Communication Strategies for the Cultural Tourism Industry from the Perspective of New Media

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Abstract: *Driven by the wave of digitalization, new media has become a core vehicle for the communication of the cultural tourism industry. Its interactivity, fragmentation, and personalization not only unlock new pathways for the in-depth exploration and widespread communication of tourism cultural resources, but also pose challenges to traditional communication models. This study departs from the intrinsic connection between new media and the cultural tourism industry, analyzes the problems, such as content homogenization, insufficient exploration of cultural connotations, and weak synergy of communication channels, in new media communication of the current cultural tourism industry, proposes practical communication strategies from four dimensions: content innovation, channel integration, interactive mechanism construction, and brand IP building with specific communication cases, and aims to promote the cultural tourism industry to achieve a synergistic enhancement of cultural value and market value through new media, and provide theoretical reference for the high-quality development of the industry.*

Keywords: *New Media; Cultural Tourism Industry; Communication Strategies; Content Innovation; Brand IP*

1.Introduction

As an important sector integrating cultural experience and tourism consumption, the core competitiveness of the cultural tourism industry lies in the communication of cultural connotations and the construction of cultural identification. With the popularization of new media formats, such as mobile Internet, social media and short-video platforms, the methods for disseminating information have undergone fundamental changes, and the channels through which tourists obtain tourism information have shifted from conventional travel agencies and paper brochures to digital scenarios such as short videos, live streaming and social sharing. This shift not only alters the communication logic of the cultural tourism industry but also reshapes tourists' consumption decision pathways [1]. At present, even though most tourist destinations have realized the importance of new media communication, in practice, there are still problems such as superficial communication content, stiff use of cultural symbols, and insufficient interaction with the audience, which leads to that the communication effect is not fully realized.

2.The Influence of New Media on the Communication of the Cultural Tourism Industry

2.1 *The Diversification of Communication Entities Breaks Up Monopolies*

In the dissemination of traditional tourism culture, the main subjects are government sectors of culture and tourism, large travel agencies and professional media, and their information release is of strong authority and monopoly. In the new media environment, ordinary tourists, travel bloggers, local merchants and even cultural enthusiasts can all become the main subjects of communication. Tourists share their travel experiences through social media platforms, tourism bloggers develop fans with professional content, and local merchants show their distinctive services through short videos. The content of communication from these non-official entities is more authentic and approachable, which can effectively make up for the shortcomings of the "top-down" model in traditional communication and form a multi-dimensional and three-dimensional communication matrix [2]. This diversified dissemination pattern has also stimulated the enthusiasm of the public to participate in the dissemination of tourism culture, allowed more diverse voices and perspectives to be presented, and continuously injected vitality and creativity into the innovative development of tourism culture.

2.2 *The Communication Content Is Fragmented, Which Tallies with the Habit of the Audience to Receive Tourism Information*

The information reception of new media users shows a "fragmented" feature. People are accustomed to obtaining information during their fragmented time such as commuting time and rest time. Long text description or feature stories have become difficult to attract the audience's attention. The new media communication of the cultural tourism industry precisely adapts to this trend. Through 15-second short videos, nine-grid pictures, and short sentences, and other forms, it breaks down the cultural symbols of tourist destinations into independent communication units, and enables the audience to quickly capture the core information within a short period of time [3]. This fragmented communication is not to dissever cultural connotations, but to arouse the audience's interest through "small but exquisite" content design, and then guide them to actively search for more details of culture, achieving a transformation from "superficial cognition" to "in-depth understanding".

2.3 *The Interactivity of Communication Is Enhanced, Which Helps Build Emotional Connection*

Unlike the "unidirectional communication" of traditional media, the core advantage of new media lies in interactivity. Through new media platforms, the cultural tourism industry can achieve real-time interaction with its audience, such as answering tourists' questions in the comment sections of short videos, guiding viewers to vote for folk activities during live broadcasts, and creating topics such as "Sharing Hometown Tourism Culture" on social platforms. This kind of interaction not only can meet the audience's needs in a timely manner, but also can transform the audience from "information receivers" to "content participants", enhancing their affective commitment with the tourist destinations.

2.4 *The Communication Effect Can Be Quantified, Which Helps Optimize Communication Decisions*

The dissemination effectiveness evaluation of the traditional tourism culture mostly relies on statistics of the number of tourists, questionnaires, and other outdated and vague methods, making it difficult to accurately judge the actual role of different communication means. New media communication can conduct real-time and accurate quantitative analysis of communication effect by relying on big data technology. Big data technology can help analyze the geographical distribution, age structure and interests and preferences of users, and even monitor the whole-path conversion data of users from "seeing content" to "clicking links" and then to "booking tourism products" by viewing the amount of play, like rate and share rate of short videos through the backend of a platform. These data can help the communication entities clearly understand the audience's needs, adjust the communication content and channels in a timely manner, avoid blind investment, and improve the communication efficiency.

3. Problems in the Communication of the Cultural Tourism Industry from the Perspective of New Media

3.1 *Highly Homogenized Content, and Insufficient Exploration of Cultural Connotations*

At present, the new media dissemination of many tourist destinations has fallen into the trap of "blind imitation", resulting in highly homogenized content across platforms. When opening short-video platforms, most tourism-related content is nothing more than "taking photos at popular photo spots", "close-ups of local specialties", and "aerial shots of scenic spots", and lacks in-depth exploration of the cultural connotations of the destinations. When it comes to ancient towns, one must photograph the flagstone roads and the small bridges and flowing stream. When it comes to ethnic minority areas, one must show the costumes and songs and dances, but often overlook the historical stories behind the ancient towns and the spiritual core of minority cultures. This kind of superficial content communication not only fails to form a differentiated competitive advantage but also easily causes aesthetic fatigue among the audience, making it impossible for them to establish their unique perception of the tourist destinations [4].

3.2 *Weak Synergy of Communication Channels and Insufficient Integration of Resources*

Although most tourism culture communication entities have established a presence across multiple new media

platforms, there is often a lack of synergy among these channels, resulting in a state of operating in silos. For instance, even though scenic spots post short videos on TikTok, push pictures and text on WeChat official accounts, and create topics on Weibo, they fail to make differentiated designs and collaboration for the content of different platforms. Sometimes, they just move the content in short videos on TikTok to WeChat official accounts directly, which ignores the demand of official account users for in-depth text content. The topics on Weibo are unrelated to the TikTok challenge, resulting in inability to form a cross-platform communication synergy. In addition, there are also some deficiencies in the integration of resources among different communication entities. There is a lack of effective communication among government sectors of culture and tourism, scenic spots, tourism enterprises and We-Media, resulting in repetitive communication content and chaotic communication rhythms, which makes it difficult to form a unified brand image.

3.3 *Interaction Mechanisms That Become a Mere Formality, and Inadequate User Stickiness*

Although some tourism culture communication entities are aware of the significance of interaction, the design of their interaction mechanisms is merely formalistic and fails to truly arouse users' enthusiasm for participation. Even though common interactive patterns, such as "like-to-win draw" and "comment-to-win tick", can boost data in the short term, user participation is primarily driven by reward-seeking motives as opposed to genuine interest in the cultural experience of tourism. After the activities end, user stickiness drops rapidly. In addition, the integration is relatively low between interactive content and culture communication.

3.4 *Weak Brand IP Awareness and Lack of Sustainable Communicative Power*

A tourism cultural brand IP serves as a distilled and symbolic embodiment of tourist destination culture, wielding potent appeal and communicative power. However, at present, in most tourist destinations, their new media communication lacks brand IP awareness and fails to build distinctive IP Characters around core cultural symbols. Although some destinations have launched IP Characters (such as cartoon mascots), the correlative degree is low between the IP designs and local culture and the IP designs are only used for promotional posters and souvenirs, and have not been continuously extended through new media. They neither develop a series of short videos or comics around their IPs, nor integrate the IPs into interactive activities, resulting in that the IP Characters are short-lived and unable to form long-term communicative influence power.

4.Communication Strategies for the Cultural Tourism Industry from the Perspective of New Media

4.1 *Delving Deep into Cultural Connotations to Construct a Differentiated Content Ecosystem*

Content is the core of new media communication. The cultural tourism industry needs to jump out of the trap of "homogenization" and build a differentiated content ecosystem from three aspects: "culture exploration-content design-form innovation". Firstly, it is necessary to deeply explore the cultural core of tourist destinations. It is necessary not only to pay close attention to the explicit cultural symbols (such as architecture and clothing), but also to delve into the implicit cultural values (such as historical allusions, implications of folk customs, and spiritual heritage). For instance, disseminating ancient cities can revolve around "the ingenious defensive engineering of ancient city walls", "the architectural philosophy of ancient civilian residences", "the life style and customs of residents in ancient cities", and other themes and transform cultural connotations into specific story-like content. Secondly, it is necessary to design differentiated content based on the characteristics of different new media platforms. On short-video platforms, such as TikTok and Kuaishou, it is necessary to focus on "story-driven short films" and "skill shows", and use vivid images to transmit the details of culture. On Wechat official accounts, Zhihu, and other platforms, it is necessary to mainly focus on "visually-rich content with intellectual depth" and "cultural interpretations" to meet users' deep-seated needs for cultural knowledge. On social platforms such as Rednote, it is necessary to focus on "experiential sharing" as the main approach, and unveil the everyday allure of cultural scenes through the lens of visitor experience. Finally, it is necessary to innovate the content forms and use VR/AR

technology to create immersive content. For instance, VR technology can be used to restore the historical scenes of ancient cities, enabling users to "travel back in time" to experience life in ancient times. AR technology can be used to enable users to scan the landmarks of scenic spots to trigger animated explanations of related cultural stories, enhancing the fun and appeal of the content.

4.2 *Integrating Communication Channels to Build a Synergetic Communication Matrix*

The cultural tourism industry needs to break down channel barriers and achieve multi-channel synergetic communication through "platform positioning-content collaboration-resource sharing". Firstly, it is necessary to define the positioning and functions of each new media platform, take TikTok and Kuaishou as "internet traffic-attracting platforms" to attract public attention through short videos, use the WeChat official accounts as an "information hub" to release authoritative tourism information, cultural interpretations and service information, take Weibo as a "base of topics", create hot topics to guide public opinion and enhance brand exposure, take Rednote as a "word-of-mouth vehicle" to accumulate positive word of mouth through user-generated content (UGC), and use Bilibili as a "cultural exploration platform" to release documentaries and cultural science popularization videos to attract the younger generation. Secondly, it is necessary to achieve cross-platform content collaboration, take the core cultural theme as the clue to design complementary content on different platforms. For instance, short videos about skill shows can be posted on TikTok around the theme of "intangible heritage skills", in-depth interviews with skill inheritors can be pushed on WeChat official accounts, the topic of "Intangible Cultural Heritage Around Me" can be created on Weibo, and popular science documentaries about intangible heritage skills can be published on Bilibili, forming a content communication chain: "Short-Video Traffic Capture → In-Depth Text/Image Elaboration → Topic-Driven Engagement → Retention in the Form of Science Popularization ". Finally, it is necessary to promote the sharing of resources among communication entities. The government sectors of culture and tourism should take the lead in establishing a "New Media Communication Alliance" to integrate the resources of scenic spots, tourism enterprises, We-Media, and cultural institutions, and uniformly plan the communication rhythms and themes to avoid repetition. At the same time, all entities are encouraged to share communication materials (such as high-definition pictures and video clips) to reduce communication cost and enhance the integral communication effect.

4.3 *Establishing a Deep Interaction Mechanism to Enhance User Stickiness*

The core of interaction lies in "enabling users to participate in culture communication". The cultural tourism industry needs to shift from "interest-driven type" to "interest-driven type" and build a deep interaction mechanism. Firstly, it is necessary to design "participatory" cultural interactive activities to create interactive topics or challenges with cultural connotations based on the cultural characteristics of the destinations. For instance, a home of calligraphy can launch an activity called "Copying Chinese Calligraphy on Ancient Steles", where users can record the writing process and upload them to the platforms, and the scenic area can invite calligraphers to give comments. A certain folk custom scenic area can launch an activity of "Folk Custom story adaptation". Users can adapt local folk custom stories into short video scripts. High-quality scripts will be made into official videos by the scenic area to enhance users' sense of participation and achievement. Secondly, it is necessary to establish a closed-loop mechanism of "user feedback-content optimization", collect users' opinions on the communication content through comment sections, private messages, questionnaires, and other methods, and understand the cultural themes that users are interested in to adjust the content direction in a timely manner. For instance, if users show a strong interest in "Folk tales of ancient towns", scenic areas can increase the production and release of related short videos to make the content more in line with user demand. Finally, it is necessary to create "online + offline" interactive scenarios to extend online interaction to offline experience. For instance, scenic areas can launch an activity of "Searching for Must-Visit Cultural Spots in the Scenic Area" online. Users can mark the must-visit spots online and share their reasons. Offline, they can obtain exclusive explanation services for the must-visit spots based on the online sharing pages, achieving a deep integration of online dissemination and offline experience.

4.4 *Building a Distinctive Brand IP to Enhance Sustainable Communicative Power*

A Brand IP is the core vehicle for the long-term communication of the cultural tourism industry. It is necessary to build a complete IP system through "IP positioning-content extension-commercial transformation". Firstly, it is necessary to accurately position the IP Characters. IP design should closely integrate with the cultural characteristics of the destinations, highlight differentiation and identification, and avoid homogenization. For instance, a tourist city with a distinctive feature of "pandas" can combine pandas with local folk elements (for example, let pandas wear traditional costumes or participate in folk activities) to design a unique IP Character. For a scenic area centered on "Marine culture" can design its IP Character based on "Marine creatures" and give it the role of "Marine culture disseminator". Secondly, it is necessary to extend the content in multiple dimensions around the IPs. Scenic areas can tell stories related to the IPs and the destination culture through short videos, comics, animations, live streaming and other forms. For instance, a scenic area can post short videos about IP Character' "One-day Tour in Scenic Areas" to show the cultural attractions of the scenic area, play the "Folk Culture Mini-Animation" starring IP Characters to interpret the origins and implications of folk customs, and let the IP Characters to participate in "live-stream interaction" to share cultural knowledge with users to enhance vitality & emotional resonance. Finally, it is necessary to promote the commercial transformation and long-term operation of IPs, and apply IP Characters to tourism derivatives and tourism services to form a commercial closed loop of "IP dissemination-IP consumption-IP word of mouth". At the same time, it is necessary to regularly update IP content, such as exclusive IP short videos about festivals and seasonal IP activities, to maintain the freshness and activity of the IPs and achieve long-term communication effect.

5.Conclusion

New media has brought unprecedented opportunities for the communication of the cultural tourism industry. Its diversified, interactive and quantifiable characteristics can effectively promote the in-depth exploration and widespread communication of tourism cultural resources. However, at present, the cultural tourism industry still faces some problems, such as content homogenization, weak synergy of channels, interaction mechanisms that become a mere formality, and weak brand IP awareness in new media communication, which restrict the improvement of communication effect. By delving into cultural connotations to create differentiated content, integrating channels to build a synergetic communication matrix, establishing a deep interaction mechanism to enhance user stickiness, and building characteristic brand IPs to strengthen sustainable communicative power, the cultural tourism industry can fully leverage the advantages of new media to achieve a synergetic improvement of cultural value and market value.

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