

# Cultural Communication of the Guangxi Zhuang Ethnic Group's Pumiao Huapo Festival in the Context of the New Era

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## Abstract

Traditional Chinese culture is the cultural foundation and origin of the Chinese nation. Inheriting and promoting the excellent traditional Chinese culture is important to China's modernization and national prosperity. Guangxi is renowned for its rich ethnic minority resources, which have given birth to many excellent festival cultures. In the context of the new era, the vitality of traditional culture faces severe challenges, including a lack of cultural innovation, outdated communication methods, and insufficient social attention. The Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi, as an autonomous regional-level intangible cultural heritage and a significant, representative folk festival of the Zhuang ethnic, carries rich regional culture and national emotions. Cultural innovation, inheritance, and promotion are significant. In the context of the new era, the Pumiao Huapo Festival of the Guangxi Zhuang ethnic group has realized cultural innovation and communication innovation. By using creative information communication, it activates its core cultural values, promotes cultural regeneration, and thereby expands the influence of the Pumiao Huapo Festival of the Guangxi Zhuang ethnic

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group. This also better inherits and promotes the value of intangible cultural heritage.

**Keywords:** Guangxi Zhuang Pumiao Huapo Festival; Cultural Situation; Cultural Innovation; Dissemination Innovation

## Introduction

The importance of culture to a nation is self-evident. Chinese culture has a rich history, and its intangible cultural heritage (hereinafter referred to as "ICH") is a vital component of the country's excellent traditional culture (Zhang, 2023). As a vital source of traditional Chinese culture, the rich folk culture embodied in festivals is significant for preserving traditional culture and fostering cultural confidence (Chen, 2022). The rich philosophical thoughts, humanistic spirit, educational ideas, and moral concepts of excellent traditional Chinese culture can provide beneficial enlightenment for people to understand and transform the world, offer valuable insights for governance, and inspire moral construction (Xi, 2014). Excellent traditional Chinese culture is the cultural source and origin of the Chinese nation. The ideological concepts, humanistic spirit, and moral norms it contains are not only the core of the thoughts and spirit of Chinese people but also great value in solving global problems (Xi, 2018). In the context of the new era, it is essential to excel at excavating and refining the essence of excellent traditional culture and to integrate more cultural forces into the development journey of the new era. The Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi was successfully included in the list of representative municipal-level intangible cultural heritage projects in Nanning in November 2017. In December 2018, the People's Government of Guangxi Zhuang Autonomous Region issued the "Notice on the Publication of the Seventh Batch of Autonomous Regional-level Intangible Cultural Heritage Representative Project Catalogue," which clearly stated that the "Pumiao Huapo Festival" was included in the seventh batch of autonomous regional-level intangible cultural heritage representative project catalogue (Mo & Liang, 2024).

The Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi is not only recognized and celebrated locally but also in the broader region, becoming a comprehensive festival that integrates religious, cultural, and commercial elements. According to the detailed survey report on the Huapo Festival in 2023, the unique cultural value and aesthetic functions of the festival were thoroughly explored, encompassing blessings and prayers for children, gratitude to nature, the display of ethnic folk culture, social structure, and spiritual beliefs. The significance of these cultural values in enhancing national confidence and cultural identity in the context of the new era was emphasized (Xiao & Li, 2024). The cultural identity of contemporary young people presents a complex and diverse situation. The wave of globalization and the information age allow young people to come into contact with cultural elements from all over the world. Their horizons are broader and their thinking more active, which, to some extent, leads to confusion and bewilderment in cultural choices (Yu, 2020).

Following the introduction of the national policy on inheriting and promoting excellent traditional Chinese culture, an increasing number of scholars have begun to focus on the impact of new media on the preservation and development of national culture. From the perspective of design research on regional cultural dissemination, existing cultural and creative products are mostly homogeneous, lacking experiential appeal, three-dimensional visual effects, and innovation. As a result, the cultural dissemination strategies lack consistency, continuity, and sustainability (Nong & Song, 2023). By using the myth and legend of the Pumiao Huapo Festival as a blueprint and conducting theoretical research and practical exploration in the form of picture books, the myth and legend of the Huapo Festival can be recreated in the form of story picture books. This enables more people to pay attention to and read about it, promoting the inheritance and development of the Huapo Festival myth and legend among the Zhuang ethnic group (Zhu, 2021). Therefore, in response to the impact of the global cultural wave, the cultural innovation and

dissemination innovation of the "Pumiao Huapo Festival," an autonomous regional-level intangible cultural heritage of Guangxi, is significant.

"Epoch" typically refers to a historical stage or period, characterized by specific manifestations in politics, economy, culture, and other aspects. In this paper, the "context of the new era" is a relative concept of time and space, specifically referring to the present and the future. It is also a historical responsibility and mission, characterized by a strong sense of historical mission and a practical spirit (Deng, 2019). At the same time, with the rapid development of AI technology, social structures and people's lifestyles are undergoing profound changes, which in turn reflect improvements in production efficiency, the diversification of lifestyles, the pluralization of people's values, and the discussion of technological ethics. The AI era represents a pivotal stage in the evolution of science and technology, ushering in unprecedented technological advancements and innovations. Therefore, in the context of the new era, it is of great importance to promote the cultural dissemination of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi.

In summary, based on the theoretical perspective of cultural inheritance and innovation, this paper provides an in-depth discussion on the importance and dissemination strategies of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi within the context of the new era. The research reveals that the Huapo Festival is not only an integral part of the rich traditional culture of the Chinese nation but also embodies profound spiritual beliefs and holds immeasurable value in enhancing national confidence and cultural identity. It has been widely recognized and celebrated locally and in the broader area, fully demonstrating its unique cultural charm and aesthetic functions.

In terms of research status, although some scholars have conducted in-depth analyses of the cultural value of the Huapo Festival, the discussion on its dissemination methods and innovative paths in the context of the new era remains insufficient. With the advancement of globalization and the arrival of the information age, the cultural identity

of young people presents a complex and diverse situation. The rapid development of AI technology has brought new challenges. How to utilize new media and technological means to promote the widespread dissemination and continuous innovation of Huapo Festival culture has become an urgent problem to be addressed.

Therefore, this research has important theoretical and practical significance. From a theoretical perspective, an in-depth exploration of the cultural connotations of the Huapo Festival will further enrich and enhance the theoretical framework for protecting and inheriting intangible cultural heritage. From a practical perspective, exploring the dissemination strategies and innovative paths of the Huapo Festival in the context of the new era will provide valuable insights for the revitalization and utilization of intangible cultural heritage.

In response to the above research deficiencies, this paper will carry out the following three aspects of work: First, combining the cultural dissemination theory of the new era, a comprehensive analysis of the cultural connotations and dissemination status of the Huapo Festival will be conducted; second, actively explore practical ways to use new media and technological means to promote the dissemination and innovation of the Huapo Festival culture; third, through practical exploration, verify and promote new models and methods of cultural dissemination of the Huapo Festival. This research aims to provide solid support for the protection, preservation, and innovative development of the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi and other intangible cultural heritages.

## Research Objectives

1. To investigate the cultural situation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi.

2. To explore the cultural innovation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi.

3. To study the dissemination of innovation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi.

## Research Methods

This paper employs qualitative research methods, specifically observation and in-depth interviews, to thoroughly explore the cultural situation, cultural innovation strategies, and dissemination innovation pathways of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi. Through observation, the researchers will participate in the festival activities to gain an intuitive understanding of the atmosphere and conduct a deep analysis of the connotations and dissemination of cultural practices. In addition, in-depth interviews will be conducted with teachers and students from universities in Nanning, as well as personnel from organizations related to the Huapo Festival, to obtain first-hand information on the design, dissemination strategies, and implementation effects of the festival activities. This approach will provide a comprehensive and in-depth understanding of the cultural value and dissemination mechanisms of this Zhuang intangible cultural heritage.

## Research Findings

The research findings of this paper are divided into three parts, aiming to provide a comprehensive study of the cultural situation, cultural innovation, and dissemination innovation of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi.

4.1 The Cultural Situation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi

The Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi is a historically significant folk cultural activity that carries rich cultural connotations and profound symbolic meanings. Through generations of inheritance and evolution, this unique festival has become a characteristic intangible cultural heritage festival in Pumiao Town, Yongning District, Nanning City, Guangxi Zhuang Autonomous Region. To fully understand the cultural context of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi, we employed observation and in-depth interviews to systematically analyze the cultural aspects of the festival (as shown in the table below).

Table 1: The Innovation and Diffusion Development Course of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi

Time Node	Content	Characteristics	Participants	Core Cultural Elements
Before 2011	An important folk festival for worshipping the "Huapo Goddess" locally	Held on the 12th day of the third lunar month	Residents of Pumiao Town	The Huapo belief, the porridge distribution tradition
2011	Zhang Yue Zhen, president of the Pumiao Chamber of Commerce, and Guangxi Master of Arts and Crafts Liang Hong named the festival the "Huapo Festival." Liang Hong designed the Huapo image based on the legend and composed the lyrics for the Huapo Porridge Song; the	Retained traditional customs such as porridge distribution and blessing, gradually enriching the content of activities.	Residents and a small number of tourists	Benevolence and virtue

Time Node	Content	Characteristics	Participants	Core Cultural Elements
	first Huapo Festival was held.			
2017	Included in the intangible cultural heritage list	Pumiao Huapo Festival was included in the list of municipal-level intangible cultural heritage in Nanning	Local government, cultural departments, and residents	Protection and inheritance of traditional culture
2018	Listed in the Intangible Cultural Heritage list	Pumiao Huapo Festival was included in the list of autonomous regional-level intangible cultural heritage.	Local government, cultural departments, and residents	Protection and inheritance of traditional culture
2019-2023	Activity innovation and diffusion	Introduced new elements such as folk customs parade, hundred-family banquets, and Qiang Hua Pao	Citizens, tourists, a few university teachers and students, and organizational personnel	Display of folk culture, interactive experience, and cultural dissemination

Time Node	Content	Characteristics	Participants	Core Cultural Elements
2024	Pumiao Huapo Festival activities	Huapo porridge distribution, eating Rice Vermicelli competition, folk customs parade, Qiang Hua Pao, hundred-family banquet, etc.	Citizens, tourists, a few university teachers and students, and organizational personnel	Display of folk culture, interactive experience, cultural dissemination, food experience

Source: Authors

According to reports from the official media of Nanning, Guangxi, the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi has a history of 293 years. It is a traditional festival in Pumiao Town, Yongning District, Nanning City, Guangxi Zhuang Autonomous Region. The origin of this festival is closely connected with a legend about a benevolent older woman. It is said that this older woman made a living by selling porridge and generously gave alms to people experiencing poverty and passers-by during her lifetime. Her kindness became a local legend. After her death, people built a temple in the place where she used to sell porridge, calling it the "Huapo Temple." Every year on the 12th day of the third lunar month, residents hold memorial activities that have gradually evolved into the distinctive Huapo Festival, characterized by strong local traditions (Xiao & Li, 2024).

Around 2010, Zhang Yue Zhen, president of the Pumiao Chamber of Commerce and Guangxi Master of Arts and Crafts, Liang Hong, keenly

perceived the cultural value and development potential of the Huapo Festival. They attempted to re-operate the founding day of the market and the memorial day of Huapo based on the legend of "Huapo porridge distribution." After in-depth research and discussion, Zhang Yue Zhen and Liang Hong decided to rename the "founding day of the market" as the "Huapo Festival" and take the "Huapo porridge distribution" as the core of the festival (Zhang, 2020). In 2011, a significant milestone in the development of the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi, Liang Hong designed the Huapo image based on the legend and composed the lyrics for the Huapo Porridge Song. This image design not only made the history of Pumiao and the good deeds of Huapo more deeply rooted in people's hearts but also added new elements and highlights to the festival activities. In the same year, in order to promote excellent national traditional culture, the Pumiao government organized programs and held the first Huapo Festival. The successful holding of this festival not only enabled more people to understand the cultural connotations and symbolic significance of the Huapo Festival, but also laid a solid foundation for its subsequent development. Zhang Yue Zhen, as the inheritor, deeply understood that the activities of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi should not be limited to the distribution of porridge. She believed that the folk culture of Pumiao and the spiritual connotations of Huapo should be reasonably integrated into the memorial activities of Huapo, thereby making the festival more colorful and attractive. Therefore, under the strong promotion of Zhang Yue Zhen, the content of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi gradually became richer and more perfect. Embedding local elements of Pumiao into the characters and activities of the Huapo Festival is a crucial step in strengthening the "sense of place" of folk festivals (Luo, 2023). This not only publicizes the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi, enhancing the festival's recognition and influence, but also expands the scale of festival activities and attracts more tourists and citizens to participate.

In November 2017, the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi was successfully added to the list of municipal-level intangible cultural heritage in Nanning. In December 2018, the People's Government of Guangxi Zhuang Autonomous Region issued the "Notice on the Publication of the Seventh Batch of Autonomous Regional-level Intangible Cultural Heritage Representative Project Catalogue," which clearly stated that the "Pumiao Huapo Festival" was included in the seventh batch of autonomous regional-level intangible cultural heritage representative project catalogue. This news undoubtedly injected new momentum into the development of the Huapo Festival (Mo & Liang, 2024).

Over time, the content of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi has been continuously innovated and enriched. From the initial porridge distribution and blessing to the introduction of new elements, such as folk parades, hundred-family banquets, and Qiang Hua Pao, the Pumiao Huapo Festival has gradually developed into a comprehensive festival that integrates the display of folk culture, interactive experiences, and cultural dissemination. Every year on the 12th day of the third lunar month, citizens, tourists, university teachers and students, and organizational personnel gather in Pumiao Town to celebrate this joyful and harmonious festival together.

At the Pumiao Huapo Festival site of the Zhuang ethnic group in Guangxi, a variety of unique folk performances and cultural displays can be observed. The Huapo porridge distribution and blessing not only inherit the spirit of Huapo's benevolence but also allow tourists and citizens to feel the warmth and care of the festival. The Eating Rice Vermicelli competition is a fun and challenging activity that allows participants to enjoy the food while also experiencing the joy and liveliness of the festival. The folk customs parade and Qiang Hua Pao activities display the rich folk culture and unique local characteristics of Pumiao Town.

In summary, the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi, with a history spanning 293 years, has evolved from a simple

memorial activity to a comprehensive festival that integrates the display of folk culture, interactive experiences, and cultural dissemination. Thanks to its profound cultural connotations and unique legends, as well as the efforts of cultural inheritors and local governments, the festival has become an important carrier for spreading Guangxi's folk culture and promoting the spirit of benevolence. It is expected to continue rejuvenating and becoming an important force in promoting local cultural prosperity and tourism development.

#### 4.2 Cultural Innovation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi

##### 4.2.1 The Government-led and Social Participation Model under the Opinion Leader Theory

“Opinion leaders,” also known as public opinion leaders, possess a certain degree of authority and representativeness among the general public. They are the first to come into contact with mass communication media and integrate media information with their insights before sharing it with the people around them, thereby exerting a significant influence on the group. This process, known as the “two-step flow of communication” (mass communication media — opinion leaders — general audience), is at the core of the opinion leader theory. With the continuous evolution of the media ecology, the forms of existence and ways of influence of opinion leaders are also constantly changing.

In the broad realm of cultural dissemination, the government, as a key promoter, plays an indispensable role. Cultural dissemination is of great significance for building local images, enhancing cultural identity, and national cohesion, and the smooth progress of this process cannot be separated from the support of the government and the active participation of the public (Shao, 2021). In the process of cultural innovation and development of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi, the government's leading role is particularly prominent.

As the policymaker and resource allocator, the government has unique advantages in promoting cultural innovation and development. Inspired by the opinion leader theory, the government can play the role of a “cultural opinion leader,” leading social forces and the public to jointly participate in the inheritance and innovation of the Huapo Festival. Specifically, the government can formulate detailed plans to clarify the direction and strategies for the cultural innovation of the Huapo Festival. By establishing special funds and implementing tax incentives, the government provides strong policy support and financial guarantees for enterprises, social organizations, and individuals to engage in the protection and inheritance of the Huapo Festival. These measures not only stimulate the enthusiasm of social forces to participate but also inject new vitality into the innovative development of the Huapo Festival.

In terms of innovative activity projects, cooperation between the government and social forces is key to promoting the cultural innovation of the Huapo Festival. Together, they have planned a series of colorful festival activities, such as the Huapo Culture Exhibition, which aims to display the historical background, folk culture, and cultural essence of the Huapo Festival, allowing more people to understand and appreciate this traditional festival. Folk experiences activities allow tourists to personally experience the unique charm of Zhuang traditional customs, enhancing their sense of identity and belonging to Zhuang culture. In addition, theme design competitions, such as “Tide Rising on March 3rd,” also encourage people to inherit and creatively promote the Zhuang intangible cultural heritage. At the same time, to further expand the festival's audience, the government actively encourages social forces to participate in its publicity and promotion. Through media and social media channels, the government conveys the charm of the Huapo Festival to a broader audience, attracting their attention and participation in this traditional festival. This “government-led, social participation” model not only helps the public regain cultural confidence but also deepens their sense of

identity and pride in local culture by participating in traditional activities and experiencing the charm of folk culture (Wang, 2015).

Therefore, under the guidance of the opinion leader theory, the government-led and social participation model has injected new vitality into the cultural innovation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi.

#### 4.2.2 Strengthening the Agenda-setting Function to Enhance Social Attention

Maxwell McCombs and Donald Shaw emphasized that mass communication has the function of setting the “agenda” for the public. The news reporting and information dissemination activities of the media influence people’s judgments on the significant events around them and their importance by giving different degrees of salience to various “issues” (Guo, 2011). This theory emphasizes that the more the mass media emphasize something, the more the public will pay attention to and value it (Shao, 2021). In the new media environment, the “agenda-setting” theory has evolved to encompass both “personal issues” and “media issues.” However, there is no doubt that “media issues” still occupy a prominent position on the agenda-setting agenda (Tang, 2016). This position is highlighted in the cultural dissemination practices of the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi and exhibits new characteristics. Therefore, it is necessary to play the “agenda-setting” function of mass communication media, use the progress of media technology in the all-media era, integrate resources from the government, market, media, enterprises, and audiences, and select appropriate topics for the relevant cultural and social practices of the Pumiao Huapo Festival. By planning a series of exclusive publicity and reporting activities, pre-festival news reporting to warm up for the Huapo Festival activities, paying attention to new media interaction and publicity reporting, innovatively integrating multimedia elements such as short videos and animations, and innovating the content and methods of publicity reporting, “blockbuster news” can be produced. This highlights the unique folk cultural

characteristics of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi. At the cognitive level, it guides the public to focus their attention and concern on the intangible cultural heritage issues of the Pumiao Huapo Festival, stimulating widespread social discussion and attention, and achieving maximum communication effects.

#### 4.2.3 Media Convergence Theory Promotes Media Resource Integration and Assists in the Digital Dissemination of Cultural Innovation

Media convergence theory predicts an inevitable trend in which various media forms will integrate and permeate one another under the impetus of digital and network technologies, ultimately forming an integrated multimedia communication form. With the continuous innovation and development of information technology, media convergence theory has gradually become an important research topic in the field of communication, providing theoretical support for the transformation of modern information dissemination methods.

Under the sweeping tide of digital and network technologies, television, newspapers, radio, the Internet, and social media have emerged like mushrooms after rain, filling people's daily lives. The channels for people to receive information have therefore become increasingly smooth and diversified, and the ways of obtaining information have become more convenient and efficient (Shao, 2021). This change has provided unprecedented opportunities for cultural dissemination and innovation, opening new paths for the inheritance and development of traditional cultures, such as the Pumiao Huapo Festival of the Zhuang ethnic group in Guangxi.

In the process of cultural dissemination of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi, media convergence theory has been fully reflected and applied. The festival activities have not only been widely reported in traditional media such as television news channels, WeChat public accounts, and newspapers but also, with the help of modern technology and virtual techniques, achieved a “liquid” display of stage

settings. The traditional “proscenium” stage structure has been broken, and audiences are no longer confined to watching performances from a single vantage point. Instead, they can enjoy a “surrounding visual” experience. This stage space, extended infinitely by technology, allows the audience to freely expand their sensory experience from all directions of the stage, achieving a 360-degree unobstructed viewing experience, full of freedom and immersion (Liu, 2022). Media convergence has not only changed the presentation of stage performances but also played a significant role in the digital dissemination of content. The Pumiào Huapò Festival of the Zhuang ethnic group in Guangxi actively utilizes the Internet and social media platforms, transmitting the joy of the festival and the unique charm of Zhuang traditional culture to a broader audience through live broadcasts and short videos. Even those who are far away can feel the thick festive atmosphere and the flavor of national culture through their mobile phone screens.

It is worth mentioning that the application of virtual reality (VR) technology has brought about revolutionary changes to the cultural dissemination of the Pumiào Huapò Festival among the Zhuang ethnic group in Guangxi. Guo Ping once pointed out that virtual reality technology will lead society into the era of immersive experiences by enhancing people’s audio-visual senses and breaking through the limitations of flat vision in the future (Cui, 2012). Now, this prophecy has come true. Through VR technology, audiences can feel as if they are on the spot, experiencing the ritual process of the Pumiào Huapò Festival and feeling the charm of every detail.

In summary, the cultural innovation of the Pumiào Huapò Festival of the Zhuang ethnic in Guangxi has achieved remarkable results under the guidance of multiple theories. Inspired by the opinion leader theory, the government has fully exerted its leading role, working hand in hand with social forces to jointly participate in the inheritance and innovation of the Huapò Festival. At the same time, the government has also strengthened the agenda-setting function, using the “agenda-setting” capability of mass

communication media to guide public attention to the intangible cultural heritage issues of the Pumiao Huapo Festival, sparking widespread social discussion and attention. In addition, the application of media convergence theory has created new pathways for the digital dissemination of the Pumiao Huapo Festival culture. The deep integration of traditional and new media, along with the application of modern technologies such as virtual reality, has not only changed the way stage performances are presented but also allowed audiences to immerse themselves in the unique charm of Zhuang traditional culture, significantly enhancing the dissemination effect of the Pumiao Huapo Festival culture.

#### 4.3 Dissemination Innovation of the Pumiao Huapo Festival of the Zhuang ethnic in Guangxi

##### 4.3.1 Integrated Marketing Communications Theory to Aid Cultural Dissemination

Integrated Marketing Communications (IMC) theory has brought significant innovation to the field of marketing. Its core idea is to unify all communication activities related to a company's marketing, ensuring that a consistent message is conveyed to consumers, namely "speaking with one voice."

During the Pumiao Huapo Festival, this theory has been skillfully applied. To promote the widespread dissemination of culture, it is necessary to create characteristic cultural fairs and creative experience activities. By producing and displaying cultural and creative products on-site, visitors can experience the charm of the culture. Additionally, interesting QR code collection zones are set up in Guangxi's intangible cultural heritage experience halls and exhibition halls, combining traditional culture with modern technology to provide a novel interactive experience for visitors.

Furthermore, after creating characteristic cultural fairs and creative experience activities, it is essential to establish cooperation with cultural and creative stores, featuring Pumiao Huapo Festival cultural and creative

products as special items for sale. A dedicated QR code collection area for electronic bookmarks is set up in the stores, allowing customers to enjoy the fun of collecting bookmarks while shopping. In addition, collaborating with tourist attractions to establish QR code collection points within scenic areas enables visitors to collect cultural and creative bookmarks representing various attractions, thereby promoting the dissemination of Pumiao Huapo Festival culture and successfully applying the Integrated Marketing Communications theory in cultural dissemination.

#### 4.3.2 Innovation Diffusion Theory to Boost Short-Video ICH Dissemination

The core of Innovation Diffusion Theory lies in leveraging media power to persuade the public to accept new concepts, things, or products, and exploring the extensive role of mass communication in culture and society. The theory posits that when new ideas or methods emerge and are gradually recognized and accepted by society, this marks the beginning of an era of innovation. Diffusion refers to the process by which this innovation spreads within a specific group through certain channels over a period. Rogers further refines the public's perception of innovation into five factors: relative advantage, compatibility, complexity, trialability, and observability, and divides the entire innovation process into five stages: awareness, persuasion, decision, implementation, and confirmation.

In the dissemination of the intangible cultural heritage (ICH) of the Pumiao Huapo Festival in Guangxi, Innovation Diffusion Theory has been vividly applied. To build a vibrant and creative short-video ecosystem, multiple forces, including local government departments, educational institutions, and women's federations, have been mobilized for meticulous planning and layout. The government and relevant departments take the lead in playing a guiding role, strengthening top-level design, and formulating special revitalization plans for local ICH. Concurrently, a series of incentive measures for short-video dissemination have been introduced to encourage major short-video platforms, such as

Douyin, Kuaishou, and YouTube, to participate deeply in the dissemination of the Pumiao Huapo Festival’s ICH.

In terms of specific implementation strategies, an “expert + local representative inheritor + school” ICH dissemination model has been proposed. In interviews, representatives of the Pumiao Huapo Festival’s inheritors stated that this innovative cooperation model for ICH dissemination through short videos is very ingenious. It fully utilizes the resources of experts, local representative inheritors, and schools. Experts, with their profound professional backgrounds and keen cultural insights, lend authority and depth to the content of short videos, thereby endowing them with academic value. As local representative inheritors, they are responsible for ensuring the authenticity and vividness of the content, which incorporates the rich cultural connotations and exquisite skills of the Pumiao Huapo Festival, allowing viewers to experience the unique charm of this ICH truly. Additionally, schools’ influence and innovation capacity have successfully broadened the dissemination channels, attracting more young audiences to pay attention to and participate in the cultural inheritance of the Pumiao Huapo Festival (Zhang, 2024).

The combination of “experts + schools” not only enhances the educational significance of short videos but also leverages the platform advantages of schools to disseminate ICH more widely among the younger generation. Through this model, the enthusiasm of short-video creators and operators is stimulated, driving the continuous enrichment and innovation of ICH short-video content. Moreover, it helps to identify suitable inheritors for the Pumiao Huapo Festival’s ICH, providing them with systematic training and injecting new vitality and momentum into the inheritance and development of ICH.

#### 4.3.3 Application of Participatory Communication Theory in Cultural Education and Experiential Inheritance

Participatory Communication Theory originates from observations of interactive phenomena in media culture, emphasizing the active participation and creation of audiences. It posits that audiences are not only consumers of information but also producers and disseminators of it. This concept has gradually evolved into Participatory Communication Theory, which advocates that audiences should actively participate and interact with communicators to create and share meanings jointly.

In deepening the public's understanding and appreciation of the Pumiao Huapo Festival, an intangible cultural heritage, Participatory Communication Theory provides a strong theoretical basis. In an interview, Professor Deng, a university teacher, stated that their school places great emphasis on traditional cultural education, integrating this concept into every aspect of school education. Teachers use vivid storytelling to help students experience the unique charm of traditional culture. The school also designs immersive VR interactive classrooms, enabling teachers and students to participate and experience the cultural essence personally. Additionally, regular field trips are organized to historical sites, allowing students to directly experience the profound cultural heritage (Deng, 2024).

To further explore the cultural value and social significance of the Pumiao Huapo Festival, it is essential to promote relevant academic research. By organizing thematic seminars, funding research projects, and establishing academic exchange platforms, collective wisdom can be pooled to jointly explore the protection and inheritance of this intangible cultural heritage. At the same time, the Pumiao Huapo Festival should also focus on strengthening its educational functions. Through cultural classes, parent-child activities, and other forms, the history, legends, and customs of the Huapo Festival can be popularized among tourists and residents. Such activities not only deepen people's understanding and respect for traditional culture but also cultivate children's interest and love for it, effectively demonstrating the application of Participatory Communication Theory in cultural education and experiential inheritance.

## Conclusion

The Pumiao Huapo Festival of the Zhuang ethnic, as an important intangible cultural heritage, holds significant importance for cultural dissemination and innovation in the context of the new era. Through in-depth research on the cultural situation, cultural innovation strategies, and dissemination innovation pathways of the Pumiao Huapo Festival, this paper has achieved remarkable results. Under the model of government-led and social participation, the cultural innovation of the Pumiao Huapo Festival has been continuously advanced. By strengthening the agenda-setting function, social attention has been enhanced. Meanwhile, the application of media convergence theory has created new pathways for the digital dissemination of the Huapo Festival culture, allowing more people to immerse themselves in the unique charm of Zhuang traditional culture. In terms of dissemination innovation, the application of Integrated Marketing Communications Theory, Innovation Diffusion Theory, and Participatory Communication Theory has jointly promoted the widespread dissemination and in-depth inheritance of the Pumiao Huapo Festival culture. The application of these theories has not only enriched the cultural connotations of the Huapo Festival but also enhanced its recognition and influence, providing valuable references for the dissemination and innovation of other traditional cultures.

## Discussion

This paper thoroughly incorporates the research findings of predecessors and proposes several innovations in exploring the cultural dissemination and innovation of the Pumiao Huapo Festival among the Zhuang ethnic group.

Firstly, this paper innovates in the construction of the theoretical framework. Unlike previous studies that focused solely on cultural or

communication perspectives, this paper integrates multiple fields of knowledge, including culture, communication, society, and technology, to form a comprehensive research framework. Particularly in the cultural innovation section, the introduction of Opinion Leader Theory, Agenda-Setting Theory, and Media Convergence Theory has enriched the research content and provided strong theoretical support for the cultural innovation of the Pumiao Huapo Festival.

Secondly, in terms of research methods, this paper adopts qualitative research methods, specifically combining observation and in-depth interviews. This in-depth field research approach enables us to gain a comprehensive understanding of the cultural situation, innovative cultural strategies, and dissemination pathways of the Pumiao Huapo Festival. Additionally, this paper uses charts to systematically organize the development course and cultural innovation practices of the Pumiao Huapo Festival, making the research results more intuitive and easier to understand.

Thirdly, in terms of research findings, this paper proposes several innovative viewpoints and practical paths. For example, in the dissemination innovation section, this paper explores the application of Integrated Marketing Communications Theory in cultural dissemination. Through characteristic cultural fairs, creative experience activities, and QR code collection zones for electronic bookmarks, the culture of the Huapo Festival has been successfully introduced to a broader audience. Moreover, this paper examines the application of Innovation Diffusion Theory in the dissemination of short-video ICH and the application of Participatory Communication Theory in cultural education and experiential inheritance, providing strong support for the widespread dissemination and in-depth inheritance of the Pumiao Huapo Festival culture.

The innovative theories presented in this paper have played a crucial role in addressing the issues discussed. The application of Opinion Leader Theory and Agenda-Setting Theory clarifies the government's leading role

in cultural innovation and dissemination, proposing strategies to enhance social attention and effectively solve the problem of low cultural awareness of the Pumiao Huapo Festival, thus promoting cultural innovation and practice.

At the same time, Media Convergence Theory has opened new pathways for the digital dissemination of the Pumiao Huapo Festival culture. Through the deep integration of traditional and new media and the application of modern technology, the problem of outdated cultural dissemination methods has been solved, enhancing the sense of reality and immersion in cultural experiences. Additionally, the application of Integrated Marketing Communications Theory, Innovation Diffusion Theory, and Participatory Communication Theory has jointly promoted the widespread dissemination and in-depth inheritance of the Pumiao Huapo Festival culture. These theories have enriched cultural dissemination strategies, improved communication effectiveness, and provided strong support for the continuous inheritance and development of the Pumiao Huapo Festival culture.

In summary, the innovative theories introduced in this paper have provided strong theoretical support and practical paths for the cultural dissemination and innovation of the Pumiao Huapo Festival among the Zhuang ethnic group in Guangxi, to a certain extent, solving the issues discussed.

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