

An in-depth analysis of the communication value and promotion path of "three rural" short videos under the new media perspective: Taking Tiktok's "New Farmers" as an example

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Abstract: *In the era of traditional media, farmers had few opportunities to express themselves and were mainly the "receiving end" of information. With the support of new media network technology, "three rural" short video is explosive growth, "three rural" short video has become a "new agricultural tools". The short-video platform has become a new stage for showcasing rural nature, local customs and special products. This paper explores the path of enhancement in the development process of "three rural" short videos by investigating and studying the "new farmer" programme of Jitterbug as an example. Solve the problem of video homogenisation and excessive traffic among them. This suggests the need for policies such as building a talent pool, deepening creative endeavours and leveraging brand thinking.*

Keywords: *New media platforms, Short video on "Three Farmers", village culture*

1. Introduction

Under the traditional media, radio and television as the main media of communication, the creative power was almost monopolised by the traditional media end, and the voice of the farmers was seldom, if ever, heard. With the construction of the new media network technology platform, the "three rural" short video is explosive growth, farmers have become the main body of the "three rural" short video creation. This paper focuses on the communication value of "three rural" short videos under the new media perspective and how to solve the problems of homogenisation of "three rural" short videos at this stage. The short video on "three rural areas" will maintain its long-lasting vitality, spread rural culture and help revitalise the rural industry.

2. Dissemination status of short videos on three rural areas under the new media perspective

2.1. Low technical barriers inspire creativity, and "farmers" become the main subject of the narrative

In the context of traditional media, radio and television are the main means by which farmers obtain information. And whether it is a television programme or a radio work, it is created by people who have received professional media literacy, and the right to create is almost monopolised by professionals, and peasants rarely have the opportunity to express themselves. More farmers are passive "receivers" of information on the Internet, as they simply communicate with each other on a daily basis and pay attention to social news. And with the emergence of new media online platforms, the medium through which farmers access information has become more widespread. Compared with the media, new media has the irreplaceable advantages of low threshold, low cost of trial and error, and wide dissemination. Through the empowerment of technology, farmers are able to access different information in a timely manner, pay attention to various social focuses, and participate in discussions and interactions in real time. With a mobile phone, recording an interesting journal of the day's life has the potential to become a traffic code for a short video with a high number of likes, which greatly inspires farmers to create. More and more farmers are willing to participate in interactive discussions, recording daily life in the countryside, introducing hometown specialities and showcasing the natural beauty of the countryside through their lenses. Farmers have become makers and distributors of information, and more and more of their voices are being heard. Farmers have changed from the passive "receiving end" of information to the active "output end" of information, and the farm name has become the subject of the narrative. At

the same time, major short-video platforms have also successively launched support programmes to support the "three rural" creators. The Jittery Voice platform launched the "New Farmer Programme" to assist the growth of "three rural" creators; The New Farmer Classroom provides diversified training for "Three Farmers" creators in short video production, Jittery Voice operation and promotion skills, and live broadcasting with goods; The "Three Agricultural" field creators with less than 1 million followers will be given an exclusive task charging station to provide incentives for the creators.

2.2. Uneven education level of creative subjects and serious homogenisation of videos

The head of the "three rural" short videos have professional filming equipment and detailed footage scripts, while the head creators only account for a minority. Most short-video creators are farmers, whose education level is generally low, media literacy is insufficient, and their understanding of the rules of short-video platforms is not comprehensive enough; after all, only a small number of farmers have superior editing skills, such as "Zhang's classmates". The quality of short videos edited through their own processing is difficult to guarantee. And short video author's creation route is too single, around the rural daily life, rural speciality food outside, it is difficult to emerge other new creative ideas, the creative direction has reached a bottleneck. After a cycle, the content of the work is highly homogenised, both vertically and horizontally. And many creators are innovative for the sake of innovation, through exaggerated performances, the same script for the content, which will produce user aesthetic fatigue, bringing a bad viewing experience. At the same time, when a certain topic catches the audience's attention during this time, other creators begin to follow suit, causing the same narrative themes to reappear. High-quality short videos are only in the minority, and most of them lack innovative ideas and value connotations. Take "Li Ziqi" idyllic rural life as an example, when her video style became popular, the new creators are imitating the head creators of short videos in the field of "three agricultural" without thinking about new creative paths, resulting in the creation of most of the video content in the same direction and a lack of new ideas. Over time, it causes aesthetic fatigue in the audience.

2.3. Excessive traffic generation weakens the audience's emotional connection

Among the creators of "three rural" short videos, in addition to "Li Ziqi", "Zhang", "Peach" and other high-quality head creators, there is no lack of grassroots creators. These types of creators usually aim for traffic and usually pick some exciting and gimmicky topics for their short videos in order to get eyeballs. The video content of such creators often wanders into distortions, rubbings, spoofs and other vulgarities. For example, in the videos of women "engaged in agricultural labour" posted by a small number of accounts, the image of the women is clearly inconsistent with the surrounding labour scene, and there is false posing. By taking advantage of the traffic resources of the "three rural" short videos to play rubbish and other vulgar creative content may cause minors to follow suit at the same time, the minors have a bad value orientation. At the same time, vulgar creative content damages the image of the countryside, so that the real scene of the countryside is dissolved in the dissemination of short videos. Secondly, we watched the current stage of rural agricultural short videos and found that most of the videos are based on the live broadcast of selling agricultural products, and no longer carry on the traditional vernacular culture. Appropriate marketing achieves a two-way run: the rural economy gets the income-generating benefits and the audience buys the desired produce; And a focus on gaining traffic and over-marketing will only weaken the emotional connection with the audience.

3. The communication value of short videos on three rural areas in the new media perspective

3.1. Building a marketing platform to help revitalise the industry

The new marketing platform of "short video + live broadcast" has become a new way for farmers to find a way to get rich. The live streaming of speciality agricultural products in front of the camera gives consumers the opportunity to learn about them in the middle of a live broadcast. Live broadcasting directly promotes agricultural development, enhances the visibility of agricultural products, and opens up sales channels for agricultural products. In the live broadcast of the camera, the anchor will produce a full range of agricultural products in front of consumers: from the pre-product planting, medium packaging and late sales and product after-sales service to form a complete closed-loop service chain. This service-based live broadcast model, consumers can learn about the growth background, theoretical knowledge, and nutritional value of agricultural products, which satisfies the curiosity of consumers about agricultural products, thus increasing their trust in agricultural products. Agricultural products have

gradually come into the public's view, more and more people can recognise agricultural products, into the agricultural products. This has significantly boosted the economic income of farmers and has become a major source of economic income for them. However, in the development process of branding agricultural products, there is a lack of brand promotion talents and a lack of marketing expertise to effectively shape the image of special agricultural products. The live broadcast platform should strengthen the promotion system of characteristic agricultural products and effectively expand the market space of agricultural products to further achieve the revitalisation of rural industries.

3.2. Creating rural culture and disseminating quality culture

Culture is the sum total of the spiritual substances that people advance. Only by keeping the foundation of culture, the vitality of the "three rural" short video can last. Most of the short videos on "three rural areas" are mainly about daily life, special food and interesting stories in the neighbourhood, which lack memory and resonance with the audience. The creators of "three rural" short videos should always stay awake, not for the purpose of personal traffic, but to shoulder the responsibility and mission of inheriting the culture of their hometowns, transmitting the spirit of new farmers, and helping the promotion and development of agricultural products. It is important to keep a firm grasp of the excellent traditional culture of the countryside, and to disseminate and promote the distinctive culture. By discovering regional characteristics, cuisine, scenery, arts and customs, they can show the unique style of the local area, attracting the public's attention by unique visual symbols and narrative modes. Tujia Yanzi, for example, is the guardian of the jittery countryside, Yanzi through the lens, his rural life, Enshi Tujia speciality food, countryside natural scenery in front of everyone. In this way, more people can understand the Tujia culture and pass on and carry forward the Tujia folk culture. This includes the preservation of the intangible cultural heritage of villages, the preservation of the architecture of ancient villages, and the inheritance of traditional folk customs and traditions, which provide quality values for rural culture. Traditional culture and rural revitalisation are in a relationship of interdependence and mutual progress. Through the inheritance and innovation of traditional culture, the unique image of the countryside is created, and at the same time the competitiveness of the economy, tourism and agricultural products is enhanced, injecting cultural vitality as well as creativity into rural revitalisation. At the same time, the dissemination of distinctive rural culture can also promote the cohesion and social stability of rural communities. With quality rural culture, the cultural identity of farmers has been strengthened, and more farmers are willing to make a concerted effort to participate in the dissemination of culture, which provides a path reference for rural governance.

3.3. Constructing talent camps to promote rural revitalisation

The Opinions on Accelerating the Revitalisation of Rural Talents, jointly issued by the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council, explicitly proposes to strengthen the Party's overall leadership of the work of rural talents, and to insist on putting the development of rural human resources in the first place. Young people are the key force in rural construction, and rural revitalisation cannot be achieved without young people. With the explosion of the "Three Rural" short videos, more young people see the opportunity to realise the resources in the countryside, and the diversification of employment patterns in the countryside, attracting young people to return to their hometowns to start their own businesses. Relatively speaking, young people have had experience working in big cities, have a certain degree of media literacy, and understand the means of creating short videos. At the same time, they are willing to work hard and are more capable of learning, so they can provide a certain degree of knowledge for village construction. At the same time, the local government should provide talent introduction policy for this kind of high-quality talents, and give strong policy support to young people returning to their hometowns to start their own businesses, guarantee the completion of the capital chain in the process of entrepreneurship, and effectively mobilise young people to return to their hometowns to start their own businesses. Returning to their hometowns to start their own businesses adds to the revitalisation of the countryside, and the realisation of rural resources feeds back more opportunities for them to excel, so that those who stay in the countryside and build the countryside stay at ease, and those who are willing to put down roots in the fields and return to the countryside have more confidence. The cultural content of the "Sanno" short videos enhances the sense of belonging to the motherland and the recognition of talent. By comprehensively interpreting the rural revitalisation strategy, objectively analysing rural economic development plans, preferential policies for youth entrepreneurship development, rewarding projects and prospects for rural development, as well as actual cases of successful rural entrepreneurship by local rural talents in the countryside, we will attract more outstanding talents to contribute to rural development and inspire talents to return to the country to

start their own businesses. "Three rural" short video has attracted more excellent Talent to revitalise rural culture, providing sufficient talent for rural revitalisation and helping to form a high-quality talent team in rural areas.^[1]

4. Enhancement path of short videos on three rural areas under the new media perspective

4.1. Deepening communication and focusing on creativity

In order to maintain the long-term development of "three rural" short videos, it is necessary to make efforts in production and creation. By watching short videos at this stage we find that most of them have high repetition of content, fewer works that resonate with viewers' emotions, and high substitutability of works. In order to solve this problem, for the creators of "three rural" short videos, first of all, they should learn to expand their creative path and break through the traditional creative direction. In the direction of creation beyond the natural landscape of the countryside, food, and daily life, he tries to find more perspectives and new areas of creative paths, bringing new feelings and experiences to the audience, allowing them to continue to focus on the field of "agriculture, rural areas, and farmers" short videos with curiosity and curiosity. For example, in the video content of "Handsome Farmer Bird", it can be seen that he will select some content related to his childhood life to create, so as to attract the attention of more netizens with similar experiences. In the video "Friends of B station, do you remember the fireflies you used to see in the field in front of your house in the countryside when you were a child?", he drew three-dimensional fireflies on the wall. In the video, he created a three-dimensional firefly wall painting, which evoked many netizens' memories of rural life when they were young. His use of the paintbrush to outline rural life not only allows the audience to internalise the emotions conveyed by the video in the process of dialectical movement between reality and imagination, but also succeeds in arousing the emotional resonance of the participants.^[2] Creators can also tap into local colours and folklore that have been left out of the urban and rural development process, thus strengthening their bond with users. In order to maintain this 'strong stickiness', learn to humbly listen to the audience's opinions and constantly make corrections and breakthroughs. At the same time, the creators of "three rural" short videos should actively learn creative techniques, improving media literacy, work on editing techniques and presentation, and learn professional video editing and packaging knowledge to lay a solid technical foundation for the production of high-quality videos.

4.2. Collective memory awakens identity

French sociologist Habwachs suggests that collective memory is the process and result of sharing past events among members of a particular social group. It is a collection of meanings, cultures, values, and experiences of a group.

The broadcasting of different contents and narrative styles of "three rural" short videos has created a mechanism of repeated broadcasting and emotional resonance, which constitutes the collective memory of those who have experienced rural life in "three rural" short videos. One of the most important reasons why short videos on "three rural areas" can attract the attention of the public is that they evoke the emotional resonance of the audience. Most people who live in cities have had the experience of living in the countryside as a child. Catching shrimps in the river, picking peaches from trees, raising chickens and ducks at home are all fragments of rural life that are deep in their memories. Seeing short videos in this category can bring back memories of their country life. Viewers can also like and discuss the video after watching it. Through the interaction in the comments section, people who share the same memory experience are attracted to gather together and then make emotional connections, and this discussion forum becomes their emotional support. For example, "Pan Lou Lou", a countryside guardian on Jittery Voice, has attracted more than 30 million followers through funny clips with her grandchildren and the theme of making rural food for her grandchildren. Many people in the comment section message "a grandma, I know, I can eat fresh food again," evoking many people's childhood memories.

People re-discuss and reminisce about their childhood with mnemonic symbols under the video content, which fully expresses representations of past scenes and sensory experiences, while carrying these symbols to be repeated in narrative styles thereafter, awakening people's identities. In the life of towns and cities, most people live a fast-paced and stressful life, making it difficult to take a moment to feel life. The emergence of "three rural" short videos has awakened their collective memory, and watching these short videos has become a comfort in their busy lives.

4.3. Utilise brand thinking to form brand communications

The "online + offline" approach is working together to form a brand for "three rural" short videos. Online focuses on the creation of quality short videos. Learn to capture users' needs and create video content based on the audience's facets of interest as well as the context of the times. At the same time, it is also necessary to adjust the direction of dissemination in a timely manner, from the number of users of the video of the number of views, the number of likes and comments, moderate push the user interested in high-quality content. A public number for high-quality "three rural" short videos should also be created online, where high-quality works are published to set a benchmark for creativity; Seize the new sales mode of "short video + live broadcast" to enhance the popularity of farm products, and continue to contribute to the economic growth of farmers.

Offline, the focus is on "agriculture and tourism". Because of the explosion of the "three rural" short videos, more and more city dwellers want to experience the countryside and return to rural life. Tourism departments can shoot tourism promotional films with local folk characteristics to fully display local culture, non-heritage projects and special industries. Attracting more foreigners to visit the city and experience the local specialties, landmarks, traditional folk festivals, etc., and promoting the development of the local tourism industry. The new media as a two-way interactive platform, the consumer consumption behaviour of consumers generated a large amount of consumer data and information, but also for the design of rural cultural products to provide more ideas. Through the network research to grasp the needs of consumption, the development of cultural and creative products that meet the aesthetic standards of consumers, can lead to an increase in the sales of rural cultural products, and make more rural resources to integrate into the industry, to bring more help to the development of the industry, but also to drive the rapid transformation of other industries to change.

5. Conclusions

The "three rural" short video takes natural scenery, local conditions and special products as the main narrative style, so as to attract the audience's attention. Audiences learn about the special rural culture through watching such short videos, which awakens their memories and emotions and finds emotional resonance. Farmers also take advantage of the new media platform, the quality of local culture fully displayed in the public field of vision, embarked on the road to income and wealth, "three rural" short video has become an important narrative expression of the current short video. It is worthwhile for creators to think further about how to solve the homogenisation of content that occurs during the development process, create a good brand benefit, and open up more possibilities for the realisation of rural revitalisation.

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