinese culture and modern expression of traditional culture, it seeks to meet the needs of traditional culture and modern culture. It has created high-quality festival cultural products based on this, inheriting the spirit of traditional festival culture.

2.1 Adhere to the Content: Based on the Traditional Festival Culture

“Wonderful Tour of the Qingming Festival” not only incorporates poems about the Qingming Festival, but also displays customs such as remembering ancestors and spring outings; Dragon Boat Festival Wonderful Tour reproduces the sacrificial scene of the Dragon Boat Festival season. In previous festival parties, music, stage, and other forms of performance were the main line, and cultural elements were added. In the holiday party of Henan Satellite TV, the festival cultural element is the main line. The format of the program is to better display festival customs and create a more immersive holiday atmosphere. Each festival party takes traditional festivals as the theme and selects representative festival culture, which not only makes the audience have the pleasure of watching the party, but also makes the audience feel the connotation and charm of festival culture again.

2.2 Adherence to the Direction: Cleverly Set Festival Cultural Topics to Meet the Needs of Modern Culture

As a traditional media, Henan Satellite TV plays the role of setting and leading the festival cultural issues. The content of the evening party focuses on traditional festival culture and needs to adapt to the needs of modern society.

When producing traditional festival galas, Henan Satellite TV made clever choices in terms of content and perspective, choosing to narrate events of that era through contemporary aesthetics. For example, Qixi Wonderful Tour takes modern girls and Tang girls as the story perspective, showing the ancient folk customs and the modern value core of girls' self-reliance, self-confidence. The festival series evening parties of Henan Satellite TV are committed to finding the convergence point of traditional culture and modern cultural needs, and achieve equal emphasis on ancient and modern. While grasping the direction of traditional festival culture publicity, they also have spiritual resonance with the demands of modern culture.

3 Innovation: Mass Communication Linkage Group Communication

The Internet is an important activity "space" in modern society. The new media produced by Internet technology has also changed the way of information production, communication and acquisition. The effect advantage of one-way and centralized communication of mass communication no longer exists. The era of group communication that "everyone can speak and communication is everywhere" has arrived¹. However, facing the impact of the new communication model, mass communication is not a passive attack, but an active attack. It uses new media as a tool for mass communication to achieve collusion between mass communication and group communication.

3.1 Innovation of Communication Content: From Professional Content Production to Participatory Cultural Creation

In the Internet era, mass media is no longer the only way to produce and disseminate content. The public has changed from a single role of consumer to a multiple role integrating consumer, disseminator and producer. They are no longer satisfied with simply receiving professional information, but want to participate in the production and dissemination process.

Jenkins proposed the concept of "participatory culture". The meaning space nurtured by program images is public, and communication and interaction can demonstrate the value of relationships among members². The public's participation in the creation of the evening party is reflected in two aspects. On the one hand, the online text content is recreated and reproduced. The program is interpreted completely through editing and splicing to give different interpretations and meanings, so as to realize the circle communication within different cultural groups. After Henan Satellite TV launched the full video of the festival series evening party, the public independently selected the video clips according to their needs and preferences, and added other audio-visual factors; On the other hand, offline activities of the public group, which expand the new cultural space through embodied cultural practice participation and continuation of program

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production³. The public imitates the festive dress and activities in the evening party and posts them on the network platform in the form of punch card.

In addition, the “participation” of the public in communication content not only reflects the active participation of the public, but also reflects the concern for the public, which is called “disguised” participation. In order to attract public attention and interaction, the public is regarded as an equally important factor in the production process of cultural products as producers and content. At the same time, the program integrates public preferred narrative methods, cultural factors and presentation methods, hoping to mobilize the enthusiasm of the public to participate.

3.2 Innovation of Communication Mode: From Centralized Communication to Decentralized Communication

The process of traditional mass communication is that specialized media organizations produce information products and deliver them to the audience in a one-way way. However, the emergence of the Internet and new media has broken the current situation of “single-dominant” mass communication and changed the previous centrality mode of information production and communication. The public’s right of discourse and expression has been realized and become the node of freedom in the process of communication. Information transmission has changed from linear transmission to diffusion and interactive transmission. The incentive of being forwarded can effectively expand the discussion degree and transmission surface of information.

The public in group communication is “active” and willing to participate in the discussion and dissemination of information⁴. Therefore, mass media relies on Weibo and Wechat to build an interactive platform for free communication with users, which stimulates the enthusiasm of the public to participate in the era of group communication. Official Weibo accounts such as Henan Spring Festival Gala set up topics related to the evening gala. Every time the information released by users is liked, commented or forwarded by others, it will stimulate users and encourage more users to participate in the discussion of the topic. Information published on a network platform can be forwarded and forwarded by different entities. In the continuous forwarding process, information has rapidly spread and become a hot topic in the group.

3.3 Innovation of Communication Feedback: From Self-talk to Public Noise

In response to the voices of the audience, Henan Satellite TV overthrew the Lantern Festival gala that had already been recorded, and re-recorded “The Wonderful Night of Lantern Festival” in ten days. This reflects the important influence of audience feedback on the subsequent communication of the gala. Different from the “self-talk” publicity of traditional mass media, the new media pays more attention to the continuation of the popularity of programs through audience feedback and interaction.

Communication that can generate feedback will become effective communication⁵. Lack of feedback channels to communicate effectively with audiences. In addition, the

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participants in mass communication are limited, and the audience has a certain distance from the media. The feedback views can only be presented after screening. Therefore, Henan Satellite TV builds an interactive platform for the audience with the help of social networks and provides a “virtual space” for the audience to participate in the interaction “on site”. For example, when the Dragon Boat Festival Wonderful Tour is made, netizens are called to vote for the name of four Tang Xiaomei. Netizens will take the initiative to forward the voting page, and publicize their favorite name as well as the party program. The setting of topic discussion and activities can not only effectively and timely obtain feedback from the audience, but also activate the public opinion field and guide the audience to participate in the discussion. Besides, official accounts actively responded to the comments, which reflected the recognition of the audience’s feedback and interaction, and stimulated the passion to participate in related communication activities.

4 Conclusions: New Ideas of Mass Communication in the Age of Group Communication

As a provincial satellite TV party program with low attention and market share, Henan Satellite TV festival series party can become a “dark horse” among many festival parties and create a successful festival party IP, which is inseparable from the adherence to the content and innovation of the communication mode. The success of festival series parties cannot be replicated. With the increasing frequency and number of parties launched, even successful party IP also presents a tendency of weakness. And the production process tends to be stereotyped. Therefore, we should continue to think and try to explore how to better utilize group assistance to achieve further development in the inheritance and dissemination of traditional culture.

4.1 Content: Integrating Youthful Characteristics

Although traditional festivals have a long history and contain rich culture, the phenomenon of “incompatibility” with modern society makes traditional festival culture labeled as “rustic” in young people’s psychology. According to the 51st Statistical Report on the Development of China’s Internet, the age structure of Chinese netizens aged 20–29 and 30–39 accounts for 14.2% and 19.6% respectively. And the young people have become the main group in the network. Therefore, when exploring how to better inherit traditional festival culture, mass media needs to break the audience’s stereotype of traditional festival culture, combine with the needs of young people and show the charm of traditional festival culture in a young way.

The content of the program is expressed in a civilian narrative manner, which can make the content more authentic, vivid and warm, and also more easily arouse the sympathy of young users⁶. Young people like to be trendy and interesting. Therefore, while focusing on the visual beauty of the content, modern science and technology are integrated into the content. By enabling AR, VR and other technologies, the sense of science and technology of the content is enhanced. In terms of narrative expression, the

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mass media can combine the youth subculture and borrow the popular factors of subculture. Through subculture, we can innovate the expression and presentation of traditional culture, enhance the interest of content and cater to the aesthetic preferences of young people. Through the young expression of traditional culture, deepen the understanding and identification of festival culture, make festival culture full of vitality.

4.2 Channels: Platform Linkage to Create a Cultural Atmosphere

In the face of the trend of diversifying channels, communication should pay attention to the linkage between platforms. The contents of communication on different platforms should be both integrated and differentiated to form an information transmission matrix. Mobile terminals have become the main way of information dissemination. Social media platforms have become the primary choice for information dissemination and acquisition. Therefore, we should attach importance to the construction and linkage of mobile terminal. We can build a mobile terminal platform by ourselves, or open an account on Weibo, Wechat, Bilibili and other platforms, so as to make the communication between different platforms cooperate with each other and build a cultural atmosphere related to the theme of the party. On the basis of platform linkage, we try to combine the cultural field rules of different platforms and adapt the content according to requirement in the field, so as to enhance the vitality of cultural communication and collision communication.

4.3 Publicity: Build IP Brand and Gather Emotional Resonance

IP is no longer a product, but an emotional carrier and a social cognitive symbol. A successful IP can connect and integrate dispersed cultures into a whole. IP can promote cultural communication, take cultural identity as a bridge in the process of communication and ultimately produce emotional interaction.

When creating an IP brand for communication, it should be based on excellent traditional culture to awaken the cultural memory and emotions of the group. In continuous communication and interaction, the group's emotion towards culture should be transferred to the IP brand. Through this method, the audience feels a common emotional concept and value identity, resulting in collective identity.

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