

Original Paper

Research of the External Communication of Zigong Dinosaur Lantern Festival from the Perspective of New Media

Zixuan, Liu¹, Zhining, Zhang¹ & Guohui, Rao^{1*}

¹ College of Foreign Language, Chengdu University of Information Technology, Chengdu, 610025, China

* Corresponding author, Guohui, Rao, Chengdu University of Information Technology, Chengdu, 610025, China

Received: January 19, 2025

Accepted: March 06, 2025

Online Published: March 20, 2025

doi:10.22158/assc.v7n2p1

URL: <http://dx.doi.org/10.22158/assc.v7n2p1>

Abstract

This article devolves the current insufficient communication of Zigong Dinosaur Festival both domestically and internationally. It aims to propose several remedies from the perspective of new media to tackle it. It discusses the cultural communication effects and impacts and based on the current outcomes and strategies and explores how to optimize the communication and promotion of the Zigong Dinosaur Lantern Festival and puts forward practical strategies, offering new insights into the inherit of traditional culture.

Keywords

Zigong Dinosaur Lantern Festival, Communication, New media, Traditional culture

Introduction

With the constant advancement of globalization, cultural exchange and communication have become significantly important. China—a nation with a long history and profound cultural heritage, boasts numerous unique culture and arts. The Zigong Dinosaur Lantern Festival, an integral part of China's lantern festival culture and a representative of China's intangible cultural heritage, not only embodies traditional Chinese culture but also serves as a vital carrier for international cultural exchange. Effectively utilizing the increasingly powerful new media platforms to enhance both domestic and international (external) communication of the Zigong Dinosaur Lantern Festival, which presents not only a tremendous opportunity but also a fresh challenge for the preservation and promotion of traditional lantern culture.

1. The Cultural Significance and Communication Value of the Zigong Dinosaur Lantern Festival

1.1 The Historical Background of the Zigong Dinosaur Lantern Festival

The Zigong Dinosaur Lantern Festival is a traditional folk cultural activity in the Zigong region of Sichuan Province, which characterizes long history and distinctive features. Since the Tang Dynasty, the Zigong area has had a local tradition of lighting lanterns during the Chinese New Year. During the prosperous Tang and Song Dynasties, lantern festivals were mostly in small-scale exhibitions organized spontaneously by locals during traditional holidays such as the Spring Festival and Spring Lantern Festival. The lanterns were primarily simple handmade articles, which were often made of bamboo frames covered with colored paper (usually red) and adorned with basic floral and bird patterns or auspicious characters, symbolizing New Year blessings and wishes. By the Ming and Qing Dynasties, the scale of the lantern festivals in Zigong gradually expanded. With emerging a greater variety of styles, the most notable development was the improvement in lantern craftsmanship. Beyond that traditional lanterns, more complex designs such as dragon and lion lanterns had appeared. These lanterns not only featured more lively shapes but also incorporated other various artistic folk elements like paper-cutting and embroidery. The festivals also introduced new activities such as dragon lantern dance and lion lantern dances, which became popular among the locals. The time of the festivals became more fixed and typically held around the Lantern Festival, making it a significant holiday event for the local population.

By the early 20th century, Zigong area had developed unique activities such as lantern parades, evolving into a grand festival with traditional folk customs. Until 1964, the Zigong Government organized and successfully hosted the first Spring Lantern Festival since the founding of the People's Republic of China, marking the transition of the lantern festival from a demotic activity to a government-organized event. In 1987, Zigong, known as the region with the most abundant and well-preserved Jurassic dinosaur fossils in the world, therefore, officially renamed the festival the Zigong Dinosaur Lantern Festival, incorporating numerous dinosaur elements to bring the creatures to life. This change attracted countless tourists from around the globe, which significantly boosted the local economy. Today, the Zigong Dinosaur Lantern Festival continuously innovates, integrating modern technologies such as 3D printing and some intelligent lighting control technology into lantern production. Additionally, the festival blends various both domestic and overseas cultural elements, collaborating with popular IPs like the game "Honor of Kings" and the hot toy brand "Pop Mart" to attract younger audiences, aiming to foster a love for traditional culture among the youth.

1.2 Diversified Forms of the Zigong Dinosaur Lantern Festival

Today, the Zigong Dinosaur Lantern Festival has rapidly developed, offering a rich variety of formats. With technological advancements, the festival has become more and more sophisticated, incorporating elements of foreign cultures. For instance, the 31st Zigong Dinosaur Lantern Festival featured seven theme zones, such as "The Brilliant China" and "The Civilization Intersection", each of them tightly aligned with its theme to provide visitors with diverse experiences and cater to different audience

interests. Moreover, the festival has successfully bridged tradition and technology. In traditional skills, while preserving traditional techniques like bamboo tying, the festival showcases exquisite traditional lanterns, highlighting the value and charm of ancient craftsmanship. Simultaneously, it embraces modern technologies such as artificial intelligence. For example, the “The Dinosaur Valley” exhibition area, by using AI, employs visual recognition and multi-sensory interaction to enable precise interactions between the “dinosaur” lanterns and visitors, which made people are personally on the scene.

The Zigong Dinosaur Lantern Festival collaborates with intangible cultural heritage techniques and popular IPs to create a “New” festival that appeals to younger generations. By integrating elements of other Chinese traditional culture such as porcelain, paper-cutting, and opera into lantern designs, the festival showcases the charm of traditional culture. For instance, aligning with the Year of the Snake in 2025—ancient Chinese used 12 kinds of animals from a myth story to number years which afterwards became a special chronology, the festival incorporates storytelling elements to create lantern displays like “Twin Beauties of Qingcheng Mountain”, celebrating the cultural significance of the zodiac.

The Zigong Dinosaur Lantern Festival also engages in extensive online promotion. Various traditional media outlets provide extensive coverage, using different kinds of modalities like text description, picture and videos to showcase the festival and the allure of Chinese traditional culture to a global audience.

2. Current Communication Situation of the Zigong Dinosaur Lantern Festival and Introduction of the Communication New Media

2.1 Current Communication Situation of the Zigong Dinosaur Lantern Festival

At present, traditional media, including Xinhua News Agency, People’s Daily, and CCTV’s (China Central Television) “News Broadcast”, have extensively reported the Zigong Dinosaur Lantern Festival. They show vibrant and unique charm to audiences both domestically and internationally. Additionally, Sichuan TV Station has provided live streaming online to allow people from all over the world have opportunities to get involve in to such kind of grand event, which attracted a large number of viewers to watch and participate virtually. Influencers on social platforms like Douyin (TikTok) have also hosted live sessions, guiding viewers enjoying “online viewing” experience. Furthermore, around Chinese New Year, the regarding topics of Zigong Dinosaur Lantern Festival frequently trend on Chinese social media platforms such as Weibo and Douyin, which arouse widespread attention and discussion among netizens. A large number of users share their experiences, photos, and videos from the festival, creating a trendy vibe and attracting people to take part in. Zigong Dinosaur Lantern Festival has also placed advertisements on major media platforms, increasing its national focus and drawing the appeal of potential visitors. Moreover, the Zigong government has launched advertisements on local buses, subways, and outdoor billboards along the expressway in Zigong and surrounding cities, effectively reaching local and regional audiences.

The targeted audiences of the Zigong Dinosaur Lantern Festival have gradually shifted. Although it initially attracted mostly middle-aged and elderly visitors, it has made grand efforts to people in other ages. For example, the 30th Zigong Dinosaur Festival had collected children's imaginative drawings from around the world, which showed their imaginary lanterns and rose the interest of younger audiences. The festival also collaborated with some popular IPs, which, have also drawn large numbers of young people and international tourists, gradually raising the festival's profile on the global stage. However, Zigong Dinosaur Lantern Festival still faces communication shortcomings. Firstly, despite utilizing traditional media for promotion, the depth and range of its publicity remain limited. Its current promotion primarily focuses on showing and introducing the festival, failing to fully convey its unique charm and cultural value. Additionally, it still loses emphasis on the craftsmanship behind the lanterns, and stories about their connection with dinosaur in Zigong. With regard to live streaming, it often lacks of interaction, such as engaging with audiences' comments and questions, resulting in audiences' viscosity. Moreover, despite attracting more people through media and platform online, the festival still has room to improve. The inherit of traditional culture requires active participation from younger generations, yet the festival's presence on newer social media platforms remains inadequate, with information dissemination being neither precise nor in-depth. There are still information barriers among potential visitors, which limited the festival's promotion. Internationally, the festival lacks collaboration with global media and social platforms, bringing draw backs to its influence, international reputation and impact on the global stage. In terms of the time of the festival, it only promotes around Chinese New Year, without sufficient promotion in other time. While after Chinese New Year, its customers leave, which pose a threat to the festival's long-term popularity and the enduring influence of related cultural traditions.

2.2 Characteristic of New Media Communication

2.2.1 Definition of New Media

New media refers to media that utilize digital technology and internet infrastructure for information dissemination and communication, which include social media platforms, mobile applications, and digital content creation. New media encompasses a variety of forms and platforms. The most commonly used are social media platforms, such as WeChat and QQ, which integrate functions like messaging, sharing with friends, reading, shooting and posting short videos. Internationally, platforms like Facebook, X (formerly Twitter), and Instagram are the mainstreams. Also new media conclude traditional media like Xinhua News Agency and People's Daily, with transitioning from print formats like newspaper and magazines to digital apps and software for content releasing. Internationally, influential platforms like BuzzFeed and The Huffington Post dominate. Moreover, video platforms are a significant part of new media, including short-video platforms like Douyin (TikTok), Kuaishou, and Weishi in China, and long-video platforms like Tencent Video, Youku, and iQIYI. Globally, platforms such as YouTube, Netflix, and Twitch offer a vast range of videos, TV series, documentaries, and movies. Educational paid media also play a role in, with platforms like Netease Cloud Classroom and

Ximalaya in China providing paid courses, e-books, and audio dramas. Internationally, platforms like Coursera and Udemy offer diverse learning opportunities, which often collaborate with some famous universities and institutions around the world. Furthermore, e-commerce platforms such as Taobao, JD.com, and Pinduoduo, as well as gaming media, further expand the extent of new media.

2.2.2 Characteristics of New Media Communication

The characteristics of new media communication can be summarized as follows: instantaneity, interactivity, individuation, and integration. Creators can produce content using just a smartphone and share it in real-time. People can send information immediately, whatever the content like news events, personal opinions, or creative work and updates and revisions of the content reflect the latest process. Interactivity is a defining feature of new media, enabling both way of communication between creators and audiences. Users can make subscriptions to their favorite creators to receive the latter's updates and provide feedbacks with engaging through likes, shares, comments, and polls, all of which facilitate the content dissemination. Big Data play a pivotal role in individuation with analyzing users' browsing history, interests, and location, offering related content recommendations. Users can also customize their experience by selectively following creators and build their social media platform to meet their individual preferences. Lastly, the integration of new media lies in its ability to coalesce multiple media forms, such as text, images, audio, and video, providing users with a rich and immersive experience.

3. Domestic Communication Strategies of the Zigong Dinosaur Lantern Festival from the Perspective of New Media

3.1 Integrated Communication through Traditional and New Media

The Zigong Dinosaur Lantern Festival, as an event rich in cultural heritage and local characteristics, should fully leverage the strengths of both traditional and new media to maximize its promotional impact. Traditional media excel in the depth and professionalism of content production, while new media offer advantages in speed and reach of dissemination. The festival can produce in-depth special reports, which can be initially broadcast through traditional media. Subsequently, highlights and discussion points can be edited into short videos for secondary dissemination through new media platforms, thereby expanding its influence. The following are some strategies for integrating the strengths of traditional and new media for effective communication.

3.1.1 Leveraging the Influence of Traditional Media

Firstly, it is essential to capitalize on the authority and credibility of traditional media. Traditional media platforms, such as television, radio, and newspapers, have long-standing reputations that command high levels of trust and authority among the public. The Zigong Dinosaur Lantern Festival can utilize these channels to disseminate official information and in-depth reports, thereby reinforcing the event's formality and credibility. This approach is particularly effective in attracting the attention of middle-aged and elderly audiences, who often have a deeper emotional connection to and identification with traditional culture.

As one of China's national intangible cultural heritages, the Zigong Lantern Festival carries rich historical and cultural significance. Participation in the festival allows the middle-aged and elderly to reconnect with their national history, integrate national sentiments, and pass on traditional culture. In their post-retirement years, this demographic often shifts its focus from the workplace to social, community, and family life. The festival provides a platform for them to develop interests, broaden horizons, and enjoy a sense of belonging and fulfillment.

Moreover, many middle-aged and elderly individuals prioritize health and wellness. Activities such as walking and jogging, which are part of the festival experience, align with their needs for maintaining health and vitality. Additionally, this demographic, often described as "having both time and money", has become a significant consumer group in China's tourism industry. The Zigong Lantern Festival, as a major cultural tourism event, attracts a large number of middle-aged and elderly tourists. Their participation not only enhances their quality of life but also boosts local economic development.

The festival's exquisite lantern art and grand spectacle appeal to the middle-aged and elderly, who have more time and interest to appreciate these artistic displays. Social interaction during the festival further enriches their experience. Furthermore, some members of this demographic are passionate about lifelong learning, and the festival offers an opportunity to explore and understand traditional Chinese culture, fulfilling their spiritual and cultural needs.

Lastly, the middle-aged and elderly often have a special emotional attachment to traditional festivals. The Zigong Lantern Festival, as an extension of the traditional Lantern Festival, evokes nostalgia and provides an emotional anchor for their cherished memories.

3.1.2 Leveraging the Interactivity and Timeliness of New Media

Secondly, it is essential to capitalize on the interactivity and timeliness of new media. New media platforms, such as social media and video-sharing websites, are known for their rapid dissemination and high interactivity. The Zigong Dinosaur Lantern Festival can release real-time updates, highlights, and interactive topics on platforms like Weibo, WeChat Video, Douyin, and Red Notes. This approach enhances the participation and sharing of younger audiences. Due to the high interactivity and speed of dissemination, the Zigong Lantern Festival can quickly spread among the younger demographic. The herd mentality of young people means that once a hot topic or content related to the Zigong Lantern Festival emerges, they are inclined to follow trends, engage in discussions, and share, thereby expanding the festival's social influence.

On top of this, the Zigong Lantern Festival can utilize new media platforms for publicity and interaction through advanced technologies such as AR (Augmented Reality), 5G + 4K "cloud lantern viewing", and the development of metaverse lanterns. These technologies offer novel experience methods. For example, AR and VR (Virtual Reality) can provide immersive experiences. The festival can develop virtual reality applications to allow those who cannot attend in person to experience the charm of the lantern festival, enhancing its technological and modern appeal. These innovative experiences not only quickly attract a large number of users but also increase participation and

engagement. This not only boosts the festival's visibility but also drives related tourism and consumption. Reports indicate that during the Zigong Lantern Festival, hotel bookings increase, and the city's brand marketing capacity is enhanced, positively impacting the local economy. In recent years, the festival has introduced new themes and activities beyond traditional Chinese themes, such as collaborations with game IPs, movies, TV series, and the integration of modern technology in lantern design. These efforts have effectively increased the festival's diversity and attractiveness.

3.1.3 Adopting an Integrated Communication Strategy

Lastly, an integrated communication strategy is crucial. Content should be published on various new media platforms in diverse formats, such as video explanations, audio lectures, and virtual reality experiences, to cater to the needs of different audiences. Interactivity should also be enhanced through online cultural activities, knowledge competitions, and educational promotions in schools. Although new media has significant advantages in dissemination, traditional media remains an important vehicle for the spread of traditional culture. The Zigong Dinosaur Lantern Festival can leverage television programs, such as special features and documentaries, to promote and preserve lantern festival culture.

3.2 Integration of Content Innovation and Tradition

The Zigong Lantern Festival should build on its traditional foundations while continuously striving for self-transcendence and improvement, combining excellent traditional culture with modern aesthetics. For example, the festival can perfectly integrate traditional culture with modern technology to create breathtaking artistic effects. This integration is not only reflected in the shapes and designs of the lantern displays but also in the overall planning and thematic settings of the festival. One example is using the lantern displays to tell Chinese stories and showcase the charm of Chinese culture.

3.2.1 Actively Engage with Popular Culture

The Zigong Lantern Festival should actively collaborate with popular culture, such as obtaining IP authorizations from popular games and animations to develop exclusive lantern displays based on these themes. Such collaborations can integrate elements and character images from popular culture into the festival, attracting the interest of younger audiences, especially those with a deep affection for contemporary pop culture. For instance, hot TV dramas like *Love Between Fairy and Devil* (Canglan Jue) and *Empresses in the Palace* (Zhen Huan Zhuan) can serve as inspiration for themed lantern displays. By using iconic scenes and characters from these dramas, the festival can draw fans to visit. Examples include creating a lantern display based on the love story of Dongfang Qingcang and the fairy Xiao Lanhua from *Canglan Jue*, or a section dedicated to classic court life scenes and characters from *Zhen Huan Zhuan*, or a display of the Qingqiu Immortal Residence from *Three Lives Three Worlds, Ten Miles of Peach Blossoms*, allowing visitors to feel as if they are in the peach blossom forest from the drama.

The festival can also offer opportunities for cosplay, where visitors can dress as characters from the dramas and take photos or interact in specially designed festival scenes, enhancing their immersive experience. Interactive games could be designed, such as finding hidden clues or completing tasks from

the dramas, allowing visitors to experience the plot while enjoying the festival. Additionally, professional actors could perform classic scenes from the dramas on-site, such as the emotional entanglements in *Canglan Jue* or the fantasy battles in *Chinese Paladin*, increasing the festival's ornamentals and interactivity. With the help of lighting and sound effects, these performances can recreate iconic scenes from the dramas, providing visitors with both visual and auditory enjoyment. Inviting orchestras to perform the original soundtracks of these TV shows, such as *Zhen Huan Zhuan* and *Eternal Love* from *Chinese Paladin*, can evoke memories and emotional resonance with the audience.

Furthermore, dedicated areas could be set up to sell merchandise related to these TV dramas, such as character dolls, costumes, and props, satisfying fans' desire for collectibles. By leveraging social media platforms like Weibo and Douyin to release previews and live updates of the festival, the festival can attract more young visitors by capitalizing on the popularity of these TV shows. AI technology can also be introduced to create interactive installations, allowing visitors to virtually interact with characters from the dramas, such as reappearing dialogues from *Zhen Huan Zhuan* or meeting cosplay of *Dongfang Qingcang* and *Xiaolan* in the world of *Canglan Jue*.

3.2.2 Sustaining Tradition

The tradition of the lantern festival can be continued by innovatively interpreting ancient Chinese stories. Elements such as the central axis, hutongs, cultural relics, traditional Chinese paintings, poetry, and Peking Opera can be integrated into the designs. This allows visitors to immerse themselves in the essence and charm of Chinese traditional culture while admiring the dazzling lanterns.

The collaboration between the Zigong Lantern Festival and the ancient text *Classic of Mountains and Seas* has achieved remarkable success and widespread influence. For example, lantern displays themed around mythical creatures from the *Classic of Mountains and Seas*, such as the nine-tailed fox, Hundun, Zhen, Di Jiang, Kui Ox, Taotie, Bai Ze, Ying Long, Phoenix, and the Heavenly Dog, showcase the rich imagination and creativity of ancient mythology. Each creature is uniquely designed.

In 2022, the "Strange Tales from the Mountains and Seas" themed area of the Zigong Lantern Festival took center stage, with its 22-meter-tall "Goddess Jingwei" lantern display being the most eye-catching. The craftsmanship of this display is exquisite, from the facial makeup to the intricately coiled hair, with each eyelash clearly defined, demonstrating the superb skills of Zigong's lantern-making techniques. The "Goddess Jingwei" display incorporates the latest facial recognition technology, with cameras embedded in the goddess's eyes that capture and live-stream the expressions of visitors. This integration of lanterns, culture, and technology offers visitors a brand-new experience. It also brings the mythical creatures of the *Classic of Mountains and Seas* to life through technological means. Visitors can enter an ancient fog forest and experience the ancient scroll of the *Classic of Mountains and Seas* through the five senses of sound, light, movement, touch, and smell. They can participate in mythological stories such as helping Goddess Nuwa mend the sky or accompanying Houyi to shoot the sun.

Moreover, each of the five themed zones in the “Strange Tales from the Mountains and Seas” section of the Zigong Lantern Festival has unique highlights. Visitors can step into the ancient world of the Classic of Mountains and Seas amidst mist, sound effects, and lighting, experiencing the charm of traditional Chinese culture. Notably, the Classic of Mountains and Seas themed lantern displays have not only been well-received domestically but have also successfully reached an international audience, becoming an important window for promoting Chinese traditional culture. The Zigong Lantern Festival has left its mark on all five continents, with lantern exhibitions held in over 80 countries and regions, attracting the attention of a global audience.

Through these achievements, we can see that the collaboration between the Zigong Lantern Festival and the Classic of Mountains and Seas has succeeded not only in artistic expression but also in cultural dissemination, technological integration, and international exchange. This innovative interpretation has revitalized traditional culture and enriched the diversity of the lantern festival.

3.2.3 Integration of Technology and Art

The Zigong Lantern Festival emphasizes the innovative integration of art and technology. It employs the expressive forms of sound, light, and electricity, incorporates new concepts of installation art and various new media art creations, and explores interactions between exhibits and between visitors and exhibits. This combination of technology and art adds a modern touch to the traditional lantern festival, attracting more young audiences.

The festival also creates new immersive digital experiences, such as panoramic cloud lantern viewing, offering an immersive experience. This approach allows visitors to more deeply appreciate the charm of the lantern festival. Especially for those who cannot visit in person, it provides an entirely new way of viewing, creating a unique lantern-watching experience that attracts a broad audience, including young people.

3.3 *Enhanced Interactivity and Participation of Different Groups*

3.3.1 For Children

Firstly, children’s creativity can be tapped through a global children’s art competition. The Zigong Lantern Festival could hold a “Global Children’s Creative Art Competition for Zigong Lanterns,” inviting children worldwide to submit their drawings, which would then be transformed into lantern displays. This not only stimulates children’s creativity but also gives them a sense of participation and belonging by showcasing their work. Secondly, interactive and immersive experiences can be provided, such as a “Creative Art Museum” section where children’s drawings come to life, enhancing interactivity and engagement. Parent-child workshops and creative activities, like handicraft making and baking, could also be organized to strengthen family bonds. Sharing photos and the creative process on social media would attract more families with children to join.

3.3.2 For Youth

Leveraging new media platforms for interaction is essential. For example, the festival can use platforms like Weibo and Douyin for publicity and engagement, targeting the youth demographic. By creating

trending topics such as #FirstLanternInTheSouth# or #ZigongLanternFestivalCollaboratesWithTheLatestHit#, the festival has garnered significant online attention. Currently, the Zigong Lantern Festival's topic on Douyin has reached over 8.6 million views, with individual videos achieving up to 500,000+ views. Additionally, AI technology can be utilized to make content creation more personalized and intelligent. AI can analyze and understand media content formats to generate intelligent text, thereby creating a framework for media content. This AI-empowered interactive narrative strategy offers personalized experiences, effectively capturing the attention of young people.

Moreover, collaborations with influencers and key opinion leaders (KOLs) can drive more youth engagement. By inviting them to visit and share their experiences, the festival can increase its online popularity and participation. New media technologies, such as integrating naked-eye 3D visual effects and AR (Augmented Reality), can also enhance interactive experiences for young visitors. For instance, the "Salt Rhythms Through the Ages" lantern display allows visitors to interact with the mascots on the lanterns, while "Lantern City Fantasy" offers immersive gaming experiences accessible via smartphones, computers, or VR headsets. The festival can also create a story-driven metaverse and a diversified super-IP world, including features like "Meta Lantern Viewing", "Meta Collectibles", "Meta Goods", "Meta Live Streaming", and "Meta Games", to support this virtual world.

3.3.3 For Middle-aged Adults

Cultural experience activities can be the focus. The Zigong Lantern Festival should emphasize the integration of culture and experience, such as immersive performances like "Only This Green and Blue" and "A Thousand Miles of Rivers and Mountains". These activities allow middle-aged visitors to appreciate the charm of traditional culture. Additionally, interactive games, lotteries, and WeChat-based large-screen interactions, such as interactive games and check-in lotteries, can be implemented. Visitors can participate by scanning QR codes with their WeChat, enhancing engagement.

3.3.4 For Seniors

The Zigong Lantern Festival already offers preferential policies for seniors, providing free admission for those aged 70 and above. This shows care and concern for the elderly and increases their participation. Traditional lanterns derived from Chinese cultural heritage can attract seniors' interest in traditional culture. Promoting the festival through traditional media, such as television advertisements and flyers, can also draw the attention of the elderly. Typically, seniors visit the lantern festival accompanied by their children or grandchildren, which can significantly boost the number of visitors.

3.4 Collaboration with Other Popular Elements

In recent years, the Zigong Lantern Festival has successfully integrated traditional culture with modern popular culture. By collaborating with Hanfu (traditional Chinese clothing), anime, game IPs, and other elements, the festival has innovated its presentation and built an integrated media promotion matrix. This includes comprehensive publicity through official media, short videos, long videos, live streaming, and self-media channels, thereby expanding its brand influence and attracting audiences of different

age groups.

The festival has successfully drawn the attention of Hanfu enthusiasts by creating an immersive “Hanfu-only zone” called the “Shangyuan Elegance Gathering”. After implementing this concept in cities like Zigong and Xi’an, the “ethereal” scene design has won the hearts of Hanfu enthusiasts and become a new popular spot for socializing and taking photos. During the festival, there is a wide variety of lanterns, ranging from traditional auspicious dragons and phoenixes to modern anime characters. Each piece is lifelike and breathtaking. In particular, anime-themed lanterns have captured the attention of countless fans. For example, the Straw Hat Crew from One Piece, the ninjas from Naruto, and even Tanjiro and Nezuko from Demon Slayer have been skillfully incorporated into the lantern displays. Collaborations with well-known IPs such as Bubble Mart, Kung Fu Panda, Tegu, and Teddy Bear Collection have created a rich and diverse array of festive lantern displays, forming a series of Lunar New Year-themed content titled “Enjoying the Spring Festival in Shanghai with Tigers Leaping into the New Spring”. The “National Trend” and “World’s Light” lantern displays are positioned at the entrances and exits of the lantern park, offering visitors a chance to view “national trend” lanterns upon entering and “world” lanterns upon exiting. The festival also features many cosplayers from games and TV shows, as well as artisans demonstrating their skills by making exquisite handcrafted lanterns, which visitors can’t help but want to take home as souvenirs. This has successfully attracted the attention of younger audiences.

One notable collaboration is with the popular game IP, King’s Glory. This partnership has enabled the Zigong Lantern Festival to attract gamers. Traditional lanterns are mostly themed around animals or objects, but by leveraging popular game IPs beloved by young people, the festival has refreshed the public’s perception of traditional lantern fairs, showing that intangible cultural heritage can keep pace with the times and incorporate contemporary elements to create new forms of expression. In the 29th Zigong International Dinosaur Lantern Festival held in 2022, the event collaborated with the well-known game IP to create a trendy play area called the “Valley of Eternal Night”. This was a successful attempt to expand the festival’s reach among younger audiences. Upon entering the lantern display area, visitors embark on an immersive “Valley Journey” following the “Dragon Cart”. For example, when passing by “Luban No. 7”, visitors can interact with the character, and elements like firecrackers, lanterns, and red envelopes are used to create a festive New Year atmosphere. At the “Step-by-Step Station”, visitors see the upward leap of “Gongsun Li” and the ascending figure of “Li Yuanfang”, who offer New Year blessings of “progress and promotion”. The “Adding Flowers to Brocade Station” is inspired by the storyline of “Cai Wenji” and “Lan” from King’s Glory. At the “Fortune Favors the Prepared Station”, the character “Diao Chan” stands gracefully on a music box, dancing lightly. Additionally, in the three lantern-box-style “King’s Market”, visitors can purchase lanterns featuring characters from King’s Glory. Zhong Min, the assistant to the chairman of the Lantern Trade Group and the person in charge of this section, said that the IP conveys an Eastern, Chinese worldview. The many stories and personalities of the heroes in King’s Glory reflect the unique

values and emotions of the Chinese people. He explained that the highlight of the lantern display is the first use of 3D-printed photopolymer resin technology at the lantern festival. The head sculptures of the five characters were created using 3D printing technology, achieving a “1:1” scale reproduction of the IP images. This has greatly attracted the interest of King’s Glory fans, a game that is widely popular among teenagers and has effectively enhanced the festival’s visibility.

The Zigong Lantern Festival has also collaborated with TV dramas, such as the Chinese Paladin IP, attracting many fans of these shows. This TV series is a cherished childhood memory for many middle-aged and young people, and it has sparked their interest in visiting the lantern festival. The high level of discussion on new media platforms like Douyin has further amplified the festival’s publicity.

3.5 Challenges and Suggestions

In the new media environment, the dissemination of the Zigong Dinosaur Lantern Festival faces both challenges and opportunities.

3.5.1 Challenges and Constraints

The relatively low prominence of Zigong as a location hampers the city's image, restricting the urban branding and dissemination of the Dinosaur Lantern Festival. Zigong, situated in Sichuan Province, lacks the high visibility compared to some major metropolitan and tourist cities. This results in difficulties for the Dinosaur Lantern Festival to attract tourists and garner external attention. The city's tourism resources and cultural features remain insufficiently showcased, impacting the festival's visibility both domestically and internationally. Cities like Chengdu, Xi'an, and Nanjing, for instance, enjoy widespread recognition due to their unique culture, history, cuisine, and effective promotion, making them more adept at attracting visitors. Therefore, Zigong needs to enhance its overall city visibility to increase both domestic and international attention towards the Zigong Dinosaur Lantern Festival.

Also, the Zigong Dinosaur Lantern Festival faces challenges with low visibility, a limited reach, and inadequate promotional methods. *Competition in the New Media Environment.* In the new media environment, information spreads rapidly and competition is fierce. Standing out from the vast array of information to capture audience attention has become a significant challenge. Moreover, with the increasing diversity of audience needs and the rising standards of aesthetic appreciation, the lantern festival needs to continuously innovate in content and form to maintain its appeal.

The issues in promotional strategies are crucial factors affecting the dissemination of the Zigong Dinosaur Lantern Festival. The festival relies on relatively conventional methods, possibly centered around traditional media or local events, lacking the creativity and diversity found in more innovative promotional approaches. In contrast, well-known events such as the Chinese New Year Gala achieve broader attention through global broadcasts and social media. The limited publicity of the Dinosaur Lantern Festival could be attributed to budget constraints, preventing large-scale promotional activities. Simultaneously, the narrow scope of promotion, predominantly concentrated locally, fails to reach a more extensive audience. The insufficiency in promotional methods is also a challenge, such as the

underutilization of emerging channels like the internet and social media, hindering the ability to attract more attention and participation. What's worse, the Zigong lantern festival industry experiences issues of disorderly development and unhealthy competition.

The emergence of a nascent industry inevitably encounters challenges such as disorderly development and unhealthy competition. Simultaneously, the shortage of professional talents with a combination of theoretical knowledge and practical skills, talent generation gaps, lack of core technology and competitive edge, outdated production techniques, single production forms, and delays in the formation of the industrial chain all contribute to potential disruptions in the sustained inheritance and development of Zigong's artistic lantern culture, an exemplary facet of China's outstanding folk culture. The powerful capacity of the Zigong Lantern Festival to create a festive, auspicious, and vibrant atmosphere has led numerous small and medium-sized cities, as well as businesses nationwide, to invite Zigong Lantern Festival displays or seek assistance from Zigong to organize local celebratory events in the form of lantern festivals. Initially, Zigong had only one government-organized exhibition team for external displays, with limited capacity to address the needs of smaller cities and businesses. However, there have been some improvements in recent years.

3.5.2 Opportunities and Strategies

New media offers the Zigong Lantern Festival the opportunity for digital transformation. Through online displays and interactions, the festival can expand its audience base and enhance its influence. What's more, the Zigong Lantern Festival has already gained international recognition, and new media platforms can further amplify its global impact and attract visitors from around the world.

As part of Chinese traditional culture, the Zigong Lantern Festival can leverage the trend of national cultural confidence to elevate its brand value. By presenting the festival through storytelling, it can be not only a visual feast but also a means of cultural inheritance and narrative. Additionally, leveraging new media platforms such as Douyin, Red Note, and WeChat Video, the festival can use big data to analyze visitor behavior and preferences, enabling precise marketing and higher conversion rates. This also strengthens the promotion of Zigong city, enhancing its visibility and allowing more people to learn about Zigong and its lantern culture. Similarly, by utilizing the interactivity and diversity of new media, the festival can innovate its content, such as by adding AR and VR experiences and collaborating across industries with popular culture, gaming, and film and television. For instance, partnerships with games like King's Glory and League of Legends can attract younger audiences and increase engagement. Combining modern technologies like AI and 3D printing can enhance the festival's technological and contemporary appeal, drawing in tech enthusiasts.

While expanding its domestic market, the festival can also implement international communication strategies: using multilingual content and international social media platforms to amplify its global reach and attract foreign visitors. Emphasizing the festival's environmental philosophy, such as using recycled materials for lantern displays, can respond to the global call for sustainable development and enhance the festival's international image.

4. International Communication Strategies of the Zigong Dinosaur Lantern Festival from the Perspective of New Media

4.1 Analysis of International Communication Strategies

4.1.1 Cross-Cultural Communication and Brand Positioning

The Zigong Lantern Global Tour project has been selected as one of the key activities in the “Thousand Sails Out to Sea” initiative for cultural trade abroad in 2024 by the Ministry of Commerce and five other departments. This indicates that the Zigong Lantern Festival has become an important vehicle for Chinese culture to reach a global audience. Through international tours in multiple countries and regions, the festival has enhanced its international influence. Additionally, the Zigong Lantern Festival actively engages in the Belt and Road Initiative. For example, events like the Chinese Lantern Festival in Annecy and Montauban, France, have become significant components of Sino-French cultural exchanges. These cross-cultural exchange projects help elevate the international image of the Zigong Lantern Festival. The festival has successfully hosted six consecutive editions of the “Chinese Lantern Festival” in Gaillac, France, attracting a large number of international visitors and becoming a model for Sino-French cultural exchange. These successful international cooperation cases demonstrate how the Zigong Lantern Festival enhances its international brand image through cross-cultural exchanges.

The Zigong Lantern Festival leverages countries and regions with cultural affinities to Chinese culture as starting points, such as Singapore and South Korea. By utilizing cultural kinship for dissemination, the festival can establish a sense of cultural identity among target audiences, thereby enhancing its international brand image. The festival also benefits from national-level promotion and support. For example, during the G20 Summit, the “Global Lantern Festival—Chinese Lanterns in Hamburg” series of activities helped elevate its international brand image.

Moreover, the festival employs market-oriented operations, such as collaborating with international light festivals, importing advanced lighting equipment, and combining traditional craftsmanship with modern technology to enhance its visual appeal and attractiveness. The festival continuously innovates in design by incorporating local cultural characteristics. For instance, in France, lanterns were designed in conjunction with the local wine industry. This strategy of innovation and integration helps attract more international visitors and improve the brand image.

Through cross-cultural exchanges, the Zigong Dinosaur Lantern Festival has successfully brought traditional Chinese culture to the world while also incorporating international elements, achieving mutual learning and integration of cultures. By leveraging international tours, the Belt and Road Initiative, international cooperation cases, cultural kinship for dissemination, diplomacy-driven promotion, market-oriented operations, and strategies of innovation and integration, the Zigong Lantern Festival has not only enhanced its international brand image but also made a positive contribution to the international dissemination of Chinese culture.

4.1.2 Multilingual Content Production and Dissemination

The Zigong Lantern Festival needs to select appropriate translation tools to translate its content. These

tools can range from automated translation services, such as the Google Translate API, to professional human translation teams. When choosing tools, accuracy and cultural adaptability of the translation should be considered to ensure that the content is accurately conveyed across different languages and cultural contexts.

In addition to language translation, the Zigong Lantern Festival also needs to focus on content localization. By leveraging multimedia content management technologies—such as multilingual translations of video subtitles, audio translations, and text within images—it can enhance its international appeal. This means not only translating text but also considering cultural differences, such as colors, images, and historical contexts, to ensure that the content is appropriate and sensitive across different cultures. During the translation and localization process, the Zigong Lantern Festival must take into account the unique customs and expectations of different cultures. For example, certain images or symbols may hold special meanings in one culture but may be meaningless or have different connotations in another. Therefore, adjustments and optimizations of content are necessary to avoid misunderstandings and conflicts.

Moreover, the Zigong Lantern Festival should test its multilingual content and collect feedback from users who speak different languages. This can be achieved through user testing or market research to ensure that the content functions properly and meets user needs across different language versions.

With advancements in technology, the Zigong Lantern Festival can utilize artificial intelligence and machine learning to improve the quality of automated translations, content personalization, and user behavior prediction, thereby enhancing the efficiency and effectiveness of multilingual content management. Additionally, by relying on cloud computing services and integrating with other systems through APIs and microservices architecture, the festival can achieve seamless data and service integration, allowing for rapid updates and synchronization of multilingual content.

4.1.3 Utilizing International Social Media Platforms

The Zigong Lantern Festival can effectively utilize international social media platforms such as TikTok, Facebook, Twitter, and Instagram to disseminate content that is interesting, creative, humorous, or engaging. First, the festival can use the advertising tools provided by these platforms to target specific audiences and enhance the effectiveness of its promotions. For example, targeted ads on Facebook and Instagram can attract the desired audience.

Next, the festival should skillfully use post captions, such as imperatives and questions, to encourage active engagement from followers. It can also solicit feedback from users about their impressions of the festival or their expectations, thereby increasing interaction. For example, it can post behind-the-scenes videos of lantern production, highlights of the festival, and content that integrates with local culture. It can also showcase its commitment to sustainable development and social responsibility to attract international visitors who are increasingly concerned about social and environmental issues. For example, it can highlight the use of eco-friendly materials and energy-saving technologies in lanterns to enhance its brand image and attract audiences from diverse cultural backgrounds.

Given the popularity of video content on social media, the Zigong Lantern Festival should increase the quantity and proportion of video posts, especially on short-video platforms like TikTok. By using short videos to showcase the grand scenes and highlights of the festival, it can capture more user attention. Additionally, since authenticity in images and videos is highly valued abroad, the festival needs to use high-quality images, videos, and graphic design to enhance the visual appeal and impact of its content. On platforms like Instagram and Facebook, where visual content is particularly important, posting stunning and authentic lantern images and videos can maximize the likelihood of users liking, commenting on, and sharing the content.

The Zigong Lantern Festival can also use small gifts to encourage both Chinese and international visitors to create and share festival-related content, thereby increasing user engagement and retention. For example, it can encourage visitors to post their own experience videos or photos during the festival and share them on official accounts. It should also ensure timely interaction with fans through official accounts and actively organize activities to engage them. For example, it can hold like, share, and comment contests on Facebook and Twitter to attract user participation and sharing, thereby increasing brand exposure and user engagement.

Finally, the Zigong Lantern Festival should produce content in multiple languages to cater to audiences from different countries and regions. For example, it can invite Chinese students studying abroad or foreign friends in China to write festival introductions and event information in languages such as English, French, Spanish, and Portuguese, thereby expanding its international audience base.

4.1.4 International Audience Analysis

Public perceptions of Chinese culture vary significantly across different countries and regions, influenced by geopolitics, culture, history, and ideology. The Zigong Lantern Festival needs to consider these factors to better target its international audience. Currently, the international dissemination of Chinese culture is largely at the stage of impression-based communication, where overseas audiences primarily see the phenomena and external connections of the elements being disseminated. The Zigong Lantern Festival can help audiences shift from superficial impressions to a deeper understanding of Chinese cultural concepts by delving into the cultural connotations and offering richer cultural experiences.

In Western countries, cultural symbols such as giant pandas, the Great Wall, and Chinese cuisine are widely recognized. The Zigong Lantern Festival can leverage these well-known symbols to attract more visitors by showcasing them through lantern art, thereby increasing the festival's appeal and recognition. In Asian countries, where geographical proximity and cultural similarities lead to a deeper understanding of Chinese culture, the festival can emphasize shared cultural elements such as Confucianism and Chinese characters, as well as traditional art forms familiar to Asian audiences, using them as inspiration for lantern designs. In Africa, where China is viewed as one of the most influential foreign powers on the continent, the festival can attract interest by highlighting themes of Sino-African friendship and China's positive image in Africa.

The giant panda, a widely beloved symbol of Chinese culture both domestically and internationally, can be a key element of the Zigong Lantern Festival. Panda-themed lantern displays can attract international visitors, especially families and children. The dragon, an important symbol of Chinese culture, has garnered significant attention in international fashion shows, representing Eastern aesthetics. The Zigong Lantern Festival can further enhance the design of dragon-themed elements by integrating modern technology and innovative concepts to attract international audiences.

Traditional Chinese colors and patterns, such as those found in blue-and-white porcelain and round fans, are highly recognized in the international fashion world. The festival can utilize these elements, combining traditional craftsmanship with modern design, to create lantern artworks with international appeal. Additionally, Chinese gardens and the Great Wall, which are not only symbols of China but also masterpieces of art and architecture, can serve as inspiration for lantern displays that showcase China's traditional aesthetics and historical depth. The trend of "Chineseness" in popular music, which blends tradition with modernity, can also be applied to the Zigong Lantern Festival. Incorporating musical elements, especially popular music with classical Chinese beauty, can enhance the festival's interactivity and entertainment value.

The festival can also pay attention to traditional cultural elements from other countries and appropriately introduce themes such as adventure themes beloved in Western countries, like Jurassic Park combined with Zigong's own dinosaur culture, or collaborations with superhero IPs such as Marvel, DC, and Transformers. For Asian countries, elements like South Korea's K-pop culture and Japan's kimono and cherry blossoms can be incorporated. In African countries, wildlife themes can be highlighted. The Zigong Lantern Festival can consider integrating these cultural elements with Chinese culture to demonstrate cultural diversity and harmonious coexistence. It can also showcase high-profile technological themes by designing lantern displays themed around modern global technology, highlighting China's achievements and innovative spirit in the context of global modernization.

The Zigong Lantern Festival has been exhibited in over 70 countries and regions worldwide, attracting more than two million Chinese and international visitors annually. This demonstrates the festival's significant effectiveness in cultural dissemination and the positive feedback from audiences regarding Chinese culture. The festival's integration with overseas cultures has made it widely beloved by international tourists, indicating a high level of acceptance and interest in activities that incorporate Chinese cultural elements.

4.2 Cultural Differences and Adaptability in International Communication

Cultural differences play a crucial role in international communication. Variations in cultural backgrounds, values, aesthetic preferences, and reception methods among audiences from different countries and regions can affect the transmission and reception of information. For example, significant differences exist between Western regions and China in terms of cultural background, values, and modes of thinking. This requires that the dissemination of Chinese films in Western regions pay special attention to the cultural background and viewing interests of the target audience, avoiding cultural

misunderstandings and conducting precise promotion in a respectful and friendly cultural environment.

4.2.1 Case Study

The Zigong Lantern Festival has seized the opportunity of the Belt and Road Initiative by launching the “Zigong Lantern Festival Double Hundred Action Plan”. Since 2006, it has held over 100 exhibitions and performances in mainstream Western countries, attracting tens of millions of viewers from various ethnic groups and reaching an audience of over 100 million through media coverage. The lantern festival undertook the “Perceiving China” series of activities accompanying national leaders’ visits to Hamburg, Germany, in 2017 and Santiago, Chile, in 2019. It has also won several international awards, including the “Bronze Bell Award” and the “Heritage Development Cooperation Award”. The “Chinese Lantern Festival”, with its unique traditional approach, effectively spreads Chinese culture, demonstrating China’s cultural soft power and confidence. By holding the “Sichuan Lanterns Shine the Silk Road” event in key cities along the Belt and Road, the festival illuminates the initiative with its dazzling displays. Zigong lanterns have thus become an important vehicle for Chinese culture to reach the global stage, and the festival’s overseas success has become a microcosm of Zigong’s participation in the Belt and Road Initiative. Zigong is home to 1,594 lantern companies, with over 50 of them having consistent export records, capturing 92% of the international lantern market share. Since 2019, Zigong has held more than 50 international lantern festivals in 17 Belt and Road countries and regions, including Russia, the UAE, Ukraine, Estonia, and Romania. These events have generated over 20 million USD in foreign exchange earnings, with more than 5 million visitors, continuing to “light up” the Belt and Road. In 2023, Zigong lantern companies undertook 90 overseas lantern projects, achieving a cultural export value of 50.61 million USD. Notably, Zigong lanterns were displayed at the Main Media Center of the Beijing Winter Olympics and Paralympics, using lanterns of the Olympic mascots combined with the “Chinese Red” theme color to create a festive Chinese New Year atmosphere and promote ice and snow culture. As a traditional art form of intangible cultural heritage, Zigong lanterns showcased their charm to the world, enhancing the festival’s international appeal and influence.

The International Communication and Cooperation Bureau of the Ministry of Culture and Tourism, in collaboration with China Daily, hosted the “Hello! China” Lantern Festival global 24-hour live broadcast, featuring six well-known lantern festivals worldwide, including the Zigong Lantern Festival. The live broadcast allowed global audiences to experience the beauty of traditional Chinese culture. With over 5.5 million real-time interactions worldwide and a global reach of more than 170 million, the event significantly enhanced the international visibility of the Zigong Lantern Festival.

When exhibited overseas, the Zigong Lantern Festival skillfully integrates local cultural elements. In Brignais, France, over 40 sets of Zigong lanterns were displayed at the Parc de la Tête d’Or, featuring cartoon characters such as Snoopy and Peter Rabbit. The lantern festival combined traditional Chinese and French cultural elements, using a mix of intangible cultural heritage lanterns and modern light-and-shadow interactions to showcase representative architecture, culture, folklore, and technology

from both countries, better adapting to the international market. Moreover, the French partners in Brignais learned to use chopsticks under the guidance of Zigong craftsmen, fostering a harmonious relationship between the Chinese and French teams in both life and work. In November 2023, Christmas lanterns made by Zigong craftsmen from Sichuan were lit in Cardiff, UK. In 2024, during the lantern festival in France, a French audience member named Alainka sent an email expressing her love for Chinese culture and her wish to have a giant panda lantern at her wedding.

“We agreed to Alainka’s request,” said Li Zhongwen, General Manager of the International Market Department of Zigong Lantern Group. “To make more foreign audiences love Chinese lanterns, we need not only to tell Chinese stories well but also to express local cultures through lantern art.” Wherever the lantern festival is held, local cultural elements are incorporated into the design and display of the lanterns. “We combine Chinese culture with local foreign cultures. For example, in Italy, we made the Leaning Tower of Pisa into a lantern, which was very well received by the audience.”

4.3 Challenges and Solving Strategies

In the process of going global, Zigong lanterns face dual challenges of cultural differences and market competition. The cultural backgrounds and aesthetic concepts of different countries and regions vary, and how to better adapt Zigong lanterns to the international market is an urgent issue to be resolved.

4.3.1 Challenges and Dilemmas

Firstly, the stereotyping and continuity issues in international communication: In international communication, there are dilemmas such as the stereotyping of traditional culture narratives, the continuity of traditional culture, and insufficient cross-cultural communication practices in the international acceptance of Chinese stories. Secondly, compared with information powerhouses like the United States, China is at a disadvantage in international communication. Moreover, some Western countries’ media intentionally block and distort Chinese information, leaving China facing difficulties in self-shaping and limited channels for communication.

4.3.2 Solutions

Zigong lantern companies need to shift from the traditional “one-size-fits-all” approach of copying and pasting content and forms to customizing content based on the target market to better adapt to the international market. At the same time, they should present traditional culture through diverse narrative techniques and creative expressions. For example, using modern technological means such as holographic projection or virtual reality to display traditional stories can create more attractive and interactive experiences. Understanding the cultural background, values, and aesthetic concepts of the target audience and adjusting communication strategies accordingly can better disseminate Chinese traditional culture.

Firstly, design a multi-level, three-dimensional communication matrix: Create a multi-layered, comprehensive external communication matrix that includes official mainstream media, short-video commercial platforms, overseas social media, and civilian self-media accounts to form a three-dimensional, vocal network for external cultural communication. New social media based on the

Internet and mobile phones have become the main channels for information dissemination. Coordinating the use of mass media and emerging media channels and leveraging the advantages of social media platforms in targeted delivery and community gathering can effectively enhance the coverage of Chinese culture's overseas dissemination.

Moreover, pay attention to targeted research and effectiveness assessment of Chinese culture's global outreach. Audience research can provide in-depth insights into the cultural traditions, value orientations, and reception psychology of different foreign audiences, enabling tailored strategies for different countries. Breaking stereotypes of cultural archetypes, adding new meanings, revealing hidden meanings, reinterpreting, and reconstructing meanings can achieve precise visual international communication, realizing the inheritance, transformation, and innovative conversion of local culture on a global scale.

Finally, leverage visa-free policies: With China now offering visa-free access to many Western countries, increasing cultural exchange activities and tourism promotion can attract more foreign celebrities, influencers, and culture enthusiasts to experience the Zigong Lantern Festival firsthand. This will enhance the festival's international visibility and influence.

5. Conclusion

Overall, the history of the Zigong Dinosaur Lantern Festival is of long standing and well-established. The writer traces its origins and development through a long time. We focus on searching how this festival has evolved and what is its currently communication and promotion in today from the perspective of new media. We mainly seek for the current situation of communication and promotion both domestically and internationally and explore new strategies and solutions for the communication of Zigong Dinosaur Lantern Festival.

In addition, we simply introduce the cultural communication effects of the Zigong Dinosaur Lantern Festival and point out the Representing the rich heritage and creative traditions of Zigong, the festival serves as a significant cultural symbol. We briefly examine the growing interest in the festival as a result of media and online platforms. Based on the current communication strategies and outcomes, we offer several strategies of media behind the festival's full potential in reaching a wider and more diverse audience. Including adopting an integrated communication strategy of both traditional and new media, actively engaging with popular culture to attract young people and utilizing international media platforms, etc.

Furthermore, we delve into several potential ways to increase the communication and promotion of the Zigong Dinosaur Lantern Festival. We present some practical and innovative strategies, such as promoting cross-cultural engagement, collaborating with influencers, and utilizing immersive technologies like augmented reality, to enhance the festival's visibility and improve the audiences' engagement. We not only aim to boost the festival's international publicity but also to sustain the inheritance of traditional cultural elements, providing new perspectives on how to maintain cultural

authenticity.

Acknowledgements

This study is supported by the Project “Research on the Cultural Value and International Communication of the Zigong Dinosaur Lantern Festival” (No.S202410621099) of Chengdu University of Information Technology.

References

- Deng, J. (2016). Experience and Reflection on the Productive Protection of Intangible Cultural Heritage of Traditional Handicraft—Taking Zigong Lantern Craftsmanship as an Example. *Journal of Sichuan University of Technology (Social Science Edition)*, 31(01), 86-99.
- Liang, C. (2022). The Development and Creativity of Festival Cultural Industry—Taking Zigong Lantern Festival and Zigong Lantern Festival as Examples. *Journal of Guizhou University*, 36(2), 53-61.
- Miu, Z. Q. (2023). *Research on Overseas Communication of Zigong Lantern Festival*. Diss. Southwest University of Science and Technology.
- Peng, Z. J. (2022). The Influence of Folk Festival Activities on Shaping City Image. *China Culture Daily*, 2022-12-27(003).
- Qian, H. (2022). Research on the Development of Urban Cultural Tourism Industry from the Perspective of Three-Dimensional Night Economy—Taking Zigong Lantern Festival as an Example. *Travel Overview*, 2022(24), 162-164.
- Song, Y. (2008). *Research on the Aesthetic Art of Zigong Folk Lantern*. Diss. Chongqing University, 2008.
- Tang, J. (2024). An Research on Culture Industry of Zigong Lantern and Communication Path of City Brand. *Art and Technology*, 37(5), 103-106, 128.
- Wang, M. L., Hou, X. F., & Tian, R. T. (2014). Analysis of Innovation in Sustainable Development of China's Cultural and Creative Industries—Taking Zigong International Dinosaur Lantern Festival in Sichuan as an example. *Theory of Chinese commerce*, 2014(5X), 204-205.
- Wang, Y. N. (2020). Analysis on the Innovation Trend of Zigong Lantern Fair in the View of New Media. *Western Leather*, 42(12), 123-124.
- Wang, Y. Z. (2025). Influence on New Media Communication of Traditional Culture Inheritance and Innovation in the Digital Era. *The Study of Propagation*, 9(1), 28-30.
- Yang, Q. (2007). *Research on Folk Culture and Tourism Development of Sichuan Province*. Diss. Chongqing University.