

Research on China's Rural Film and Television Cultural Industry Model and the Construction of All-media Communication Matrix

-- Taking the Liaoning Folk Art Troupe in Northeast China as an Example

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Abstract

The term "rural revitalization" appears frequently during the two sessions in 2021. As China fully realizes a moderately prosperous society and China's rural areas get rid of poverty and poverty, food and clothing are no longer the ultimate goal. Prosperous and high-quality villages are China's future development. the main direction. The core content of the Central Document No. 1 in 2021 is to comprehensively promote rural revitalization, accelerate the modernization of agriculture and rural areas, fully implement the rural revitalization strategy, and promote the stable development of agriculture and the increase of farmers' income. In the context of the central government's efforts to promote rural economic development, the film and television media industry will gain new opportunities for development. Based on the efficient and comprehensive development of China's Internet platform, how to use the most developed All-media platform to help the intelligent development of agriculture and rural areas and the generation of income from agricultural products is a new question for the film and television media industry. Therefore, this paper attempts to discuss two aspects through the rural film and television cultural industry model and the construction method of the omni-media communication matrix, and specifically elaborates the feasible plan for the film and television industry to help China's rural development.

Keywords

New Media; All Media; Communication Matrix; Live Broadcast with Goods; Chinese Rural Film and Television Cultural Industry.

1. Introduction

In 2005, the Fifth Plenary Session of the Sixteenth Central Committee of the Communist Party of China put forward the major strategic task of "building a new socialist countryside"[2]. Up to now, the rural film and television culture is constrained by the backwardness of the economic hard power and cultural soft power in China's rural areas, and the overall level is not high. Showing the characteristics of less, vulgar and poor. China has always been a big agricultural country, with the rural population accounting for nearly 50%. Facing such a huge grassroots film and television market, there are very few rural film and television works that match it. The table shows that among the 254 TV dramas with 10,646 episodes in the country, only 16 TV dramas with rural themes accounted for 6.3%, and a total of 583 episodes accounted for 5.47%. Such a huge gap seems to make us realize and reflect on the fact that we have enough food. When you are full, do you forget the vast rural areas and the peasant group with a huge base? Not only that, but most of the rural-themed film and television dramas that are popular among the rural Chinese villagers are broadcast online, such as the "Country Love" series, the "Liu

Laogen" series, and the "Erlong Lake Love Story" series. The rural film and television cultural works, which are already few and insufficient, have become more impoverished. At the same time, we can know from the broadcast format that the main audience of online dramas are young netizens, not real farmers. Internet TV has not been popularized in rural areas of China, and traditional digital TV has few excellent and deeply rooted film and television works broadcast. Therefore, in recent years, the quality of rural film and television culture construction in rural areas of China is generally not high, which has also seriously led to more and more rural residents abandoning traditional media and choosing to use mobile terminals to watch short videos, such as Kuaishou. Kuaishou's main output group is the residents of rural areas in China. Although such short video platforms have also produced some rural stars who generate income from the Internet to a certain extent—such as Grandma Tian, Li Ziqi, Yaoyang's grandfather, Liu Ma, etc., but Most of them still rely on the peasant group to consume the peasants themselves, and have not really achieved the role of "introducing capital into the village", improving the overall economic outlook of the village, and have not driven the development of rural culture.

At the same time, the annual income of these rural stars ranges from hundreds of thousands of yuan to tens of millions of yuan, or even hundreds of millions of yuan, but this can only enrich themselves. wealth gap. At the same time, on Kuaishou and other short video platforms, most of the short video content created by Chinese rural stars is not of high quality, even showing serious vulgar features. For example, Mr. Guo, an internet celebrity, is a typical rural woman in Hebei, but her early performance on the short video platform showed her arrogance and humiliation to others, which was not only grandstanding, but also insulted rural women to a great extent. At the same time, it will only lead the rural film and television culture to the abyss of vulgarity. However, the short online video works created by Li Ziqi's team are indeed completely different from them. They emancipate the mind, inherit the mantle of traditional excellent culture, innovate rural lifestyles, and show the simple and excellent labor wisdom of Chinese farmers for 5,000 years to the world. , to create a personal positive energy brand, form a unique film and television language style, share their rural life in a retro way and export traditional Chinese culture. This income-generating behavior and method should indeed be learned and advocated by our rural areas. Therefore, if we want to create a good rural film and television culture in today's era, we must not only rely on traditional media, but also rely on new media. Only in the comprehensive construction of the "All-media" platform can we finally realize the development of rural film and television culture. In the All-media era, rural film and television culture should be "brought in" and "going out" to form a complete communication chain and industrial chain, so that it can be used by farmers, cleaned up and updated, and ultimately play a huge role in the poverty alleviation of farmers and the construction of rural culture. The Russian theorist Chernyshevsky once said that "art comes from life and is higher than life" [3], The practicality, inheritance, nationality, and regional characteristics of rural film and television cultural content indicate that it should belong to folk art, and folk art takes root in labor production Therefore, rural film and television culture and art should originate from agricultural production and serve farmers' lives. Based on the real situation of underdeveloped economy in China's agricultural areas, China's rural film and television culture must have commercial value. Therefore, only by industrializing and patterning rural film and television culture and generating economic benefits through omni-media dissemination can it be effectively used and benefited in the end. farmers. Therefore, as professionals, we must use our own professional methods to improve the quality of the current agricultural-related film and television culture. At the same time, we can not only rely on farmers to consume farmers themselves, but also introduce emerging urban audience groups, and at the same time let urban funds go to Consumption of agricultural and sideline products in rural areas is the key to continuous and healthy development in the future.

2. Rural Film and Television Culture Creation Principles and Industrial Model Structure

The rural film and television cultural creation is different from the general film and television cultural creation. It needs to have agricultural knowledge, folk art, mass communication, and commerciality, and practice the creation principle of "four natures in one" to ensure that the content of rural film and television cultural creation can enhance the farmers' groups. To ensure that rural film and television creation themes originate from farmers' lives and agricultural production, to ensure that rural film and television cultural creation products can be spread to the masses, to ensure that rural film and television cultural creation and production have commercial economic value and the results are enjoyed by farmers. Therefore, we must ensure that rural film and television culture and art come from agricultural labor production. Production content and agricultural products are produced in the process of agricultural labor production. The production content is created by film and television culture to obtain rural film and television cultural works. The audience group is formed, that is, the consumer group of agricultural products, which will eventually generate economic benefits and act on agricultural labor production again. The basic model is as follows:

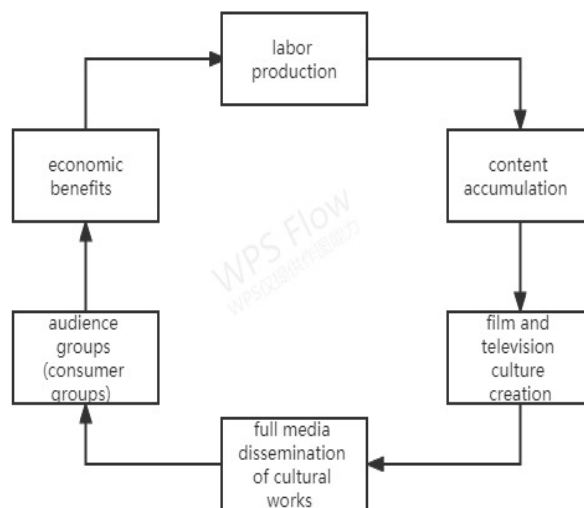


Figure 1. Production mode of rural film and television culture

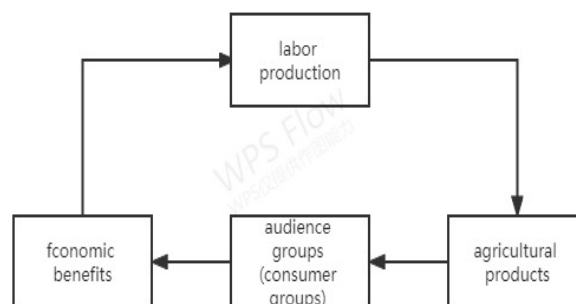


Figure 2. Rural film and television culture sales model

The new digital economic model characterized by platformization and oligopoly is reconstructing the global political economy and culture. Facebook has even been accused of

influencing the outcome of the U.S. election. As an emerging content platform, short video platforms have been shown in quite a few fields. Its monopolistic potential and relies heavily on user-generated content [4]. In this way, a stable audience, that is, a consumer group, has been found, and a relatively sustainable rural film and television cultural industry model has been formed. In order to break away from the given mode of "cultural poverty alleviation", rural cultural construction should find a balance in self-production, self-production → self-learning → self-renewal → self-use, only in this way can we take root in the people and clean up the old.

3. Construction of All-media Communication Matrix of Rural Film and Television Cultural Works

In the rural film and television cultural industry model, the crucial intermediate link is the construction of the All-media communication carrier. Omnimedia is based on different media forms such as traditional books and newspapers, magazines, audio and video, web pages, etc., using different media such as radio and television, mobile communication, and the Internet to form an all-network communication, so as to realize TV, computer, tablet, etc. The information receiving system of All-media, multi-terminal three-dimensional dissemination formed by mobile phones [5]. According to the form of communication, it can be divided into online communication and offline communication, and according to the communication medium, it can be divided into traditional media communication and network media communication. The basic mode process is as follows:

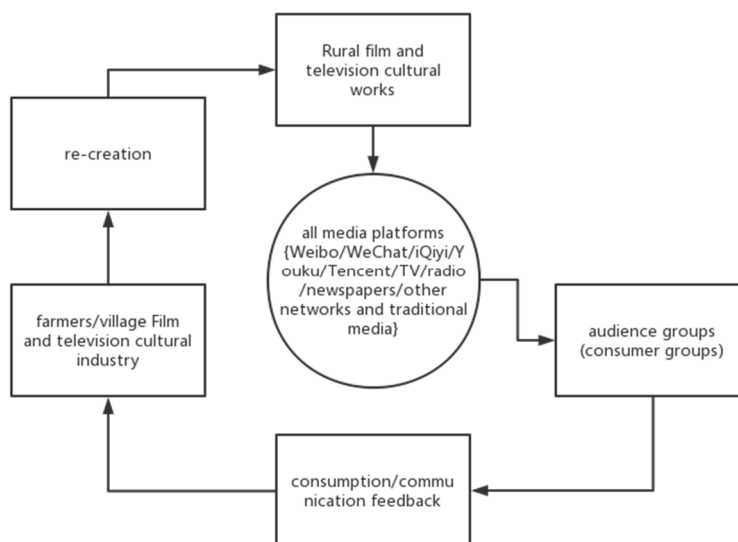


Figure 3. Omni-media communication matrix of rural film and television cultural works

The audio, video and text works generated by the creation of rural film and television culture should be promoted and disseminated on the online "three micro" and other Internet APP platforms, and finally form a strong cohesive consumer and audience group, combined with the O2O marketing model, Drive offline production and consumption, ultimately stimulate the rural film and television cultural industry and form a virtuous circle. At the same time, rural film and television cultural works should adopt a communication mode that combines traditional media and online media to convey agricultural production knowledge, national policies and regulations, etc. to farmers, and at the same time, to pass on the culture of agriculture, rural areas and farmers to the outside world. development of. At the same time, the special, powerful, integrated, delicate, beautiful and dynamic rural construction with new characteristics will play

a huge role in promoting rural industrial and cultural development as well as promoting rural modernization, new urbanization and rural revitalization [6].

China has always been a big agricultural country, and rural areas and farmers have always been the core words in the work of China, the Communist Party and the government. Taking Northeast China as an example, the three northeastern provinces, as "China's granaries", have always been at the forefront of rural reform and development. On the road of the rural film and television cultural industry model and the construction of the All-media communication matrix, the unique "Northeast Model" has been proposed, and the achievements have been remarkable. The development of the cultural and sports industry needs to be built on a solid economic foundation. At the same time, the three northeastern provinces are important talent transfer places for the Chinese cultural and sports industry. All these achievements cannot be separated from the huge efforts made by the party and the government in economic and cultural aspects. Liaoning is the largest province among the three northeastern provinces, and its achievements and actions are more representative in the overall development of rural revitalization. Since its establishment in April 2003, the Liaoning Folk Art Troupe, as the most leading folk art troupe in the Liaoning-Shenzhen area, has now become one of the largest film and television companies in China thanks to the joint efforts of the government and the private sector. Love" is the crystallization of the common wisdom of the party and the people. The TV series "Country Love" is the annual opening drama of the Liaoning Folk Art Troupe. It is one of the most anticipated and loved TV dramas by the people every year. Fourteen years of lens also objectively reflect to a certain extent how the northeastern countryside has finally embarked on the road of common prosperity from the road of well-off struggle. Every year in the "Hometown Love" series of dramas, the changes in subtleties such as costumes, props, scenery, and plot content constitute the great changes in the perspective of today's comparison fourteen years later, which are mainly reflected in three aspects: "fundamental" life, fundamental contradiction, fundamental thought".

4. Taking the Liaoning Folk Art Troupe in Northeast China as an Example to Explore the Deep Meaning of the Rural Film and Television Industry Model

"Country Love 1" was released in 2006 as another masterpiece of Northeast rural themed film and television after "Liu Laogen" and "Ma Dashuai". It has won the keen attention of the people of Northeast China and the whole country. In the early morning in the play, the sun is shining on the smoky Ivory Mountain Village. The villagers are rushing their sheep and holding farm tools on the dirt road in the countryside. Xie Guangkun wears sneakers and rides a donkey cart to the town to sell mountain goods. The houses have wooden windows and iron doors. The house is even more rudimentary. The biggest worry of the villagers is that their children are employed and married, and the cities they know the most are Shenyang and Tieling. The biggest contradiction in the village is that the parents are short-lived. The biggest wish of the township is to attract investment to lead the villagers to become rich. From these subtleties, we can see that the main source of income for the villagers' life at this time was still relying on traditional agricultural production and retail farming, and the basic life such as clothing, food, housing, and transportation also stayed at the basic level of food and clothing. At the same time, it is important that the villagers' thinking is still conservative. Therefore, although the "Ivory Mountain" at this time has greatly developed compared with the miserable rural life in the past, it is still a long way from being well-off and prosperous. Thought determines consciousness, consciousness determines action, and changing the status quo requires changing thinking, but the most urgent thing for farmers to improve is their living and production levels.

Therefore, leading rural areas to become rich is not so simple and direct. The three-pronged approach to advancing the idea simultaneously increases the difficulty greatly. Therefore, in "Rural Love 1-5", the role of "Mayor Qi" not only has a close relationship with the villagers, but is also a direct participant in the village's life and production. He not only helps manage the cultural life of the villagers, but also facilitates the villagers' entrepreneurship, to create a path, but also to persuade the villagers to change their minds. This role represents the great efforts made by the grassroots government in the early stage to enlighten the people and help the people get rich. This is also one of the main lines of village development in the rural love story. It is a global change. with the continuation of the core points. Since the second part, the change of "Ivory Mountain" has also officially started. Not only have young people's entrepreneurship begun to take shape, but the villagers' housing environment, lifestyle, and production environment have been greatly improved, and the villagers' thinking has gradually changed. In terms of attracting investment, villagers resisted, accepted, embraced and even longed for it at the beginning. At the cognitive level, villagers gradually realized the development of cities such as Beijing, Shanghai and Guangzhou and developed a mentality of cooperation and learning. "In "The villagers use smartphones and live broadcast to bring goods to make a fortune, etc. These changes are extremely huge. It shows the three levels of villagers' wisdom from the backward era to keeping up with the era and then to walking in the front of the era. for the fundamental change.

In the latest Township Love 14 in 2022, the housing conditions of the villagers have also undergone excellent changes. Not only are cars and houses a long time ago, but the villagers have also started to maintain health and hold food competitions, and their children's educational and medical conditions have been improved. With great improvement, the countryside has become the most desirable and leisurely place in the ideal. This living standard has been significantly higher than the well-off conditions expected by the state, and the contradiction between the villagers has also changed from the "protection and development contradiction" to the "people's growing demand." The contradiction between the need for a better life and unbalanced and inadequate development." Therefore, adhering to the people-centered approach and the narrative perspective of understanding agriculture, loving the countryside, and loving farmers has become a powerful witness to rural revitalization under the camera. Rural revitalization is an effective way to make the foundation of poverty alleviation more stable and sustainable, to accelerate the pace of agricultural and rural modernization, to develop high-quality and efficient agriculture, to make rural areas livable and suitable for employment, and to make farmers prosperous and prosperous. In the four seasons of spring planting, summer cultivation, autumn harvest, and winter possession, we can glimpse the extraordinary achievements of rural revitalization in Northeast China through light and shadow, and are very proud of the great cause of national rejuvenation.

5. Conclusion

Everything in the past is a prologue. The series of "Rural Love" is still going on. The road of rural revitalization in the Northeast region is still going on. The road of revitalization belonging to the vast rural areas of our country is still going on. The road ahead is difficult. abandoned. The film and television dramas use the camera record to write the historical mission of a new generation of rural people to shoulder a new mission and struggle for a new journey. In the future, there will be generations of young people who use the camera, or use the brush, or use various methods to work hard with hard work. The passion of writing a new chapter in the comprehensive revitalization of the countryside. Chinese rural film and television culture truly reflects the conceptual conflict and entanglement between tradition and modernity in Chinese rural life at the current stage, and reveals the profound changes caused by the widespread

influence of the wave of Chinese reforms and the spread of new ideas on the countryside, China As a kind of folk art, rural film and television culture must be taken from and used by farmers. It must adhere to the creative principle of "four natures in one" and practice "four guarantees". Only in this way can rural film and television culture be guaranteed. It is excellent, practical and popular, and only in this way can we ensure that rural film and television culture can benefit the "three rural areas". Therefore, the formation of the rural film and television cultural industry model and the construction of the All-media communication matrix interact and interconnect. The two are integrated but separate from each other. The All-media communication matrix is a crucial part of the construction of the rural film and television culture industry model. , Only by building an All-media communication matrix and realizing effective communication and feedback, can the operation of the rural film and television cultural industry model be ensured.

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