



## Branding and Communication Strategies of Traditional Culture in an Integrated Media Environment

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**SUMMARY:** *The emergence of integrated media has presented new opportunities in the branding and communication of the traditional culture. The paper will formulate a framework of cultural branding, known as the Four Creation and Four Integration model, based on the analysis of opportunities and challenges of the process of developing traditional culture, which includes the creation of mechanisms, technological innovations, and content creation, and the development of industries. Emotional tendencies of traditional culture communication were identified through the LDA-TF-IDF approach using the traditional cultural information of the DY platform as the research sample, and the SEM model was used to determine the determinants of the dissemination process. The results show that Culture is the most frequent term (298) amongst the high-frequency terms and the communication pattern of traditional culture is fairly constant between the different media channels. In the structural equation model, the path between the urban branding subject and brand cognition does not statistically significantly differ, but all other paths are statistically significant at 5 percent or 1 percent. Thus, to reinforce the contemporary representation of the traditional culture, the communication and branding of the traditional culture should integrate innovative technologies and develop a new integrated-media communication model.*

**KEYWORDS:** *LDA-TF-IDF; SEM model; traditional culture; branding construction; communication strategy*

### 1 Introduction

China's traditional culture is very rich in content, but in the society of traditional culture in the form of dissemination is a single fixed and boring, invariably through the teacher's teaching or textbook presentation, in a fixed place for interpersonal communication and text communication form of traditional culture learning [1, 2], the form of dissemination is old-fashioned, and the dissemination of the efficiency is low, and can't cause the audience to the long-term lasting interest. As a result, the audience cannot resonate with the spiritual connotation of traditional culture, and the recognition of traditional culture gradually decreases [3], fewer and fewer people will choose to take the initiative to learn about China's excellent traditional culture, which makes the dissemination of traditional culture even more difficult, and the dissemination method lacks innovation, and the old-fashioned form fails to stimulate young people's initiative to learn about traditional culture [4-6].

In the current era of integrated media, traditional culture must find a way to contact with the language of integrated media and community behavior in order to enter the public life [7]. It is not simply to put ancient skills on the screen, but to realize the branding of traditional

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<https://doi.org/10.65102/is2026379>

culture, which is not a set of product features piled up, but a way of life that is emotionally recognized by the people, so that the culture has a temperature, so that the knowledge has a scene, and so that the participation becomes a daily routine [8-11]. By integrating the values, historical memories, and social emotions of traditional culture into people's daily behavior, consumers can feel the temperature and resonance of the brand in the whole process of contact, use, and sharing [12, 13]. For example, a series of cultural and creative products in recent years, combining traditional cultural elements with modern daily necessities, which are both practical and rich in cultural flavor, letting people feel the charm of traditional culture in the process of using the products [14-16]. Through branding with the help of short videos, live broadcasts, social platforms, and cross-domain content platforms in the melting media environment, traditional culture is pulled back to daily life from high-cold academic contexts in a fragmented and scenario-based way, so that viewers can tell in watching, recreate in telling, and pass on in creating, and it is the traditional culture that can be understood, recognized, and reproduced by more people [17-20].

In terms of opportunities to develop traditional culture within the integrated media environment, Literature [21] highlighted that Chinese traditional culture is entering a new phase of communication opportunity in the integrated media sector due to the increase in social media tools like Jitterbug and explored the value of social media in cultural communication by focusing on communication strategies of platforms like Jitterbug. Literature [22] mentioned that traditional communication mode of Chinese culture faces some difficulties when it comes to colleges and universities in the new media age and went further to say that the advancement of integrated new-media platforms is an inevitable wave in enhancing the communication of Chinese traditional culture among higher education institutions. Literature [23] explored how integrated media may affect the preservation and dissemination of traditional culture and, depending on semi-structured interviews, it was found out that the digital self-media platforms are important in the preservation and dissemination of the traditional culture, particularly in the formation of cultural identity and heritage. Literature [24] reported the new characteristics of interactivity, immediacy and personalization in the integrated media environment that offer the wide variety of communication channels of traditional culture. Literature [25] emphasized the fact that the shortcomings of the existing methods of dissemination and inheritance of traditional culture hinder the exploration and spread of the rich cultural meanings and historical-cultural heritage and suggested that integrated media environment can be used to build a traditional culture ecosystem and, thus, enhance the dissemination and inheritance of traditional culture. Literature [26] also considered the dilemmas and challenges faced by traditional culture in the process of combining field research, questionnaires and interviews and offered the implementation of the living inheritance and dissemination of traditional culture in the context of new media. Literature [27] sought to evaluate the part played by media and journalists in spreading the news of traditional culture via social media platforms and the stories they create in the digital public sphere..

Chinese traditional culture has a rich and extensive history. The question of the methods to integrate traditional culture into the integrated media environment with multi-platform, multi-angle, and multi-form research and exploration is becoming an urgent problem of the contemporary era. This article will take the DY platform as a research sample based on the branding strategy of traditional culture and introduce the LDA-TF-IDF algorithm to analyze emotional tendencies in the dissemination process of traditional culture. The SEM model was then used to identify the factors that influence the construction and dissemination of brands in the process of disseminating traditional culture. According to the findings of the research, this paper suggests communication strategies in integrated media environment on the basis of technological positioning, pattern restructuring as well as increased modern expression in

respect to the traditional culture.

## **2 Development and branding strategies for traditional culture**

Chinese superior tradition culture represents a rich history and cultural worth that has been present throughout history, and it has had a lasting impact on the creation and development of a powerful and confident culture. Converged media has become one of the most significant forms of communication along with the rapid development of information technology. In the context of the new era, it is urgent to find effective methods to use converged media to promote, maintain, and rejuvenate Chinese excellent traditional culture and this problem can be discussed in detail.

### **2.1 Development of traditional culture**

#### **2.1.1 Development opportunities for traditional culture**

With the ongoing development of social structures, the principles of consumerism have become more widespread among people, and the traditional culture has come under a new wave of pressure and is faced with new developmental issues. With the emergence of integrated media, the technical infrastructure of inheritance and transmission of tradition culture has been strengthened, and the range and manner of its transmission has been expanded. In this media culture, lifestyles of the population are gradually transforming and expectations regarding traditional culture are changing, which can be easily observed.

In order to enhance the inheritance and development of traditional culture, there is an urgent need to change its current mode of development, ensuring that all the unique features of new media such as fast delivery, wide-ranging audience coverage, high scalability, high dynamism in interactions are taken into account so as to ensure that the relationship between traditional culture and its audiences is strengthened. Unlike new media, traditional media is characterized by a higher level of authority and more stringent communication standards. With the effective combination of the two forms, it is bound to expand channels of the traditional culture distribution, enhance its attractiveness, and create new incentives to its creative evolution. At the same time, the development of Internet technologies has provided a strong foundation to cultural inheritance via integrated media, which can distribute the content of traditional culture at a high rate and in diverse ways, and enhance audience experience, based on increased responsiveness to the needs of the population, thus facilitating the process of transformation of challenges to opportunities in the era of integrated media.

#### **2.1.2 Difficulties in the development of traditional culture**

(1) Insufficient content mining. There is a general lack of systematic programs when disseminating traditional culture in the melting media environment, resulting in content that often lacks wholeness. In content mining, insufficient understanding of excellent traditional culture makes it often impossible to penetrate into the core of traditional culture when mining it. With the fragmentation of today's information dissemination, most of the dissemination content stays on the surface and lacks depth.

(2) Insufficient application of new technologies. In the application of new media technology in the melting media environment, it fails to proactively connect with the optimization of communication mode and the change of communication context, resulting in the lack of innovation in content presentation and communication mode. Failure to give full play to the

advantages of new media such as diverse forms of expression and strong interactivity has resulted in the homogenization of content on various platforms.

(3) Poor communication performance. The tendency of audiences in the Internet era is to prefer personalized information that relates to their interests and real needs. Thus, good traditional culture should be communicated to suit audience wishes, and engage them with meaningful information and modern modes of expression. Moreover, integrated media, which is still strongly based on the principles of traditional media, tends to focus more on the one-way form of delivery and does not pay much attention to the identification of interpretation of the demand of the audience. Consequently, the conveyed information and manner of its presentation often do not coincide with the inclinations and methods of information reception of the audience.

## **2.2 Branding of traditional culture**

### **2.2.1 Importance of cultural branding**

The inheritance and development of traditional culture requires not only the protection of the original core of traditional culture, but also its innovation in the context of modernity, in which cultural branding has become an important way of traditional culture protection and development and utilization. The so-called cultural brand refers to “a name, term, logo, symbol or design, or a combination thereof, that identifies the products or services of a seller or a group of sellers and distinguishes them from those of their competitors”. In this regard, the value of traditional cultural branding lies in the mismatch of competition with similar cultural products or services and the ability to be quickly recognized by consumers.

Developing a traditional culture brand can be advantageous in two aspects. To begin with, when traditional culture is under pressure to inherit, it assists people in preserving and reinforcing their cultural identity as well as enhancing the awareness of cultural transmission by preventing the gradual absorption of traditional culture. Secondly, in the process of branding, an ongoing cultural refinement and renewal may instill an internal momentum, sustainability, and independence into traditional culture allowing it to respond more effectively to modern social and cultural realities.

### **2.2.2 Branding Strategy Construction**

In order to effectively realize the innovation and inheritance and development of traditional culture, this paper comprehensively deploys from the aspects of institutional mechanism, technological upgrading, content production and industrial operation, and establishes the framework of “Four Creation and Four Integration” mode for the branding construction of traditional culture as shown in Fig. 1, which is based on the strategy of “Mechanism Creation and Livelihood, Technological Innovation, Content Creation and Industry Creation” as the main contents, The construction strategy is based on “mechanism creation, technology innovation, content creation, industry efficiency” as the main content.

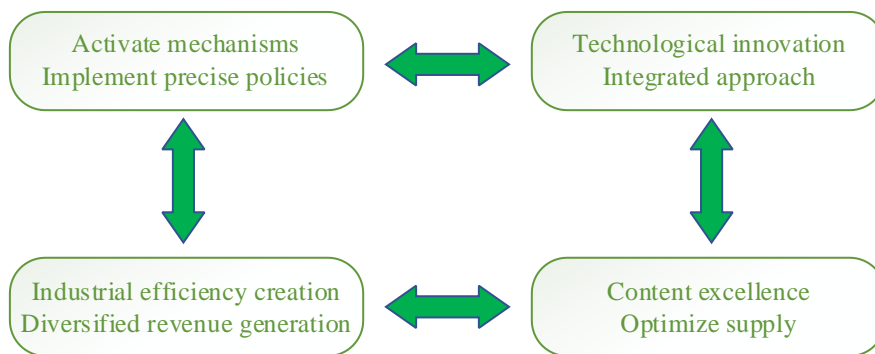


Figure 1: The brand construction model of traditional culture

Based on the development needs of traditional culture, the company builds the operation mode of “integrated media + industry”, and explores the transformation from news and information service to diversified industry operation and the way of industry feeding the industry. Always adhere to the audience demand as the “wind vane”, the content production as the fundamental integration of development, adhere to the correct orientation, make full use of traditional culture, geographic advantages continue to produce a series of high-quality content products.

### 3 Emotional themes and SEM models of traditional cultural communication

The traditional culture is a unique spiritual asset of any country. Due to its rich history, particular value system, and diverse forms of art, it is very important in enhancing cultural confidence within the population as well as in promoting economic development and social stability in the region. However, in the midst of intense social change, excellent traditional culture is progressively vulnerable to the threat of decay and extinction. That is why exploration and conservation of precious traditional culture is highly important.

#### 3.1 Thematic Modeling and SEM Modeling

##### 3.1.1 Affective Theme Model

###### (1) TF-IDF feature extraction

The core idea of the TF-IDF algorithm is that the frequent occurrence of a word in a certain document, but rarely seen in all other documents, can reflect that the word has a close connection with the document, can highlight the theme of the document. Its computational expression is:

$$TF - IDF = TF * IDF \quad (1)$$

where the word frequency TF is calculated as:

$$TF = n(A) / n(B) \quad (2)$$

where  $n(A)$  denotes the total number of times a word appears in the document and  $n(B)$  denotes the total number of words in the document. Another inverse document frequency IDF is given by the formula:

$$IDF = \log \left( \frac{n(A)}{n(B)+1} \right) \quad (3)$$

where  $n(A)$  is the total number of documents in the corpus and  $n(B)$  is the number of documents containing the word.

Therefore, TF-IDF measures the importance of each term in a given document by calculating the product of that term frequency (TF) and the inverse document frequency (IDF) of the entire collection of terms, thus indicating the level of significance of each term in the document. By using this approach, a comment text can be converted into a vector representation based on the retrieval of the TF-IDF score associated with every term.

## (2) LDA Topic Model

LDA model represents the automatic generation process of text collection. First, multiple word distributions are generated based on the prior distribution of word distributions, i.e., multiple topic contents are decided. After that, multiple topic distributions are generated based on the prior distribution of topic distributions, i.e., multiple text contents are decided. Then, a topic sequence is generated based on each topic distribution, and for each topic, words are generated based on the word distribution of the topic, which as a whole constitutes a word sequence, i.e., text is generated, and the process is repeated to generate all the texts. The word sequence of the text is an observed variable, the topic sequence of the text is a hidden variable, and the topic distribution of the text and the word distribution of the topic are also hidden variables.

In fact, the LDA topic probabilistic model is mainly a three-level Bayesian probabilistic model which is composed of two basic assumptions. Assumption 1 is that the probability distributions of different words constitute different topics, and Assumption 2 is that the distributions of the topic probabilities of different articles are different. The LDA topic probability model is formed based on the above two assumptions. The process of generating the LDA text collection is as follows:

Given the set of words  $W$ , the set of texts  $D$ , the set of topics  $Z$ , and the hyperparameters  $\alpha$  and  $\beta$  of the Dirichlet distribution.

Step1 Randomly generate word distributions for  $K$  topics. Generate a random parameter vector  $\varphi_k, \varphi_k \sim Dir(\beta)$  according to the Dirichlet distribution  $Dir(\beta)$  as the word distribution of the topic  $z_k$ , as the word distribution  $p(w | z_k), w \in W, k = 1, 2, \dots, K$ .

Step2 Randomly generate topic distributions for  $M$  texts. Randomly generate a parameter vector  $\theta_m, \theta_m \sim Dir(\alpha)$  according to the  $Dir(\alpha)$  of the Dirichlet distribution as the topic distribution of the text  $w_m p(z | w_m), m = 1, 2, \dots, M$ .

Step3 Randomly generate  $N_m$  words for  $M$  texts. The process of generating words  $w_m (m = 1, 2, \dots, M)$  of text  $w_{mn} (n = 1, 2, \dots, N_m)$  is as follows:

First a topic  $z_{mn}, z_{mn} \sim Mult(\theta_m)$  is randomly generated according to the multinomial distribution  $Mult(\theta_m)$ .

A word  $w_{mn}, w_{mn} \sim Mult(\varphi_{z_{mn}})$  is then randomly generated according to the multinomial distribution  $Mult(\varphi_{z_{mn}})$ . The text  $w_m$  is then itself a sequence of words  $w_m = (w_{m1}, w_{m2}, \dots, w_{mN_m})$ , corresponding to an implicit sequence of topics

$$z_m = (z_{m1}, z_{m2}, \dots, z_{mN_m}).$$

(3) LDA-TF-IDF algorithm

Since the traditional TF-IDF algorithm measures the significance of each term primarily on the basis of the frequency of a particular word, it cannot consider the semantic properties that the given word carries. Moreover, IDF also does not capture properly how words are dispersed between various categories. In the case where a term has high representation in documents of one category while being very rare in the other categories, that term tends to have more representational power and can provide higher class discrimination than others. To solve this problem, this paper proposes a mixture solution. Firstly, the probability-weight of every word per topic in LDA and the IDF value of that word are summed and the outcome is used to multiply the TF value. By this means, the obtained word weights are incorporated into the LDA topic weights, which, to a certain degree, offsets the weakness of IDF in disregarding the inter-categorical word distribution and enhances the differentiation between representative words and interfering words. It is:

$$LDA-TFIDF_{(w_i, d_j)} = \frac{tf_{ij} \times (idf_i + \phi(w_i))}{\sqrt{\sum_{w_i \in d_j} (tf_{ij} \times (idf_i + \phi(w_i)))^2}} \quad (4)$$

where  $tf_i$  denotes the TF value of the word  $w_i$  in the document  $d_j$ ,  $idf_i$  denotes the IDF value of the inverse document frequency of  $w_i$ , and  $\phi(w_i)$  denotes the probability weight of the LDA of  $w_i$ .

**3.1.2 Structural equation modeling**

Structural equation modeling (SEM) is now seen as one of the most frequently used multivariate statistical approaches. It has two main types that are covariance-based structural equation modeling and variance-based structural equation modeling. Two key elements can be identified within the SEM structure. The first element is the measurement model that is mostly used to determine the composition of latent variables. The second component is the structural model, which is mainly used to explain the relationships between latent variables and the strength of the influence between them.

The measurement model is given below:

$$x = \Lambda_x \xi + \delta \quad (5)$$

$$y = \Lambda_y \eta + \varepsilon \quad (6)$$

where  $\xi$  serves as the explanatory variable while  $\eta$  functions as the outcome variable. The variable  $\eta$ 's is able to be explained by other factors and is therefore called endogenous latent variable, while  $\xi$  as the variable affecting  $\eta$  is called exogenous latent variable. The latent and observed variables together are called constructs.  $x$  is the vector of exogenous observed variables,  $y$  is the vector of endogenous observed variables,  $\Lambda_x = x$  is the factor loading matrix on  $\xi$ ,  $\Lambda_y = y$  is the factor loading matrix on  $\eta$ , and  $\delta$ , and  $\varepsilon$  are measurement error vectors.

The structural model of SEM visualizes the interaction between  $\xi$  and  $\eta$ . i.e:

$$\eta = \beta_{\eta} + \Gamma \xi + \zeta \quad (7)$$

where  $\xi$  is the vector of exogenous latent variables,  $\eta$  is the vector of endogenous latent variables,  $\beta$  is the regression path coefficient of the effect between different  $\eta$ ,  $\Gamma = \xi$  is the regression path coefficient of the effect on  $\eta$ , and  $\zeta$  is the measurement residual of the model.

Structural equation model is achieved through the process of combining the equations of the measurement model with those of the structural model and solving to get the best outcome.

## 3.2 Data Acquisition and Questionnaire

### 3.2.1 Study Objects and Data Acquisition

In this paper, we take the data text of the comment area of the video related to traditional culture with more than 500,000 likes on the DY platform as the research object, and write a crawler script with Python's requests and BeautifulSoup libraries to crawl all the comments posted from January 2025 to May 2025, and obtain a total of 147,241 original comments. The data is cleaned by removing invalid comments such as pure emoticons and advertisements with regular expressions, and then using Lang detect library to detect the language and keep only English comments, finally obtaining 105,869 valid comments, and dealing with missing and outliers to ensure the quality of the data.

The study uses a pre-trained model based on RoBERTa architecture for sentiment polarity classification, which has been trained on large-scale social media texts to adapt to spoken multicultural expressions. The 105,869 original comments were first de-emphasized, cleaned of symbols and preprocessed in uniform lowercase, and then the model was loaded with the Hugging Face library and the splitter was used to encode the text. The model output scores were converted to probability distributions by SoftMax, and the emotion categories (0 negative, 1 neutral, 2 positive) were determined by the maximum probability, and 30% of the samples were randomly selected to manually correct the complex expression miscalculations, and then we obtained the performance of the emotion themes in the process of traditional cultural communication.

### 3.2.2 Questionnaire design and distribution

The analysis of the communication performance of traditional culture requires an effective approach which will be used in this paper to analyze the influencing factors of traditional culture communication basing on the 5W model of Lasswell by dividing them up into communication subject, communication content, and communication approach and adding the so-called theory of cognition-emotion-behavior to assess the practical efficiency of traditional culture brands construction and promotion. The variable indicator design of the scale is presented in Table 1 which includes the following variables: brand communication subject, brand communication content, brand communication method, and brand communication effect which consists of three sub-variables i.e. brand cognition, brand emotion, and audience behavior.

*Table 1: Scale and variable index design*

Index	Item	Code
Brand communication subject	Give people a trustworthy feeling	ZT1
	Professional organizations have authority	ZT2
	Have a certain degree of popularity	ZT3
	Have some influence	ZT4
Brand communication content	It interests me very much	NR1
	It's very important to me	NR2
	Let me have a desire to watch	NR3
	It aligns with my values	NR4
	It showcases the brand's characteristics	NR5
Brand communication methods	I was impressed by the content of the new media platform	FS1
	Watching on TV makes me see desires	FS2
	The evaluation of others will affect my choice	FS3
Brand awareness	The content is of high quality and highly original	RZ1
	The stage scene effect is very good	RZ2
	It deepened my impression	RZ3
	I have learned more about traditional culture	RZ4
	The program's presentation form is novel	RZ5
Brand emotion	They love the traditional cultural culture	QG1
	Innovative ways of recognizing culture	QG2
	It has a strong interest in culture	QG3
	Develop a favorable impression of traditional culture	QG4
Audience behavior	Recommend others to watch	XW1
	Search for information about traditional culture	XW2
	Search for more information about traditional culture	XW3
	Purchase related cultural and creative products	XW4
	Topic discussions or comments are conducted on Internet	XW5

Before conducting the formal questionnaire survey, a pilot study was conducted and the questionnaire was given to those viewers who had seen the traditional culture video series on the DY platform. A preliminary reliability test was done on the questionnaire following the pilot stage. The findings were that Cronbach alpha was 0.904 but standardized alpha was 0.873. Because the values higher than 0.75 are acceptable as reliable, the research was deemed appropriate to proceed with its implementation. In relation to validity, the significance p value was less than 0.05 and the KMO value was higher than 0.85 (0.897) indicating that the questionnaire used in this research met high structural validity.

The official survey was subsequently started and performed on March 15-20, 2025. The questionnaire was developed using Questionnaire Star and was administered online via snowball sampling in order to increase the number of people reached out to and enhance the scientific approach to distribution. In all, 800 questionnaires were submitted. After eliminating duplicate submissions with the same IP address and discarding 27 questionnaires that had been completed in too little time, 773 valid questionnaires were kept, which represents an effective response rate of 96.63%.

## 4 Emotional manifestations and impacts of the transmission of traditional culture

With the progress of Internet technology, integrated media provides a broad space for the development of traditional culture. In this context, traditional culture has gained unprecedented opportunities, with significant advantages in terms of media and technology, form and content, and audience scope. Culture carries the spiritual value of a country and a nation, and it is only through the use of a communication system with appeal, credibility and creativity that the audience can deeply realize the light of thought, the value of culture and the power of the spirit that the spirit of China can be better constructed.

### 4.1 Emotional expression of traditional culture

#### 4.1.1 Effect of acceptance of traditional culture

The LDA-TF-IDF algorithm has been used with the help of the sample data chosen in this research to find out the features of the comments and also evaluate the emotions of the comments, which would result in finding out how much of the population accepts the communication of traditional culture. The frequency distribution of the Top 25 most frequent words that are part of the public communication process of traditional culture on the DY platform is given in Figure 2.

The exclusion of the term “traditional” reveals, first of all, the clear formation of cultural perceptions. The word "Culture" appears with the highest frequency in the data, reaching 298 times. This phenomenon indicates that short videos about traditional culture on the DY platform have reached and activated the cultural cognition of the audience, making them actively identify the content of traditional culture short videos as cultural products related to traditional culture when evaluating it. The cognitive stage of "cultural belonging" has been completed. Secondly, there is a significant understanding of deepening elements in traditional culture. High-frequency words such as "Amazing" and "Legend" confirm that the audience can effectively recognize the possible mythological attributes in traditional Culture. Combined with the comment samples, words like "Amazing" and "Legend" are easy to form a collocation relationship with the word "culture". Such as "Culture Legend story", "The Amazing Culture", etc. The audience can clearly distinguish the mythological elements existing in traditional Chinese culture, indicating that the integrated media platform has played a bridging role in telling the stories of traditional Chinese culture and in the process of cultural dissemination. Once again, relying on modern technology to establish traditional cultural memory anchors. The fact that “modern” has become a high-frequency word suggests that the in-depth integration of new technologies, such as integrated media technologies, with traditional culture has contributed to the establishment of traditional Chinese cultural memory anchors, thus attracting audiences to pay continued attention to traditional culture-related content. Audiences in the review sample are interested in the digital universe of traditional culture that is being created, which promotes their continued attention to and understanding of traditional Chinese culture.

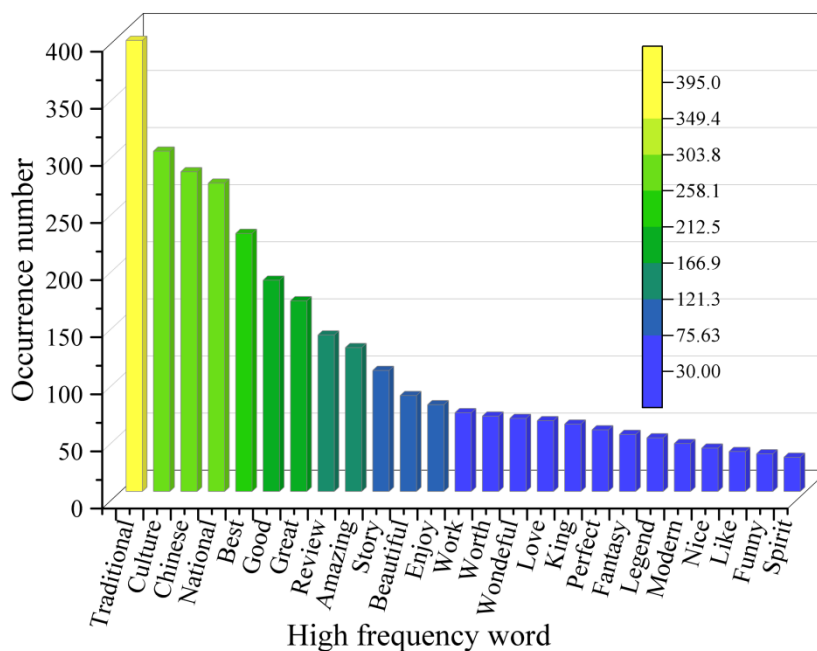
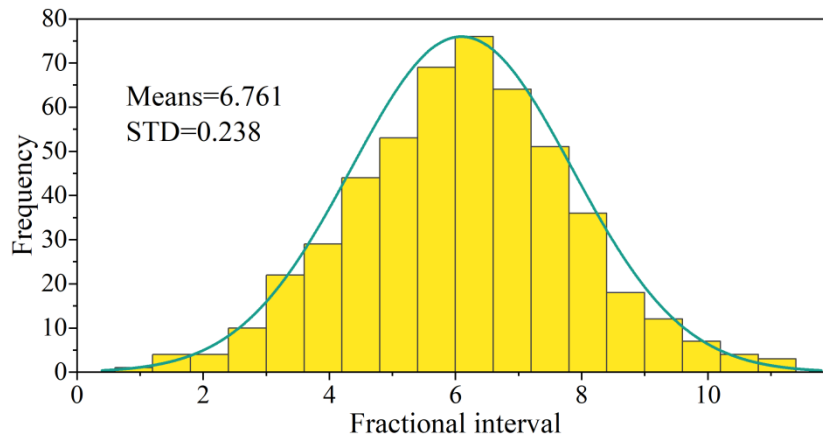


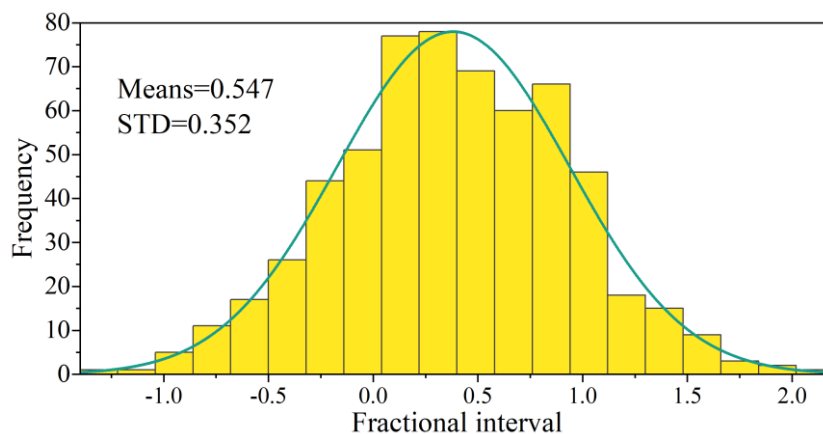
Figure 2: The frequency of the Top25 high-frequency words

On this basis, this paper further explores the audience rating data of different types of traditional culture short videos in the DY platform, and divides the emotional polarity of the audience based on the emotion labeling results. Figure 3 shows the histogram of statistical results, where Figure 3(a)~(b) shows the histogram of audience ratings and the histogram of emotional polarity, respectively.

According to the sentiment histogram, the biggest number of samples has neutral sentiment, i.e., a sentiment tendency higher than 0, and the positive sentiment has the biggest portion in the relative distribution of sentiment classes. This follows because emotions with a polarity value of over 0 are regarded as positive emotions, and there are actually more comments that have a polarity score of over 0 than those that express neutral emotions (which have a score of 0). Consequently, positive emotion dominates the proportion distribution. Upon reviewing this finding in conjunction with the high-frequency word map, it is apparent that the audience approval of traditional culture is significantly influenced by positive emotional reactions. The bar chart of high-frequency words contains the words like Best, Good, Amazing, Beautiful, and Wonderful in relatively high frequency. Also, the average rating of short videos concerning the communication of traditional culture was 6.761, which is within the medium-to-high range. Taken with the emotion polarity findings, this means that audiences are displaying an overall positive and anticipatory attitude, which further supports the fact that traditional culture short videos on the DY platform can satisfy the majority of viewer expectations when the dissemination of the traditional culture occurs.



(a) Audience score



(b) Affective polarity

Figure 3: Histogram of statistical results

#### 4.1.2 Empathy effects of different channels

In terms of the effectiveness of the communication of traditional culture in the integration of media environment, this paper explores the empathy produced among audiences through various communication platforms on the DY platform, which are both official and unofficial integrated media. In order to investigate the relationship between the two channels in the process of disseminating traditional culture, the research measures the daily amount of videos depicting traditional culture posted by official and unofficial media accounts and then compares the resulting figures by horizontal comparison with the data about short videos that caused empathy effects. Figures 4 and 5 show the trend in the number of traditional culture short videos and the trend in the number of short videos linked to empathy effects respectively.

It is found that there is a correlation between the two in the trend of the number of releases, and there is a certain lag in the official media. Unofficial fusion media peaked at around 70 days (1653 videos), while official fusion media had a delay of around 5 days. After 50 days, users in the unofficial media began to pay more attention to content related to traditional culture video dissemination, and the overall number of postings showed an upward trend, with a significant increase after 58 days. On the other hand, the official fusion media showed a slow growth trend, and the number of releases was much lower than that of the unofficial fusion media. In terms of effect, the number of short videos that produce empathy effect is higher in official fusion

media than in self media. The short videos released by the official media have maintained a good empathetic spreading effect since 50 days, and reached a peak (94 videos) around 64 days, which is in line with the release trend of the unofficial media. In contrast, the number of short videos on traditional culture released by self-media is higher, but the rate of generating empathetic effect is on the low side. When the heat was high, the unofficial media released more than 1,100 short videos per day, and only less than 50 of them were able to arouse the empathy of the audience. It can be said that official media and self-media play different roles in terms of “quality” and “quantity”, realizing the synergy effect of differentiation and complementarity. Conclusively, with the spread of traditional culture in the integrated media environment, the amount of short videos posted by self-media has some level of impact on how the audience interprets traditional culture, while the official integrated media is mostly engaged in the tasks of cultural monitoring and profound analysis, which further highlights the particular functions of integrated media in the transmission of traditional culture.

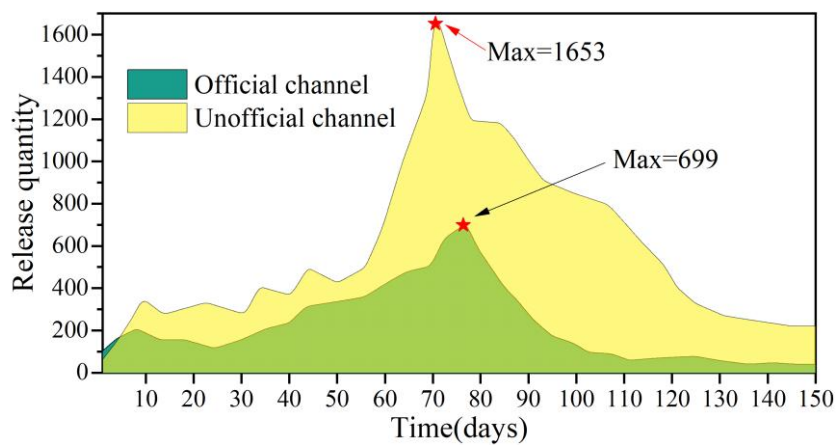


Figure 4: The number of traditional culture myopia

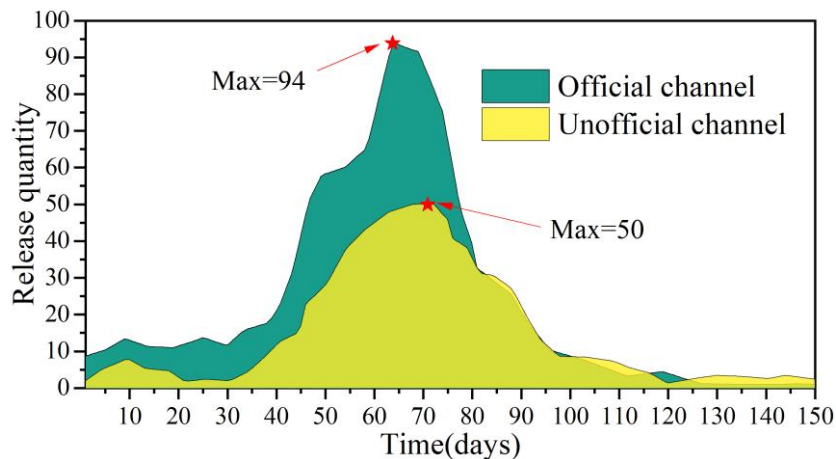


Figure 5: The short-sight frequency of the common effect

## 4.2 Influences on the dissemination of culture

### 4.2.1 Results of structural equation modeling

Once the structural validity of the data has been ensured through structural equation modeling, an appropriate degree of model fit is a precondition in conducting SEM analysis. This paper evaluated model fit through the chi-square to degrees of freedom ratio (CMIN/DF), root mean

square error of approximation (RMSEA), goodness-of-fit index (GFI), adjusted goodness-of-fit index (AGFI), incremental fit index (IFI) and comparative fit index (CFI). These indicators and their corresponding values, acceptable criteria and fit performance are reported on Table 2. The CMIN/DF is 1.814, which is less than 3; the RMSEA is 0.052, which is less than 0.08; and the GFI is 0.915, which is higher than 0.8. Also, the AGFI, IFI, and CFI values meet criteria of well-fitting models, which means that the model shows a good overall fit.

Table 2: Model fitting index

Index	Acceptable range	Measured value	Degree of fit
CMIN/DF	<3	1.814	Good
RMSEA	<0.08	.052	Good
GFI	>0.8	0.915	Good
AGFI	>0.8	0.923	Good
IFI	>0.8	0.904	Good
CFI	>0.8	0.935	Good

The validity of the paths connecting the latent variables must be established in structural equation modeling analysis. Normally, it is necessary that the indicators associated with the relationship between two latent variables, such as the standard error, critical ratio, and p-value, should be as expected. The path diagram based on the structural equation model is shown in Figure 6 and the relevant path coefficients are reported in Table 3. S.E and C.R stand for standard error and critical ratio, respectively, where \* is  $p < 0.05$  and \*\* is  $p < 0.01$ .

As the table demonstrates, excluding the insignificant connection between the communication topic of the traditional cultural brand and the emotion of the traditional cultural brand, all other path relationships were statistically significant in the sense that they passed the significance test. Out of them, six paths were found to be extremely significantly different at the 1 percent level, and two were found to be significantly different at the 5 percent level.

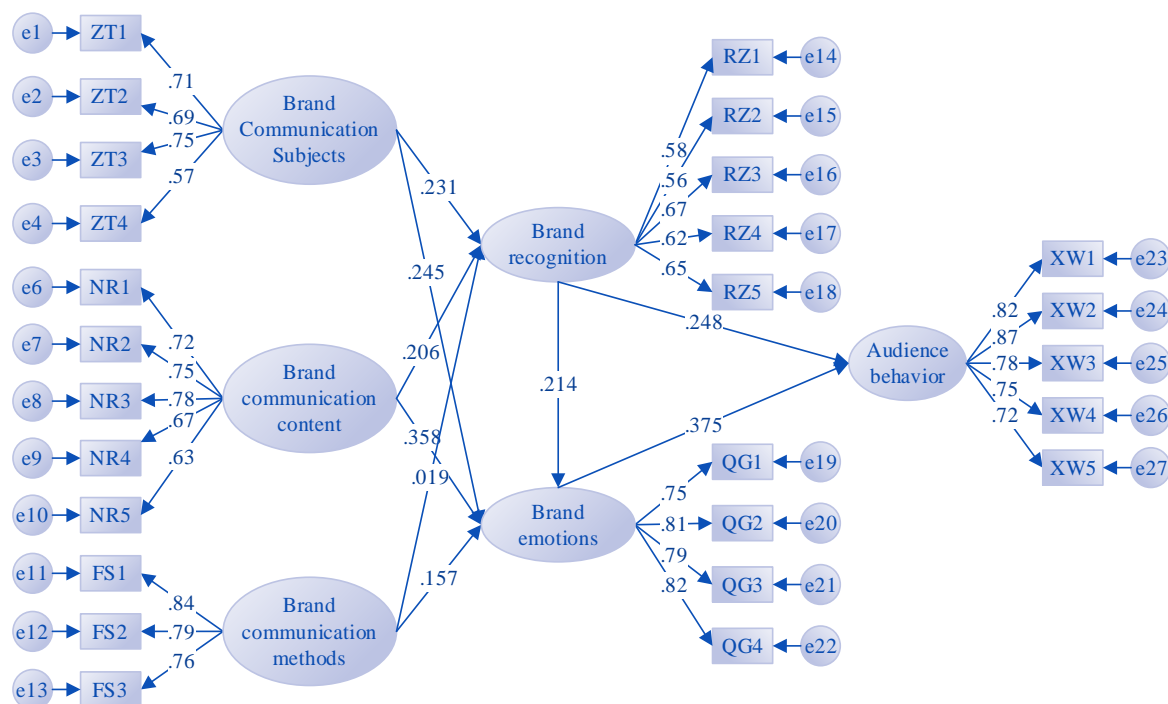


Figure 6: Structural equation model and standard path coefficient

*Table 3: Structural equation model path coefficient diagram*

Path	Std.	Unstd.	S.E.	C.R.	<i>p</i>
RZ←ZT	0.231	0.157	0.054	3.275	0.000**
RZ←NR	0.206	0.102	0.043	2.363	0.021*
RZ←FS	0.019	0.013	0.036	2.998	0.005**
QG←ZT	0.245	0.238	0.072	0.157	0.753
QG←NR	0.358	0.294	0.068	4.215	0.009**
QG←FS	0.157	0.124	0.055	2.237	0.038*
QG←RZ	0.214	0.315	0.173	2.806	0.001**
XW←RZ	0.248	0.561	0.161	3.153	0.000**
XW←QG	0.375	0.414	0.092	4.875	0.002**

#### 4.2.2 Tests of the mediating role of the model

In order to explore further in-depth the relationship between the communication subject, communication content and communication means of traditional cultural brands and brand emotion, brand cognition and audience behaviors, this paper uses Bootstrap approach to test the mediating effect. Compared to other procedures, Bootstrap does not assume normality thus addressing the weakness in the stepwise testing technique that cannot directly tell if the mediating effect is significant and hence it gives better statistical power. This study estimates the model through maximum likelihood, but uses a bias-corrected nonparametric percentile Bootstrap procedure simultaneously. Sampling is repeated 1,000 times under a 95 percent confidence interval. As per the standard to evaluate mediation effects, if the interval created by the values of the variable in the 95 percent confidence interval does not enclose 0, then the mediating effect may be considered significant. Based on this, the mediating effects in the structural equation model suggested in the prior section are tested in the current study, and the specifics of this are presented in Table 4.

The test results show that the standardized indirect effect coefficients of the paths between brand communication subject and brand cognition and audience behavior, brand communication content and brand cognition and audience behavior, and brand communication mode and brand cognition and audience behavior are 0.048, 0.105 and 0.071 respectively. All three cases have 95 percent confidence intervals of the indirect effects that do not include 0 and the *p*-values are less than 0.01. The implication behind these findings is that the traditional cultural brand cognition has a strong influence on the brand communication process and is a mediating variable between the brand communication subject, brand communication content, brand communication mode, and audience behavior. On the other hand, the standardized indirect effect coefficient of the path brand communication subject to brand emotion to audience behavior is 0.019 with a 95 percent confidence interval of the indirect effect of -0.008, 0.196 including 0 where the *p*-value is higher than 0.05. This finding shows that brand emotion is not a mediator between the brand communication subject and audience behavior. However, the standardized indirect effect coefficients of brand communication content to brand emotion to audience behavior and brand communication mode to brand emotion to audience behavior are 0.128 and 0.114 respectively. As the 95 percent confidence intervals of such indirect effects do not contain 0 and the *p*-values are smaller than 0.01, it can be stated that the role of brand emotion is mediating in the communication of brand communication content, brand communication mode, and audience behavior.

Table 4: Results of the mediation effect test

Parameter	Estimate	Lower	Upper	<i>p</i>
ZT→RZ→XW	0.048	0.016	0.083	0.001**
NR→RZ→XW	0.105	0.003	0.054	0.000**
FS→RZ→XW	0.071	0.014	0.065	0.004**
ZT→QG→XW	0.019	-0.008	0.196	0.237
NR→QG→XW	0.128	0.051	0.213	0.002**
FS→QG→XW	0.114	0.033	0.205	0.000**

### 4.3 Communication strategies for traditional culture

#### 4.3.1 Adoption of new technologies for precise positioning

The service object of traditional culture dissemination is the people, and meeting the spiritual and cultural needs of the people is the only criterion for the success or failure and success of traditional culture branding and construction work, and firm Chinese cultural confidence is the core requirement of the dissemination of Chinese outstanding traditional culture. Under the melting media environment, big data analysis tools can be used to gain an in-depth understanding of the behavior, preferences and interests of potential users. By collecting and analyzing data such as users' browsing history, search records, social media activities and other data, a user portrait can be established, so that the audience's needs, behaviors and interests are accurately understood through data analysis and accurate positioning can be achieved. For example, through data analysis, it can be known that the audience frequently participates in discussions about traditional culture on social media, or frequently searches for the history of traditional Chinese culture on learning platforms. Based on the results of the analysis, it can be determined which contents and forms are suitable for the audience, so as to provide them with customized traditional culture services.

When carrying out traditional culture branding and dissemination, a personalized recommendation system can be constructed with the help of new technologies, recommending relevant traditional culture resources for the audience according to their interests and needs, fully predicting the contents they may be interested in, and presenting these contents to the audience. The personalized recommendation system can improve the satisfaction of the audience, thus enhancing their interest in Chinese excellent traditional culture.

#### 4.3.2 Building a new pattern of integrated media communication

The communication of Chinese excellent traditional culture through media resources integration in the process of developing traditional culture as a brand may allow audiences to understand the richness of its connotations better, and thus create a soft but positive influence on their way of thinking. Due to that, it is necessary to create the application system of the unified media to spread Chinese excellent traditional culture, enhance the reviewing of the harmful materials, enhance the regulatory and supervisory regulations, and emphasize the mainstream cultural direction. At the same time, the communication channels used in the context of Chinese excellent traditional culture need to be constantly improved, and the unique benefits of integrated media must be actively utilized to facilitate the innovative distribution.

The environment for the propaganda of Chinese excellent traditional culture should be further optimized to lay the environmental foundation for the good propaganda of Chinese excellent traditional culture. This will help spread Chinese excellent traditional culture more effectively, cultivate the cultural literacy of the audience, and promote the effective application of integrated media in the branding and dissemination of traditional culture.

### 4.3.3 Enhancing the modernization of traditional culture

With the help of new media forms, such as short videos and live broadcasts, more creative traditional cultural content is presented. Through these forms, traditional culture can be presented in a more vivid and interesting way to attract young audiences. By using modern music and fashion elements in short videos, traditional culture is given a stronger sense of modernity, thus enhancing its vitality. Integrate traditional cultural elements into modern creativity by cooperating with fashion, art, technology and other fields. This integration not only brings traditional culture closer to contemporary life, but also gives it new forms of expression and enhances its acceptance by modern audiences.

Through virtual reality technology, it is possible to create a more modern traditional culture scene, so that the audience can personally experience the charm of traditional culture in virtual space. Such an experience not only makes traditional culture more vivid and lively, but also attracts the younger generation to understand traditional culture through modern technological methods. Traditional culture is integrated into the fashion trend through the design of traditional cultural products, such as clothing and jewelry, that meet modern aesthetics. Such fashion elements not only enhance the modernity of traditional culture, but also provide more opportunities for young people to interact with traditional culture. Conducting innovative traditional cultural activities to attract the attention of modern audiences. By organizing modern art exhibitions, creative bazaars, cultural experience activities, etc., traditional culture is combined with innovation to form unique cultural activities that increase the participation of young people and make traditional culture more modern.

## 5 Conclusion

The LDA-TF-IDF algorithm is combined with the SEM model in this article to investigate how the audience accepts traditional culture communication, emotions and the factors that influence them. It was found that the word frequency of Culture was at the highest of 298 whereas the communication trends with both official and unofficial integrated media exhibited a fairly stable trend. In addition to the non significant correlation between the communication topic of the traditional cultural brand and brand emotion, all other path relationships met the significance test and were statistically significant ( $p < 0.05$ ). Consequently, the only option that would help enhance the branding of traditional culture within the integrated media context would be to use the latest technologies to develop a new integrated media communication structure and boost its current relevance even more, which would enhance the communication impact of traditional culture and provide much more robust support of its heritage and further progress.

## Acknowledgements

The Social Science Planning Project of Shandong Province "Research on the Inheritance of Shandong Fishing Drum Art and the Development of the Two Creations" (Project Number: 18CWYJ12).

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