

ICEMC 2021
International Conference on Emerging Media & Communication**THE COMMUNICATION DILEMMA AND STRATEGY
OF CHINESE ZHUANG NATIONALITY MARCH 3RD FESTIVAL**

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Universiti Putra Malaysia, Kuala Lumpur, Malaysia, mastura.mahamed@upm.edu.my**Abstract**

Under the background of modernity, the cultural communication environment of the Chinese Zhuang nationality's March 3rd Festival has changed a lot, showing a development trend that spans time and space, regions, and ethnic groups. It also has established an open and interactive attitude and an unprecedented close connection with tourism economy and commercial trade. However, in the face of the complicated media environment, March 3rd Festival, as a traditional national festival, still inevitably encounters the impact of modernity from many sides and brings certain obstacles to cross-border cultural exchanges. The study uses methods of literature analysis. The objective of this research is to explore the way to break the predicament. Therefore, this study starts from the characteristics of national culture itself and find a way out, which can stimulate cultural vitality and gradually alleviate the difficulties in cross-border communication, but also promote the reproduction of national culture and realize the sustainable development of national culture.

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Keywords: Chinese Zhuang Nationality's March 3rd Festival, The Communication Dilemma, The Communication Strategy

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1. Introduction

March 3rd of the Zhuang nationality is a national festival with Guangxi characteristics, with a long history and rich national cultural connotation. In recent years, governments at all levels in Guangxi have fully tapped March 3rd tourism and cultural resources, organized various ethnic cultural activities, and tried to make March 3rd a distinctive Guangxi cultural tourism business card (Fan, 2019). According to news reports, Guangxi Zhuang received 19.12 million tourists during the March 3rd holiday in 2019, realizing a total travel consumption of 149.8 billion yuan (Huang, 2019). It can be said that the traditional local festival of March 3rd of the Zhuang people is becoming more and more open, and it continues to absorb and accept more diverse cultural elements. Driven by various factors, the Zhuang nationality's March 3rd has evolved from the original internal festival activities to a festival where local people and foreign participant's carnival together. Groups from different regions and different ethnic groups gather in the same festival space. Cultural exchange and sharing have formed a field of cross-cultural communication. In this regard, the cross-border communication of the Zhuang nationality on March 3rd obviously surpassed the one-way transmission or two-way interaction in the ordinary sense, and directly promoted the modern construction and value reproduction of national culture.

1.1. The current state of Chinese Zhuang nationality's March 3rd festival

1.1.1. The government actively builds a new image of the Zhuang nationality to spread across borders on March 3rd festival

After Guangxi's "March 3rd of the Zhuang Nationality" in 2014 was successfully included in the national intangible cultural heritage list, the Guangxi Zhuang Autonomous Region government confirmed it as a customary ethnic minority holiday. The whole region has a two-day holiday on the third day of the third month of the lunar calendar every year (Liao, 2021). In 2015, according to the "Implementation Opinions of the People's Government of Guangxi Zhuang Autonomous Region on Promoting the Reform and Development of Tourism" issued by the People's Government of Guangxi Zhuang Autonomous Region, it is required to cultivate the "March 3rd of the Zhuang Nationality" as a brand of Guangxi tourism national festival activities.

In the face of the new era, new situation and new demands, the government has actively created the main image of the Zhuang nationality's March 3rd cross-border communication, which has effectively promoted the inheritance and communication of the March 3rd culture in modern society.

The cross-cultural communication of the Zhuang nationality on March 3rd is precisely under the action of this mechanism, breaking through the limitations of time and place, and is jointly completed by the media, the government, the local people, and foreign participants. At the same time, it presents many new characteristics across time and space, across ethnic groups, and across cultures. From the current point of view, the March 3rd Festival elaborately created by the government has become an important platform for the concentrated display of Guangxi national culture. It includes various national cultural heritages such as national art performances, national sports activities, national characteristic diets, and national

handicrafts. Diversified national cultural information creates a more three-dimensional cultural image, which has a distinct identity in cross-border communication.

1.1.2. The three-dimensional interactive media ecology builds a multicultural communication network

"Modern society is a society with well-developed media, and the development of media is an important representation of modernity" (Wang & Yuan, 2017, p. 119). The media transformation under the influence of modernity has reduced the cost of information transmission and greatly improved the accessibility of information, enabling the cultural image of the Zhuang nationality to spread across time, space and region, and finally set up cultural exchanges. In the process of cross-cultural communication of the Zhuang nationality in March 3rd, mainstream media and self-media play important values, and the three-dimensional and interactive communication structure formed by its integration with multiple media forms makes it even more meaningful. The Zhuang nationality has spread diversified and diversely on March 3rd.

First of all, from the mainstream media level, on the official media platforms such as Guangxi News Net and Guangxi Daily, there are detailed reports on the implementation plan, activity content and activity effect of the Zhuang nationality on March 3, which has given public awareness. The platform and window of the Zhuang nationality's March 3rd constitute the official image of the Zhuang nationality's March 3rd event. Secondly, from the perspective of the self-media, whether it is the self-media platform's tweets about the Zhuang nationality's March 3 tourism activity, or the live broadcast of the event by the network anchor, they have built a virtual space image of the Zhuang nationality's March 3rd to a certain extent. Make this festival activity known to different groups as a typical cultural symbol. Finally, all kinds of media do not exist in isolation in cross-border cultural communication. The information transmission between them has obvious sharing, duplication and interaction, thus creating a multi-cultural communication network.

1.1.3. The formation of the cross-cultural communication field of the Zhuang nationality in March 3rd provides a large space for development

First of all, it provides a platform for centralized display, communication and exchange of various ethnic cultures in Guangxi, and becomes an important carrier for the harmonious integration of various ethnic cultures. Before the Zhuang nationality's March 3rd festival became a scale and a system, the cultural and custom activities on March 3rd in various parts of Guangxi were independent, and there was little exchange with each other. Nowadays, with the development of this ethnic special festival and the expansion of its influence, it has become an important carrier for the inheritance and communication of Guangxi ethnic culture, focusing on displaying the cultural features of various ethnic groups. During the March 3rd of the Zhuang Nationality in 2019, the main venue of the Guangxi Museum of Nationalities will mobilize the Zhuang, Miao, Yao, Dong, Gelao and other ethnic groups to create a March 3rd festival scene, and the 2020 Cloud Reward March 3rd and so on, all present the characteristic culture of ethnic minorities in Guangxi, and also enable multi-ethnic culture to spread and interact in the same field.

Secondly, the March 3rd of the Zhuang nationality not only accommodates the culture of the people of all ethnic groups in Guangxi, but also provides space for the spread of characteristic ethnic cultures of

all ethnic groups in the country and around the world. The "Belt and Road" construction promotes the "March 3 of the Zhuang Nationality" to go abroad. Taking Liuzhou Yufeng Songxu as an example, it brings together local singers from many provinces, cities and ethnic groups across the country, and conveys diverse ethnic cultures in their distinctive songs. It also invited artists from Canada, Poland, Russia, the Philippines and other countries to participate (Ren, 2020). The China-ASEAN Traditional Sports Performance Competition held in the city of Guilin showcases the spirit and image of various ethnic groups in a variety of ethnic sports activities. At the same time, the performances and related events of various intangible cultural heritage items, such as folk song competitions and Nuo dance competitions, held during the festival are not limited to the cultural activities of Guangxi or a certain ethnic group, but have become a multi-ethnic cultural communication. It can be seen that today's Zhuang nationality's March 3rd festival is not exclusive to a certain ethnic culture. It has become a typical field for multi-ethnic cross-cultural communication. The cultures of different regions and ethnic groups are inherited and disseminated through mutual learning and absorption.

1.2. Research background

According to previous studies, achievements have been made in the inheritance and development strategy of Zhuang Nationality's March 3rd Festival. We can strengthen the national brand of Zhuang Nationality's March 3rd Festival and use modern technology to restore the cultural content and form of the innovative song fair. At the same time, the establishment of the Gexu Ecological Reserve and the cultivation of the inheritors of the Gexu can better protect and inherit the Zhuang Gexu culture (Huang, 2017). In this regard, Zhang (2017) puts forward five suggestions: (a) Use song festivals as a link to link traditional song festival culture with modern festival culture. (b) Use song festivals as an exchange platform to promote folk song culture Cross-regional, cross-ethnic, and cross-cultural communication and integration. (c) Using song festivals as a display platform, focusing on cultural essence and cultural products. (d) Using song festivals to inherit the cultural traditions of all ethnic groups in Guangxi and develop various forms of cultural traditions Project activities. (e) Constructing a cultural circle of "March 3 of Zhuang Nationality" Song Festival. Zhuang Nationality's March 3rd Festival should progress with the times and can be carried out from the following four aspects. (a) Clarify the work philosophy and management system of legal protection and development. (b) Strengthen publicity and education, and create a good social atmosphere. (c) Cooperate with art academies to build a team of inherited talents. (d) Establish scientific research funds (Ran & Feng, 2019). Wu (2020) pointed out that the mechanism of inheritance and innovation is multiple integration and reinterpretation. Shi and Xu (2020) studied the inheritance and dissemination of the culture of the Guangxi Zhuang nationality's March 3rd festival from the perspective of media integration. (a) Strengthen the production and distribution of videos and animations. (b) Promote WeChat official accounts and mini programs. (c) Establish a digital resource library for festival culture on March 3rd. (d) Use digital media such as VR, AR, and MR Technology, the establishment of online and offline virtual experience museums. (e) Make full use of the advantages of mobile personnel in tourist cities such as Guilin, Guangxi, and promote the "March 3rd of the Zhuang Nationality".

On this basis, this research will comprehensively analyze the difficulties faced in the spread of March 3rd festival and propose more comprehensive solutions.

2. Problem Statement

Zhuang Nationality's March 3rd Festival lacks connotative, extensive, and highly popular high-quality communication texts. Many people still remain in the impression of the natural scenery of beautiful mountains and rivers formed many years ago. It is recommended to create more film and television works that show the image of Guangxi. In addition, the media's dissemination of Guangxi's image is relatively official and rigid, and has a low degree of attention (Ran & Feng, 2019). After entering the modern industrial society from the traditional agricultural society, the Zhuang nationality also entered the modern cultural communication system under the support of multiple forces. However, in the face of the complex and intertwined media environment, it still inevitably encountered a modernity dilemma.

2.1. The first problem is the defects of the media and the distortion of cross-cultural communication

Modernity makes people live in the code of meaning, and the medium makes it virtual again. This kind of medium's own defect has caused the true cultural creators and inheritors to aphasia to a certain extent, and introduced the audience into the information system shaped by the medium, while ignoring the "real" culture, thus triggering the transmission of meaning Deviation. This is mainly manifested in two aspects:

One is the lack of information captured by the media. In communication, the media can only report on the basis of its focus and capture part of the information, and it is difficult to present the true and complete picture of the culture. Current media reports tend to expand the entertaining and spectacle connotations of the Zhuang nationality's March 3rd, and to a certain extent, it breaks away from its relationship with the people's production and life, causing this part of the content to be lost in the communication. This separates the "real March 3rd" from the March 3rd under the media, making it difficult for the true meaning and value to be effectively communicated and expressed.

The other one is the confusion in the communication of media information. From the current point of view, relevant media reports of the Zhuang nationality during the March 3rd period are relatively homogenized, especially in the communication of related activities, which often use draft-style reports. As a result, there has been a lot of duplication and information collage. As for self-media reports, it is difficult to distinguish between true and false. Fragmentation of information, pursuit of curiosity, topicality, and personal subjective preferences as the selection criteria, and other self-deficiencies, can easily cause confusion in audience perception and make the real information be lost.

As we all know, in the process of cross-cultural communication, the understanding of meaning is the most important part. If the audience receives missing or biased information, it will cause serious misunderstandings in cultural exchanges, resulting in information misreading, thereby reducing the effect of information communication.

2.2. The second problem is the dilemma of cultural exchanges between foreign participants and local people

In the cross-cultural communication process of the Zhuang nationality's March 3rd, the following situations occurred: Some local people were more closed-minded and unwilling to show their national culture to the public. In contrast, some other local people are overly catering to foreign cultures, so that the local culture has been assimilated without being discovered (Tian & Jiang, 2019). Moreover, foreign participants often uphold the image of the Zhuang nationality's March 3rd constructed by the media. The errors of the media in the dissemination of information and the lack of cognition of the Zhuang culture by outsiders have caused them to "a visit" as tourists when they intervene in this festival space, and the effect of cultural exchanges and dissemination will be reduced, thus falling into the predicament of cultural communication.

First of all, because foreign participants and local people have different meanings and symbol systems, they often have deviations in understanding when communicating, which affects the meaning of cultural interaction. For example, during March 3rd, Zhuang people mostly use Zhuang language or various local dialects to sing, such as Wuming "Lingshui Gexu" and other fighting songs. The cultural stories used are also closely related to local customs. Outsiders can only perceive the festival atmosphere at most, but cannot understand the true meaning of local culture, thus forming a kind of cultural "defamiliarization" and "sense of isolation", and it is difficult to realize real cultural exchanges.

Secondly, due to the fact that the intervening subjects have different emphasis on the information acquisition of the local culture, there is still a gap between the external understanding of March 3 and the local people's understanding of March 3, and the equal exchange of information cannot be realized. This is mainly reflected in the fact that foreign participants are often fascinated by the curiosity of the heterogeneous ethnic landscape, but have no intention of delving into and perceiving the true spiritual meaning behind it. Therefore, when they spread the Zhuang nationality's March 3rd through the media or personal social platforms, they mostly focused on colourful ethnic costumes and unique ethnic activities, but ignored the true meaning of the local culture. In this view, it still fails to effectively solve the barriers to communication between different cultures.

2.3. The third problem is the influx of multiculturalism and the weakening of cultural subjectivity in the process of communication

In the process of cross-cultural spread of the Zhuang nationality on March 3, the influx of multiculturalism puts traditional culture and modern culture, national culture and popular culture in the same time and space, which will inevitably lead to differences in their meanings. The traditional Zhuang nationality's March 3rd mainly includes several aspects such as agricultural culture, ancestor worship culture, and antiphonal culture. However, with the struggle for the dominant position of multiple cultures in cross-cultural communication, its meaning space will be met to a certain extent. Due to the squeeze, some content that is not suitable for mass communication and aesthetic habits is ignored, abandoned or replaced by modern culture. The most typical activities such as farming, ancestor worship and other activities that have important connotations to the local people are often replaced by recreational activities

such as sports events and folk song competitions that are more integrated with modern culture. Obviously, the March 3rd that the audience is exposed to at this time is different from the traditional March 3, and is a compromise to modernity in a multi-cultural game. In this compromise, the main body of communication means that the local people give way to the others, and the absence of their true meaning in exchange for the popularization of cross-cultural communication.

3. Research Questions

RQ1: In the face of the complicated media environment, what obstacles did the Zhuang people encounter in the spread of culture during the traditional ethnic on March 3rd festival?

RQ2: What are the good ways to gradually alleviate the difficulties in cross-border communication during the March 3rd festival, so as to improve the effect of communication?

4. Purpose of the Study

Firstly, the purpose of the study is to explore the problems of the Chinese Zhuang nationality's March 3rd festival communication. There are three aspects: (1) The defects of the media and the distortion of cross-cultural communication. (2) The dilemma of cultural exchanges between foreign participants and local people. (3) The influx of multiculturalism and the weakening of cultural subjectivity in the process of communication.

Secondly, the research identifies the strategy of improving the communication effect regarding Chinese Zhuang nationality's March 3rd festival. (1) Coordinate and handle the relationship between national culture and business logic. (2) Do a good job in the screening and classification of the content of the Zhuang nationality's March 3rd. (3) Creating a distinctively distinctive system of Zhuang nationality's three-month spread. Cultivate foreign visitors to become the inheritors and spreaders of the Zhuang nationality on March 3rd. (4) Constructing media with culture and realizing cultural reproduction in communication.

5. Research Methods

The study uses the method of literature analysis. According to the literature, the research is to explore the problems of the Chinese Zhuang nationality's March 3rd festival communication and identifies the strategy of improving the communication effect.

The study provides a comprehensive mapping of Chinese Zhuang Nationality's March 3rd Festival by analysing 170 Chinese journal articles published during 1983–2021. However, some talk about the connotation and cultural interpretation of Zhuang Nationality's March 3rd Festival, some talk about the origin of the festival. On this basis, manual identification of keywords related to this study will finally get 39 journal articles. The selection of the articles is based on careful inspections of the China National Knowledge Infrastructure (CNKI) database.

In addition, the following two points are illustrated: First, we retrieved the keyword “Zhuang Nationality's March 3rd Festival” through CNKI database, and we got a total of 170 data. But only 39 journal articles are related to this study. Second, there were very few studies on Chinese Zhuang Nationality's March 3rd Festival before 2000, with only 5 journal articles published. The 3 chapters mainly present the grand situation of March 3rd Festival. Many local people participate in the festival, and people are beaming (Duan, 1983; Lei, 1999; Lu, 1983). At the same time, before 2000, really study March 3rd. Festival has 2 research results. March 3rd Festival is mostly held in open areas with convenient transportation and beautiful scenery. The main content of the festival can be divided into singing folk songs, choosing a spouse, climbing mountains, grabbing fireworks, and offering sacrifices to ancestral graves (Li, 1989). Huang (1993) pointed out the problem of the attributes of the March 3rd Festival. He believed that the March 3rd Festival is the unique cultural tradition of the Zhuang nationality. A concentrated reflection of the quality of the heart, the festival mainly uses songs to please God and choose a spouse.

In sum, researchers have paid attention to March 3rd Festival mainly since 2000, which means that there have been more research results in the past 20 years. And the research proposes effective countermeasures by analyzing current research results.

6. Findings

The findings of this study are mainly the optimization of the cross-cultural communication path of the Zhuang nationality in March 3rd.

The March 3rd of the Zhuang nationality belongs to the "festival song fair" in the traditional Zhuang nationality song fair (Pan, 1991), it is embodied in the way of festival celebration. The production, lifestyle and cultural entertainment activities of ethnic groups are the concentrated expression of national spirit and emotion. Its cross-cultural communication is not only a cultural communication proposition, but also a cultural inheritance proposition. Therefore, in view of the modernity dilemma encountered by ethnic festivals, it is particularly important to create a cross-cultural communication path with unique characteristics of the Zhuang nationality's March 3rd. There are five approaches as follows:

6.1. Coordinate and handle the relationship between national culture and business logic

In the face of the modernity dilemma, to realize the cross-cultural communication of the Zhuang nationality on March 3rd, we should first consider the characteristics of the March 3rd culture. While inheriting and developing the local culture, we should handle the cultural significance of the cross-cultural communication space, and find the balance point of harmony and coordination between national traditional culture and modern culture, and form cultural consensus among different groups.

In fact, as the core of the Zhuang nationality's March 3rd festival culture, the traditional Zhuang's song fair has a close relationship with economy and trade. "The 'song' of the Songxu refers to the singing culture, and the 'xu' is the bazaar trade" (Li, 2011). Such a relationship of mutual assistance and mutual promotion between economy and culture maintains balance and harmony for a long time, and also guarantees the continuous development of Gexu culture. However, after entering the modern consumer society, cultural commodities have become competitive products, causing the spiritual and economic

functions of culture to gradually show a game relationship. In the process of commercialization of some ethnic cultural resources, it is often necessary to succumb to commercial interests and some kind of cultural loss.

Therefore, the relationship between national culture and business in the communication process should be coordinated, and the reproduction of national culture should be promoted on the basis of following the laws of cultural development, so as to achieve the balance of the will and overall interests of various groups in the field of cross-cultural communication, and enhance cultural Interaction and understanding can guarantee the sustainable development of national culture and regional economy.

6.2. Do a good job in the screening and classification of the content of the Zhuang nationality's March 3rd

In a mixed media communication environment, we need to carefully sort out its content, filter out the festival connotations that can not only represent the characteristics of the March 3rd of the Zhuang nationality, but also can be widely spread, and accurately put it into the cross-cultural communication system, so that the audience can smoothly accept and accurately identify the cultural meaning of March 3rd of the Zhuang nationality. In the Zhuang nationality's March 3rd festival system, there is a rich national culture, such as unique festival rituals such as offering sacrifices to dragon mothers, throwing hydrangea, bumping eggs, folk song duets that the masses love to hear, five-color glutinous rice, traditional Guangxi rice noodles and other food cultures, and Snatching fireworks, dragon and lion dances, pearl balls, bamboo floats and other special sports activities are rich and diverse and full of fun. But for now, many characteristic cultures have not been spread well, and the outside world's cognition of March 3rd of the Zhuang people still only stays at the national activity of "singing folk songs.

Therefore, in the process of cross-cultural communication of the Zhuang nationality on March 3, we should pay attention to the selection and classification of its various festival connotations, not only to avoid being too mixed and making it difficult for the audience to identify, but also not to be too singular and lose its diversity of cultural connotation. In other words, we should follow the principle of focusing and relevance, emphasizing the mutually supportive relationship between dissemination content, and creating a national and modern cultural content dissemination system.

6.3. Clarify the communication theme and convey a clear image of the Zhuang nationality's March 3rd festival culture

To create a special communication meaning system for the March 3rd of the Zhuang nationality is to differentiate it from other ethnic groups or festivals in cross-cultural communication, and to form a more distinctive cultural image.

At present, the dissemination theme of March 3 of the Zhuang nationality is still not clear enough, and the expression of national characteristics is not clear enough, and it is difficult to establish a distinctive cultural image. For example, the core themes of the Zhuang Nationality's March 3rd event in 2019 are divided into "March 3 of the Zhuang Nationality· Osmanthus and Strong Charm", "March 3 of the Zhuang Nationality · National Sports Show", "March 3 of the Zhuang Nationality · Meet in Guangxi", and "The

Third of Zhuang Nationality. "Yue San'e Net Joy Shopping", "March 3 of the Zhuang Nationality · Harmony in Bagui", and other five major sections, all localities also use this as the core content for external promotion. However, these content sections often cross each other, and the core information transmitted is not clear; some lack distinctive features, fail to impress viewers, and appear too plain. Obviously, the ambiguity of the dissemination theme will bring misunderstanding or confusion to the information recipients about the cultural information of the Zhuang nationality's March 3rd event, making it difficult to achieve its communication effect.

Therefore, it is very important to clarify the communication theme, convey a clear image of the Zhuang nationality's March 3rd culture, avoid ambiguity and homogeneity in the communication meaning, and create a communication meaning system with the March 3rd cultural characteristics. It is worth noting that avoiding homogenization in the sense of communication does not mean pursuing "heterogeneity", especially in order to pursue the effect of "heterogeneity", divorced from the cultural origin to create a variety of strange landscape attraction. The construction of the Zhuang nationality's three-month-three meaning communication system should be derived from its own cultural characteristics, and only with the uniqueness formed by this can it create a distinctive cultural image for it, thereby realizing effective cross-cultural communication.

6.4. Cultivate foreign visitors to become the inheritors and spreaders of the Zhuang nationality on March 3rd

As the receiving subject in the cross-cultural communication of the Zhuang nationality in March 3rd, foreign visitors' understanding of culture affects the effect of achieving effective access to cultural meaning. This requires that we should not only regard them as tourists or tourists, but also focus on cultivating them to become the inheritors and communicator of the March 3rd culture.

When participants experience and perceive the true cultural charm of March 3rd, it is easy to inspire or cultivate cultural memories shared with the internal ethnic groups, thus becoming the "non-local" inheritors of this culture and a larger space-time cultural Communicator. Therefore, attention should be paid to enhancing the practical participation of external groups, building a rich and diverse communication window and platform, and providing them with convenient conditions for in-depth understanding of the Zhuang nationality's March 3 culture; at the same time, a cultural symbol system that is easy for participants to understand and accept should be constructed so Foreign participants can not only feel the "truth of culture", but also get the opportunity to experience in depth. For example, in the "Peach Blossom Bay King of Singers Contest" held in Guilin on March 3, 2019, although participants often sang folk songs in the local dialect, the host and judges immediately analyzed relevant content and analyzed the local history involved. The popularization and explanation of culture effectively reduces the barriers of foreign participants to local culture, obtains a better cultural experience, and creates good conditions for the inheritance and dissemination of national culture.

6.5. Constructing media with culture and realizing cultural reproduction in communication

To optimize the cross-cultural communication path of the Zhuang nationality in March 3rd, we should focus on taking culture as the foundation and constructing the medium by culture, not just shaping

the culture through the medium. In cross-cultural communication, the previous media unilaterally dissemination and image construction of the Zhuang nationality's March 3 culture are often easily divorced from the true face of the culture. Therefore, the "pseudo-reality" constructed only by the media is obviously difficult to accomplish this task. It is particularly important to explore the communication function of its own culture. Some scholars once regarded intangible cultural heritage as a kind of composite medium (Wang, 2015). The cross-cultural communication of the Zhuang nationality on March 3 is undoubtedly inspiring. For example, the characteristic festival ceremonies on March 3-the intangible cultural heritage such as Lang dance, bamboo pole dance, copper drum dance, etc., itself is a symbolic expression of culture, and it is also a form of cultural dissemination. If we can use digital technology and other modern new media means, we can go beyond time and space and greatly improve the efficiency and effect of cross-cultural communication. Among them, this year's "2020 Cloud Rewards March 3 · Multi-ethnic Sharing" will be held online. Although it is an expedient measure to deal with the epidemic, it is also a cultural dissemination method worthy of further exploration. It can be said that the most important thing in constructing media with culture is to complete the change of communication thinking. Culture itself presents itself, and the media is only a means or an aid. We should think about communication from the perspective of culture, not for the purpose of communication.

The first is cultural reproduction with the intervention of external participants. In the cross-cultural communication of the Zhuang nationality on March 3, the realization of cultural reproduction not only depends on the conscious inheritance of the local people, but also requires the intervention of external participants. When external participants can form a consistent understanding of the same culture with internal ethnic groups, they can join the production of this culture. The process by which foreign participants interact with the local people with their own cultural characteristics is a process of cultural exchange. This is similar to the "spreading ritual view" mentioned above. Only by forming a true interaction in the sense can the common cultural production between groups be realized.

The second is the cultural reproduction of the integration of multiple cultures. The process of cross-cultural communication of the Zhuang nationality in March 3rd is also a process of multicultural integration. Different cultures interact and influence during the communication, thus forming the reproduction of culture. For example, after traditional folk song performances enter the modern communication system, they often need to modernize the performance form, lyrics, music, and many other aspects, absorb and learn from diverse cultural content, so as to enhance the acceptance of communication. The process of renewing traditional national culture to modern times is actually the process of reproduction and formation of culture.

7. Conclusion

In order to meet the needs of modern cultural development, the internal cultural structure of the Zhuang nationality on March 3rd is constantly changing, and the entire cultural system is constantly being updated. Therefore, it is particularly important to pay attention to the cultural reproduction in its cross-cultural communication with an interactive and dynamic perspective. (1) Coordinate and handle the relationship between national culture and business. (2) Do well in the screening and classification of the content of the Zhuang nationality's March 3rd festival communication. (3) Clarify the communication

theme and convey a clear image of the Zhuang nationality' s March 3rd festival culture. (4) Cultivate foreign visitors to become the inheritors and spreaders of the Zhuang nationality on March 3rd festival. (5) Constructing media with culture and realizing cultural reproduction in communication. The March 3rd festival of the Zhuang nationality, only by realizing meaning exchange and cultural reconstruction in cross-cultural communication, can it achieve effective communication across time, space, region, and ethnic group, and thus stimulate the endless transmission power and cultural vitality, and protect the sustainable development of Zhuang nationality' s festival culture in modern society.

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