

Research on the Path of "New Farmers" Short Video Assisting the Revitalization of Rural Cultural Industry

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Abstract: *In this study, we believe that establishing a long-term mechanism for protecting local culture requires policy support, reference to local culture (support from cultural farmers), enthusiasm for protecting local culture, and stimulation of economic benefits. Only through multiple measures can a sound mechanism for rural cultural production be established. Promoting the new countryside and revitalizing the rural economy not only requires technical and financial support from traditional official media and local enterprises, but also continuous attempts at multimedia and multi-channel integration. We also need to continuously improve policies that combine "new farmers" with land, which can protect local culture and solve the problem of inheriting local culture. We can also promote local specialties and tourist attractions through short videos, thereby developing the local economy and increasing farmers' income. This is not only a specific measure to ensure people's livelihoods and promote development, but also a strong response to the policy of "revitalizing rural cultural industries".*

Keywords: *"new farmer" short video, rural revitalization, rural cultural industry, rural digital cultural industry*

1. Introduction

The ultimate goal of China's cultural digitization strategy or policy is to have a macro level influence on its own cultural world. On March 21, 2022, six departments jointly issued the "Opinions on Promoting the Empowerment of Cultural Industries for Rural Revitalization", proposing to empower rural revitalization in eight key areas: creative design, performance industry, music industry, art industry, handicrafts, digital culture, other cultural industries, and cultural tourism integration, to provide direction for the development of rural cultural industries. With policy guidance and financial investment, the short videos of "new farmers" with rural backgrounds meet the development needs of rural revitalization [1]. Technological empowerment enables "new farmers" to obtain personal social benefits while also making the overall revitalization of rural cultural industries possible.

2. The current situation and research background of rural cultural production in short videos of Chinese "new farmers"

2.1 Production status

The Internet era has given birth to the rapid development of self media such as mobile phones, and has also brought about a surge in the number of netizens [2]. At the same time, with the rise of popular culture, the short video industry has quietly risen, becoming an important pole in building spiritual culture and affecting the aesthetic taste of the current public [3]. The diverse cultural landscape also encourages different online groups to participate in social and cultural construction. We can see that in short video software, a group of people take rural and township backgrounds as filming backgrounds. Primitive and slightly vulgar "new farmer" unfashionable videos have emerged as a new force and become a force that cannot be ignored in the short video culture [4]. The popularity of such videos reflects the collision and dialogue between local culture and urban culture, and to some extent, reflects a certain turn in Chinese social culture. This kind of video uses a narrative and visual presentation method that is completely different from the mainstream video. The daily, personalized, and fragmented display background in the video and the presenter themselves have there are signs of "soil",

such as the characters appearing in the fields, farmyards and rustic costumes in the countryside, or unfashionable full, non mainstream words, social shaking movements [5]. The collision of the rustic rural world and the foreign urban world has formed unique characteristics in the short videos of "new farmers", subverting and challenging the mainstream visual experience. The high attention "new farmers" short videos cater to the needs of capital building platforms to obtain high data volume, and also to some extent meet the self interests of the subculture group of farmers.

2.2 Research background

After searching for relevant literature on the keywords "rural cultural industry" and "rural digital cultural industry" on CNKI, it was found that most scholars focused their research on the macro perspective of the cultural industry. Li and Ren (2016) pointed out that the cultural industry itself has strong permeability, which is related to other industries, especially the modern service industry, through ripple effects. Hu (2017) conducted research from the temporal logic of the development of art and cultural industries, discovering that the cultural industry is the fundamental form of cultural and artistic existence in the context of modernization, Ye (2021) believes that developing characteristic cultural industries is an important force in promoting the development of ethnic regions in China. Meng and Fu (2022) analyze that the cultural industry, with its uniqueness, determines that it has both commercial and economic attributes as well as social and cultural values, and its social and cultural values are more prominent. Lu and Qi (2022) pointed out that based on local resources, rural cultural industries can be divided into rural handicraft industry, cultural festival industry, cultural tourism industry, rural digital cultural industry, and other types. Zhang et al. (2022) found that the absolute gap in the development level of cultural industries between the eastern and western regions is narrowing, while the central and northeastern regions are expanding. The gap in industrial scale is the main driving factor for the regional gap in the development of China's cultural industries. Ding (2023) believes that the cultural industry promotes rural industrial revitalization through "creativity+integration", rural talent revitalization through "external attraction+internal training", rural cultural revitalization through "creation+innovation", rural ecological revitalization through "protection+development", and rural organizational revitalization through "party building+co governance".

After reviewing and reviewing relevant literature, it was found that at present, more emphasis is placed on the interpretation and research of cultural connotations in the videos of "new farmers", lacking a systematic analysis of the relationship between "rural cultural production" and "rural cultural industry" among farmers. Relevant scholars mainly focus on macro policy research on rural revitalization and rural cultural industry [6,7]. Looking at existing literature, there is currently insufficient research in the academic community on the formation mechanism and individual development practices of regional disparities in rural cultural industries, insufficient in-depth research on China's rural digital cultural industry, and even less research on the relationship between rural revitalization and digital cultural industry development [8]. It is particularly important to conduct comprehensive and systematic research on the development of China's rural digital cultural industry under the background of the rural revitalization strategy, especially focusing on the cultural production practices of rural farmers. Rural culture, as an extremely important and excellent resource in Chinese culture, focuses on the meso and micro research of the development of rural digital culture industry, which has significant practical significance.

3. Characteristics of the presentation of "new farmers" short videos

3.1 Weak resistance

Unlike the view expressed by Herbert Digg, a representative figure of the Birmingham School, in his book "Subcultures: The Meaning of Style," that once commercial capital begins to incorporate a certain subcultural style, the resistance of that subcultural group will disappear; It is also different from the concept of "subcultural capital" proposed by post subculturalist Sara Thornton, who deliberately ignored the influence of government intervention, social relations, and other factors on subcultural groups in the process of creating and accumulating subcultural capital [9]. China's local post subculture reflects a complex relationship of negotiation and symbiosis with global business and consumer culture, demonstrating a weak resistance posture. The emergence of new online media and Central Asian culture, especially on various short video platforms, marks the beginning of the Web 3.0 era. The emergence of various social software, video websites, and live streaming platforms has further found a profit model for "user generated content". At this time, the subcultural practice carried out was initially

guided by user needs and interests, guided by market norms, and aimed at commercialization. At its inception, it weakened the resistance and exclusion of subcultures against dominant, elite, or elegant cultures, weakening the independence and criticality of subcultures.

3.2 Performance

In the era of new media, technological empowerment provides farmers with an effective way to participate in cultural production. They are able to participate in the construction of social culture and have the ability to interpret themselves, so that they can actively participate in social dance with their own characteristics in the encounter with mainstream culture. Due to the limitations of their own economic and cultural capabilities, the rural population is a long-term speechless existence, and this situation has undergone certain changes in the new media society. The emergence of new media on the internet has broken the traditional cultural production mechanism, empowering farmers who were previously obscured by technology. They have transformed from being described as "others" to being self-proclaimed as "us". The decentralization and grassroots expression of internet platforms provide rich material resources and display space for "new farmers" short videos, and also make it easier to get close to the daily life and individual identity of short video users. In the materialistic modern society, the authentic rural environment has become a fresh aesthetic theme. Short videos of "new farmers" with rural and farmer themes have entered the public's aesthetic field with an original performance style. The short video of "new farmers" does not showcase the values of farmers themselves. They are still guided by capital and controlled by platform rules in the online space. The impact of media change on society will also be influenced by the audience, which in turn will affect the media. In the era of electronic media, with the expansion of information source channels, it is no longer an era where "you" do not know without saying "me", we will find that these video bloggers do not showcase the daily lives of real farmers in the videos. This is because their ultimate ideal is to obtain traffic through online platforms and gain their own economic benefits. They are just a group of actors who exaggerate the performance of farmers on stage in the fields.

4. Short videos of "new farmers" and the development ideas and approaches for the revitalization of rural cultural industries

The innovation of "Internet plus" technology has subverted the traditional cultural production mode, laying the foundation for grassroots cultural creative practice; The increasingly convenient shooting equipment, editing software, and short video platforms available for display further solidify the foundation for grassroots cultural works creation. In the process of developing and building rural areas, we must adhere to the correct guidance of creative young people to shape the correct values and outlook on life. In the process of developing and building rural areas, we must adhere to the core issue of correctly guiding creative young people to shape the correct values and outlook on life. This type of video can present daily life in rural areas. This presentation should objectively showcase the image of farmers and rural life in the specific content of the video, allowing farmers to speak on their own in order to highlight the subjectivity of the farmer group. The unique rural culture will form a more distinctive rural lifestyle and aesthetic taste in specific cultural practices, preserve regional cultural styles, and create distinctive cultural tourism projects, driving local brand construction, inheriting traditional culture, and promoting economic industrialization development. The farmer group lacks a sense of self-identity and does not believe that they can participate in discussions on social public affairs management and economic production. This lack of confidence also affects the group's willingness to express themselves freely in terms of culture. Protecting local culture not only promotes local economic development, but also enables farmers to gain cultural confidence and develop a sense of identity through the construction of rural culture and economy.

There is a common problem in the sales of rural agricultural products, which is difficult to find target customer groups due to the lack of brand effect and social resources, especially in villages far away from cities or county centers, where unsold agricultural products still occur. If we want to revitalize the rural economy, we need to help agricultural products open the market, so building a "Internet plus" oriented sales platform is of great practical significance to the construction of rural areas. In addition, by building county-level integrated media construction, the subcultural capital of farmers gathered through internet platforms can be organically combined with regional brand shaping, e-commerce diversion, and "internet celebrity" farmers. The "short video promotion+content innovation+high-quality agricultural products+e-commerce" model can be explored, and the construction process is the process of cultivating rural "internet celebrities". We need to leverage

internet platforms for big data integration, and then continuously promote agricultural products or rural tourism products by grafting the popularity of "new farmers" short videos, in order to improve the offline economic benefits of farmers and achieve the goal of promoting rural construction. With policy support, we continuously attract user attention through innovative content, increase the number and stickiness of fans, and ultimately achieve the goal of protecting local culture and revitalizing rural economy.

5. Conclusion

The short video of "new farmers" is a diary of rural life of farmers, and bloggers of this kind all use "unfashionable" elements from the local world in the video as a form and means of self-expression when shooting the short video of "new farmers". As long as these short video bloggers still want to gain economic value by gaining high attention, they can only cater to the rules set by capital, short video platforms, and the demand for high data volume. The video of "new farmers" still has some aesthetic flaws, but it is a valuable practice for the network subculture group to actively participate in the reproduction and creation of rural culture. It reflects that the farmer group is no longer passively accepting mainstream culture and the interpretation of the countryside and farmers by the mass media. Instead, it adopts a bottom-up personal narrative mode and self-expression to construct and reshape the image of farmers and rural areas. The emergence of "new farmers" short videos is itself a product of active cultural practice. Cultural practitioners actively explore and showcase local culture, objectively achieving a certain degree of protection for rural culture.

However, it is not realistic to rely solely on the limited discourse power of the rural population to establish a long-term mechanism for protecting local culture. It also requires policy support, reference to local culture (support from cultural farmers), enthusiasm for protecting local culture, and stimulation of economic benefits. Only through multiple measures can a virtuous mechanism for the participation of the rural population in cultural production be established. To establish a stable and secure long-term mechanism, it is necessary for the local government and short video platforms to promote the protection of local culture from the top-level planning level, create a social awareness of protecting local culture, and achieve differentiated protection of local culture. Secondly, promoting the new countryside and revitalizing the rural economy also requires technical and financial support from traditional official media and local enterprises, as well as continuous attempts at multimedia multi-channel integration. Continuously improving policies can combine "new farmers" with land, which of course requires strong support from local township governments. This support not only protects local culture and solves the problem of local cultural inheritance, but also promotes local specialties and tourist attractions through short videos, thereby developing the local economy and increasing farmers' income. This is not only a specific measure to ensure people's livelihood and promote development, it is also a strong response to the policy of "rural revitalization".

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