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Communication Analysis of the Travel Program "Far Home" based on the 5W Model

Chenxi Wang

Graduate school of global media communication, Hankuk University of Foreign Studies, Seoul 02450, South Korea

Abstract: Tourism TV programs have their own unique charm. They can fully explore tourism resources, humanities and historical culture, thereby establishing a city's tourism image and promoting the development of tourism. "Home Far Away" is a travel column focusing on "travel". It will use an "experiential" form to allow everyone to appreciate the beautiful scenery, touch the heritage of Chinese civilization, and experience the "truth" and "kindness" of ordinary people. The program, centered on real stories from ordinary people, showcases diverse geographical features and the unique charm of traditional culture. Its travels and narratives connect with broad and profound national sentiments, fostering a sense of identification with Chinese culture among the audience. Based on Lasswell's 5W communication model, this paper provides a detailed analysis of the program from the perspectives of communication subject, content, channels, audience, and effects. In this research, we linked the five levels of the 5Ws and combined them with relevant theories and the program's current situation to conduct a detailed study, forming a relatively complete research system. This system aims to identify the main factors that enabled "Home Away From Home" to achieve its breakthrough. Finally, the research results are summarized and a preliminary discussion is made on the project's improvement and development.

Keywords: 5W Model, HomeAway From Home, Communication Analysis, Cultural Communication, Travel Documentary.

1. Introduction

1.1. ResearchBackground and Significance

1.1.1. Research Background

With the continuous development of science and technology, people rely more on mass media for information dissemination and acquisition. Travel programs, presented in a visual format, are more readily accepted by the public. This approach plays a crucial role in cultural dissemination and preservation, and in promoting multicultural communication and exchange, it is more conducive to harmonious development and cultural identity among different ethnic groups. Since its debut on the Chinese International Channel in 2010, "Home Far Away" has received widespread attention both domestically and internationally. Its novel content and unique production methods have garnered unanimous praise from television viewers. The program takes a grassroots perspective, offering care and providing a deeper understanding of the lives of ordinary people [1].

1.1.2. Significance of the Research

Theoretical Significance:This study, by exploring the dissemination and cultural identification of various ethnic groups in China through tourism programs, is conducive to enriching and expanding the theoretical system of multi-ethnic cultural dissemination, and helps to deepen the research on tourism programs with themes within mainland China.

Practical Significance:In the context of economic globalization promoting cultural transformation, social change and gradually creating a new world pattern, the cultural identity crisis is getting worse. As a true form of artistic expression, TV travel programs should play their role in cultural communication and identification, and have practical significance in promoting cross-cultural exchanges. In addition, the various elements that TV travel programs should have as well as the methods and means for the program to spread Chinese culture will provide reference for the creation of travel programs with related themes in the future, which will help improve the creation level and market competitiveness of my country's travel programs.

1.2. Research Status at Home and Abroad

1.2.1. Current Status of Domestic Research

In order to better analyze the dissemination of the travel program "Far Home" based on the 5W model, this article first reviews the current status of relevant research at home and abroad.

Communication theory of travel programs: Drawing on foreign research results, domestic scholars combined China's national conditions to explore the communication characteristics of travel programs and their psychological impact on audiences.

Research on the content and form of travel programs: For domestic and foreign travel programs, researchers analyze the diversity and innovation of program content and the advantages of program formats to provide reference for the production of domestic travel programs [2].

Communication strategies of travel programs: Domestic scholars study how travel programs use diversified communication channels, including television, the Internet, social media, etc., to improve the communication effect and popularity of the program.

Case analysis of travel program dissemination: Conduct an in-depth analysis of a representative travel program, "Far Home", etc., summarize its dissemination experience and lessons, and provide reference for similar domestic programs.

To sum up, research on the dissemination of travel programs at home and abroad has achieved certain results. However, the analysis of travel program communication based on the 5W model is still in its infancy and needs further discussion. This article will use the 5W model to conduct a specific analysis of the dissemination of the "Far Home" program on the basis of existing research, hoping to provide

certain reference value for research in related fields.

1.2.2. Current Status of Foreign Research

Foreign research on the communication of tourism programs began at the end of the 20th century, and initially focused on the production and communication strategies of tourism advertisements and promotional videos. As time goes by, the research field continues to expand, involving many aspects such as the content, form, and communication effects of travel programs. The following are the main directions of foreign research:

Communication theory of travel programs: Researchers have explored the communication characteristics of travel programs and their impact on audiences from the perspectives of audience acceptance, information dissemination, and media effects.

Type and content analysis of travel programs: By comparing and analyzing different types of travel programs, researchers have summarized the characteristics, advantages and disadvantages of various programs, in order to provide guidance for program production [3].

The dissemination path of travel programs: Researchers have discussed how travel programs are disseminated from the aspects of media channels and communication networks, and how to effectively use existing resources for dissemination and promotion.

1.3. Research Content and Methods

1.3.1. Research Content

Based on Lasswell's 5 W communication model, the article conducts a detailed analysis of the column from the aspects of communication subjects, communication content, communication channels, audiences, and communication effects. In the research of the paper, we related the five levels of 5 W, combined with the relevant theories and the actual situation of the column, and conducted detailed research, thus forming a relatively complete research system, trying to find out the main factors that enabled "Far Home" to break through the column group. Finally, the research results of the project were summarized and summarized, and the improvement and development of the project were preliminary discussed.

1.3.2. Research Methods

Literature research method:Through CNKI and other major platforms, we collect information on travel programs, and by reading existing literature, we find information that is helpful to the author to study the communication model of travel programs.

Case analysis method:By analyzing some existing problems in the program "Home Far Away", we summarize and propose solutions.

2. Overview of 5W Mode

In 1948, American scholar Lasswell first proposed the concept of the "5W" model in his book "The Structure and Function of Social Communication" [4]. He believed that "the communication process is composed of five elements, namely Who, Say What, In which channel, To whom, and With what effect." Later it was also called the "Laswell Program." To put it simply, the communicator spreads some content to the audience through a certain communication channel, thereby achieving a communication effect.

Lasswell's "5W" communication model has pointed out the path for the research direction of communication studies, helping more researchers to shift their attention to the main direction of research and avoid taking too many detours. For nearly half a century, scholars have focused their research efforts primarily on the fundamental elements of communication, such as the communication process, achieving significant progress and laying the foundation for the future development of communication studies. This chapter will analyze the cultural dissemination process of the program "Home Away From Home" using these five elements.

3. Analysis of the Communication Subject

The communication subject is the first element of the "5Ws," "who," namely the communicator, the sender of information. It is the "source" in the communication process, occupying a dominant position. It is also called the "gatekeeper," primarily responsible for the collection, production, and dissemination of all information. "In 1947, American social psychologist Kurt Lewin first proposed the concept of 'gatekeeper,' arguing that 'gatekeepers' exist in the process of information dissemination within a group, and that information content must conform to the gatekeeper's value criteria and group norms to pass through the dissemination channels and enter the next stage of dissemination." Compared to television travel programs, the content recorded in the program itself is the content being disseminated [5]. Government agencies and the CCTV team are the main disseminators of this program. The following is a specific analysis of the disseminators.

3.1. Government Agencies

The program "Home Away From Home" is sponsored by the Central Committee of the Communist Party of China (CPC) and guided by the Publicity Department of the CPC Central Committee, with local tourism bureaus and television stations undertaking the production. The successful production of this program was not something a single television station could accomplish; it was the result of a combination of factors, including administrative orders from the central government. Therefore, it was precisely because of the special dissemination bodies such as the CPC Central Committee and the State Council that it attracted the high attention of provincial governments, mobilizing local enthusiasm and gradually leading to action. In early August 2011, five departments, including the Publicity Department of the CPC Central Committee, launched the "Going to the Grassroots, Changing Writing Style, and Improving Work Style" campaign for the news front. As a program produced by the country's mainstream media, "Home Away From Home" actively responded to the Party's call, focusing on the daily lives of the masses, with a sense of mission to eliminate blind spots in China's video documentation, going to the most remote and grassroots places to capture the most vivid stories.

Generally speaking, TV programs are organized by various TV stations and other related organizations. In comparison, communication entities such as the Central Committee of the Communist Party of China are more professional and authoritative and have higher credibility. For example, in the series of programs "Borderland Journey", they passed through Guangxi, Yunnan, and Tibet. , Xinjiang, Gansu, Inner Mongolia, Heilongjiang, Jilin and Liaoning, as well as more than 130 border towns in each province [6]. This process includes the support of various provincial tourism bureaus, cultural bureaus, local authoritative media platforms, as well

as the help of local radio stations, TV stations, and newspapers.

3.2. CCTV Team

In 2011, during the planning and filming of "Borderland Journey", the chief editors and directors Yang Ji and Zhou Chaoyong personally led a team to Jiamusi and Heihe in Heilongjiang Province for on-site inspection and sample sampling. After confirming the samples, the program team sent more than a dozen shooting teams to conduct on-site interviews and shooting, and conduct all-round and multi-angle selection and filming. This "journalist experience + news documentary" shooting and production method creates a new shooting mode for travel programs. The program's creative team is also very young, a group of post-80s generation. They have diverse personalities and individual styles, which allows them to possess not only the objectivity and truthfulness expected of a journalist, but also their own unique emotional sensitivity when hosting and producing the program. In their work, they analyze and report on issues from different angles, expressing thematic ideas and disseminating values, allowing viewers to see their most sincere attitude towards news reporting. During filming and production, the heavy workload and long journeys, mostly traversing remote and impoverished mountainous areas or sparsely populated border regions, significantly increased the difficulty of the program's production due to both physical and mental strain [7]. Facing various extreme challenges, none of the program's creators backed down. Whether trapped for three days and three nights by landslides and mudslides or suffering from severe altitude sickness, no one wavered, and all interviews and filming were completed successfully and to a high standard. It is this high-quality and resilient production team that breaks away from the traditional TV production model, approaches interviews from a more civilian and life-oriented perspective, and reinterprets the documentary production concept in a more "friendly" tone, laying the foundation for the successful dissemination of "Home Far Away" and paving the way for national culture to go international [8].

4. Communication Content Analysis

The central link of communication is the communication content, which is also the key link of the entire communication activity. The communicator conveys information and expresses ideas to the audience through the language symbols of the media. There have been more than 800 episodes of "Far Home" since its adaptation. The program content combines the magnificent scenery of our country and the efforts of people of all ethnic groups to show the greatness of the country from all aspects [9]. So far, this project still has a large and stable audience. Its broadcast method not only relies on the richness and poetry of its own country, but also uses series as its main production method, constantly changing various contents, so that it can continuously produce more novel content output. This article further elaborates on the significance of program communication through the analysis of the "Far Home" series of programs [10].

4.1. History and Culture

History and culture are deeply reflected in "Home Far Away". Each episode traces the roots of different regional cultures, tells its history and present, truly restores the ecological natural and cultural landscape, and shows the long history of Chinese civilization. For example, the 11th episode "A Journey Across the Thousand Years" in the series "Inside and Outside the Great Wall" introduces the history of Qianfengguo Temple, which has been preserved from the Liao Dynasty to the present. It is known as "China's largest majestic temple". The architectural style is the same as that of the Tang Dynasty, showing the diverse combination of culture in the Liao Dynasty and embodying the exchange and integration of various ethnic groups. The program shows many landscape buildings with historical and cultural deposits, showing the breadth and depth of our culture and the richness and longevity of our history.

4.2. Natural Scenery

There have been hundreds of episodes since the show was launched. Whether it is the earlier "Border Journey" and "Coastal Journey" or the current "Inside and Outside the Great Wall" and "One Belt and One Road", the programs are all based on geographical landscapes. These series follow China's topography, landforms, longitude and latitude, etc. to depict for us oceans, lakes, mountains and rivers, natural villages, regional vegetation and other rich and colorful natural geographical landscapes. Through the lens, the magnificence of the natural landscape is expressed, cultural connotation is given, and the diverse culture of our country is demonstrated. In the program, the representation of natural landscapes not only displays their natural beauty, but also gives them special cultural connotations and spreads them through the television medium. Interpreting this natural landscape as a symbol of the unique geographical and cultural characteristics of this geographical latitude forms a regional brand image and deepens the audience's understanding and concern for this area. At the same time, it is also a door for overseas audiences to express their longing for their hometown. These local feelings that cannot be experienced in a foreign country soothe their homesickness [11]. For example, in the series "Great Rivers and Mountains", the episode "The sky is high and the clouds are light, the autumn is strong" explores the autumn of the Yancheng National Rare Bird Nature Reserve in Jiangsu Province, and introduces the unique plant Suaeda, which is red in color and combines with the yellow color of the wetland. It creates a beautiful scene of red and yellow. In addition, it also introduces the living habits and characteristics of the white spoonbill. The integration of biology and nature reflects the harmonious scene of natural ecology and reflects the natural scenery and species diversity of my country's great rivers and mountains [12].

4.3. Folk Customs

Folk custom is also a way to experience the characteristics of a place. In the continuous development of modern society, traditional folk culture is also very precious. The life of "men farming and women weaving" has always been a traditional way of life in Chinese society. The hard-working people have created alot of valuable wealth. Among them, the 27th episode of the "Border Journey" series "Exploration of Dehong Ethnic Customs" shows the folk customs of ethnic minorities. Jingpo brocade has a history of hundreds of years, with fine workmanship and rich national colors [13]. It can now be seen abroad. Jingpo women use their ingenuity to create exquisite brocades, which become the main source of income for Jingpo families. The host of the program visited a school on the border between China and Myanmar. Children of different ethnic groups study and live together. The unique inter-class exercises incorporate the rhythmic exercises of

five ethnic minorities, reflecting the fusion of different ethnic cultures and the breadth and depth of our country's culture.

5. Analysis of Communication Methods

The communication method is the carrier of communication content. The communication method is related to whether the communication audience can effectively receive the information sent by the communication subject, and has a great influence on the communication effect. The following discusses traditional media and new media respectively.

5.1. Traditional Media

Traditional media refers to a series of media such as newspapers, magazines, radio, and television that disseminate information in traditional ways. "Home Far Away" is a travel documentary program produced and broadcast by CCTV Integrated Channel. Traditional media played a vital role in its dissemination process [14].

5.1.1. TV

"Far Home" was launched on December 1, 2010 and is broadcast from Monday to Friday at 5:15 pm. Its main mode of broadcast media transmission is television. Television has the characteristics of combining audio and video, but its forms of expression are not rich enough. The network can combine information broadcasting with text, graphics, images, sounds, videos, animations and other forms of communication. Television news is strictly limited by the program duration, and relevant information content can only be disseminated within the specified program duration [15]. The "Home Far Away" program is only 45 minutes long. The impact of TV programs broadcast in this format cannot be seen. TV is region-oriented. In order to achieve its own information, the audience has no autonomy and cannot choose the TV station they want to receive. Like radio, TV cannot be broadcast repeatedly in a linear manner and is severely restricted. However, TV stations have high coverage and audience base. Programs broadcast through TV stations can quickly attract the attention of a large number of viewers. The audience can watch according to the broadcast time of the program and form a fixed viewing habit. Therefore, "Home Far Away" is broadcast through CCTV, ensuring the stable broadcast and wide dissemination of the program.

5.1.2. Newspapers and Periodicals

In addition to TV stations, "Far Home" is also promoted through newspapers, magazines and other print media. These media have a relatively stable readership and can bring certain attention and word-of-mouth effects to the program. At the same time, in-depth reports and comment analysis by newspapers and magazines will help increase the popularity and influence of the program [16].

5.2. New Media

New media mainly refers to the Internet and various information dissemination tools based on the Internet, such as social networks, mobile applications, etc. With the development of technology and changes in user

needs, emerging media have played an increasingly important role in the dissemination of "Home Far Away".

5.2.1. Wo Micro

Social media platforms such as Weibo and WeChat official accounts also provide publicity and promotion channels for "Far Home". The program publishes the latest news, behind-the-scenes footage and other content on these platforms to attract fans' attention and interaction. At the same time, celebrity guests and netizens can share information about the program through social media, exert a word-of-mouth effect, and expand the influence of "Far Home".

5.2.2. One End

"Far Home" uses online video platforms such as iQiyi and Tencent Video to broadcast online, achieving diversified dissemination of the program. These platforms have a huge user base, covering audience groups of different age groups and preferences. In addition, online video platforms are highly interactive. Users can watch programs according to their own schedule and participate in interactive behaviors such as commenting and sharing, further expanding the scope of the program [17].

6. Communication Audience Analysis

6.1. Age Characteristics

The audience of traditional media has a wide age distribution, including middle-aged and elderly people as well as teenagers. "Far Home" attracts audiences of different ages with its rich content and vivid narrative. According to CCTV survey data, the audience of "Far Home" is mainly young and middle-aged, aged between 16-44 years old, with a high level of education. From the perspective of social class, they are widely distributed, including students, white-collar workers and managers in different industries. However, there are also large individual differences in age. But there are also big differences in viewing psychology and attention direction.

6.2. Gender Characteristics

For media user groups and opinion leader groups, the specific performance of the program may not be so diverse and young. In real life, the most important and critical content of national cultural heritage is that as users of new media, young people are the inheritors of the country’s material and spiritual civilization and the builders of national cultural heritage [18]. As users of new media, young people are the inheritors of the country's material and spiritual civilization, and the builders of the country's basic issues. At the same time, these new media users and opinion leaders are also the potential audience of this program. The development of the program needs to better attract their attention and meet their needs. The program will better capture their attention and meet their needs. It can be seen that if the audience is not accurately positioned and segmented during the program planning process, and the audience is not given a sense of service, it will have an adverse impact on the audience of the program. During the program planning process, the audience should be accurately positioned and segmented to create a sense of service for the audience, otherwise it may have a negative impact on the program audience.

6.3. Regional Characteristics

Chinese International Channel is the only Chinese channel broadcast by CCTV globally. Its audience is mainly Chinese, overseas Chinese, compatriots from Hong Kong, Macao and Taiwan, as well as foreigners who have a certain understanding of Chinese culture and want to know more. According to statistics from the National People's Congress, approximately 60 million Chinese citizens currently live abroad, distributed across more than 130 countries and regions, with 90% residing in Southeast Asia and other parts

of Asia. In recent years, migration patterns have changed. In 2007, the Chinese International Channel expanded from one version to three versions: one for Asia, one for Europe, and one for the United States. The three versions offer greater convenience to viewers in different regions. As the pioneering program since the last version of the Chinese International Channel, "Home Away From Home" enjoys a certain degree of satellite television coverage [19]. Its audience distribution is largely determined by satellite coverage, resulting in uneven distribution across continents, between developed and developing countries, and between developed cities and remoteareas [20].

7. Conclusion

This article is based on the Laswell 5W model and analyzes the dissemination of "Faraway Home" from five dimensions: dissemination subject, content, channel, audience, and effect. Research has shown that the advantages of program dissemination are significant: the main body relies on the dual support of the government and the CCTV team, and the government coordinates local cultural, tourism, and folk resources to provide key guarantees for the program to go deep into grassroots collection. The CCTV team's unique "journalist experience+news documentary" filming model further strengthens the authority and professionalism of the content; The content constructs three core matrices of historical culture, natural scenery, and folk customs, connecting the veins of Chinese civilization and regional cultural characteristics, vividly presenting a vivid scene of communication, exchange, and integration among various ethnic groups, and maintaining sustained attractiveness through serialized creation; Channels achieve complementary coverage between traditional media and new media, reaching a wide range of groups; The audience is mainly composed of young and middle-aged people aged 16-44, with significant characteristics of high education, covering diverse groups such as students and professionals. The proportion of overseas Chinese is prominent, effectively arousing their patriotism and covering domestic and foreign audiences, with only uneven regional distribution.

At the same time, the program has problems such as insufficient innovation in content form, insufficient utilization of new media, and lack of promotion and publicity. The shortcomings of content innovation are reflected in the need to expand the depth of theme exploration and the lack of personalized interactive content in new media operation. Suggestions for optimization: innovate narrative and content expression, strengthen precise operation of social media, enhance cross-border cooperation to enhance influence.

This study enriches the application scenarios of the 5W model in the field of tourism program dissemination, providing practical references for the creation and promotion of similar programs. In the future, we can further explore the applicability boundaries of the model, conduct comparative research on similar programs, explore the value of emerging communication channels, and help improve the quality and efficiency of Chinese culture's external communication.

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