

The Research on the Communication of the Short Videos on Rural Cultural Tourism in China

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Since the era of tourism gaze, in the process of shaping cultural tourism images, film and television works have influenced the landscape formation and cultural transmission of a place through the lens and the attention of the audiences. With the evolution of media and the development of technology, the short videos on rural cultural tourism in China in the digital era go beyond gazing but directly generate the landscape and culture of a place in the real-time multi-directional interaction. With the mobilization mode of dual sensory integration, the short videos on rural cultural tourism in China become geographic media attracting users to participate in emotional communication and tourism practice beyond the objective rational orientation. They attract users to integrate re-localization experiences in real world from the media localization image presentation, and trigger embodied practice from virtual sensory presence. By the ubiquitous interactive nature of digital media and reality, the short videos demonstrate the constructive and generative power of symbolic reality for reality. With the help of technology, the short videos spread local culture all over the world via pre-storing the physical tourism in the callable space and topological time. Through the free transduction of relational logical networks, the short videos make the transition from Plato's cave, the mimicry environment into the real world, to awaken perception of Chinese solar terms from the time-less sequence, and construct tourism and culture, online, and offline.

Keywords: short video, rural cultural tourism, digitalization, cultural communication, technical philosophy

In 1992, John Urry, a British sociologist, developed a theory of tourism gaze, based on Michel Foucault's work on gaze, to explain the influence that travelers can exert on a tourist destination. All kinds of tourism advertising pictures, such as tourism photography and postcards, are the embodiment of tourism gaze, from which the tourist destination is socially reconstructed in time and space (Urry, Larsen, & Huang, 2020). As early as 1986, studies focused on the influence and construction of film and television works on tourist destinations: Don Hibbard and David Franzen (1986) analyzed the influence of film and television media on the image building of Hawaiian cultural tourism in *The View From Diamond Head: From Royal Residence to Urban Resort*. With the evolution of media and technology development, the function of film and television works to construct the tourist destination is becoming more and more important. In 1993, Shanzhong Suren and Changgu Chuansi discussed the potential influence of film and television media on local landscape repair and image manipulation. Yamashita Jin Si (2012, p. 55) put forward the following points in *The Creation of Paradise: Bali Tourism and the Reconstruction of Traditional*: The view that traditional culture is an entity that has never changed obviously makes the mistake of idealizing traditional culture, in the process of tourism

development, with the participation of media, artists, anthropologists, and tourists to Bali; the local traditional culture is stimulated and recreated.

In the present digital era, how can the new media construct tourist destinations? Successful practice of Chinese digital life attracted worldwide attention. Since 2010, China has entered the personal digital era; the mutual construction of online and offline life no doubt has become the basic characteristic of contemporary Chinese life. The digital era of individuals in China is characterized by new technologies such as mobile devices, internet social networking, e-commerce, cloud computing, big data, blockchain, and artificial intelligence, which make individuals more digital than commercial enterprises and further widen the differences among them (Deqin China, 2013, p. 38). In 2018, the City of TikTok became popular, and a short video related to the light rail of Liziba, Chongqing through the building was viewed more than 100 million times (TikTok, Headline Index, Tsinghua University City Brand Research Office, 2018). In 2019, short videos related to the tumbler girl of Datang City who never sleeps were broadcast more than 2.3 billion times, “a city went viral because of one person”, and TikTok has spawned the “clocking in economy” of cultural tourism industry, with 660 million short videos clocking in related to 233 countries and regions (TikTok, 2019). With the improvement of rural media environment including hardware and software, the vigorous development of e-commerce, and the emergence of rural Internet celebrities’ clusters, the role and value of the short videos on rural cultural tourism in China in promoting rural development and cultural communication are increasingly prominent.

The short videos on rural cultural tourism in China function as the teller of good stories of China in the tackling of problems in the process of rural revitalization. On the material level, their cultural tourism images and agendas reflect the rural development ideas; spiritually, they spread Chinese excellent traditional culture and mainstream values. The cultural communication of the short videos, on the one hand, alleviates modern anxiety with the traditional Chinese rural culture such as the Chinese solar terms and national customs, and on the other hand, makes the short videos geographical media with the mobilization mode of dual sensory integration attracting users to participate in emotional communication and tourism practice beyond objective rational direction. Between localization and re-localization, from virtual sensory presence experience to initiation of embodied practice, the short videos demonstrate the constructive and generative power of symbolic reality for reality.

In January 2020, the blogger “Matsutake Xishi”, Gerong Zhuomu, was reported by the *Time* magazine with the title *How AI and Mushrooms Are Helping Fight Poverty in China’s Most Remote Villages* because of her short videos promoting the sales of agricultural products in his hometown. This ordinary post-1995 Tibetan girl, who recorded and posted her daily labor scene of picking mushrooms, had driven the economic development of the whole village, and further started to introduce the authentic life and culture of Tibetan people to the world with the short videos.

In November 2020, Ding Zhen, a Tibetan boy from Garzê Tibetan Autonomous Prefecture, Sichuan Province, was appointed as the tourism ambassador by Litang County after his short videos went viral on the Internet. With him as the main character, Garzê Prefecture shot its first official cultural tourism short video and posted it on social networks. The influencers of the cultural and tourism departments around the country have interacted with him to make a sense of presence. Hua Chunying, the spokesperson for the Ministry of Foreign Affairs of China, even reposted Ding Zhen three times on the Internet. In 2021, the first May Day holiday after the prevention and control measures of the COVID-19 epidemic, awarding Ding Zhen the

Comments such as “I love her video”, “she is spreading love”, and “the love between family members is touching” are everywhere, reflecting the high empathy of users. The most prominent word of the YouTube users’ comments cloud is “Love”.

The allure and core values of the short videos are the fine traditional culture related to common feeling. The videos can exert the symbolic healing power of local genes in the social transformation period and activate the economic vitality of rural areas, arousing the users’ cultural identities in the mapping between history and present.

At the same time, the collusion exists between mainstream discourses such as government, official media, and we-media. In the process of meeting users’ demand for information and entertainment, issues such as tourism promotion and minority culture protection are also conveyed. This is of course a new collusion between mainstream discourse and we-media, which is also based on users’ demand-orientation. The emotional contents create a good ecology of community communication and interaction, which has been integrated into the high-dimensional cultural communication system. How does the collusion work? It depends on technology.

Various algorithms and other technologies have been applied in the cultural communication from online to offline. The technology of the digitalization with Chinese characteristics brought new potential for the cultural communication. The current digital media makes it easy for users to obtain local first-hand information, and the function of technology system shortens the “loop”, which is more reflected in the short video relationship network and tourism practice system can easily embed and channel each other. When you watch the short video “the last village Wengding” on the social media, it’s easy for the algorithm to feed you a video of the route to the tourist destination generated by the mainstream media and airlines. The user is in the whole logical network of relationships about travel; the “loop” between watching a short video and buying a ticket to tourist destination is shortened and much efficient. With the mobilization mode of dual sensory integration, the short videos on rural cultural tourism in China become geographic media attracting users to participate in emotional communication and tourism practice beyond the objective rational orientation. They attract users to integrate re-localization experiences in real world from the media localization image presentation, and trigger embodied practice from virtual sensory presence.

Nowadays, it is increasingly difficult to separate embodied communication activities from those mediated by technology. The emerging digital media represented by networked personal computers and smart phones are increasingly integrating everything. Its significance lies in the fact that communication technologies of the short videos enable individuals to use the experiences and spiritual achievements of countless predecessors as a basis for their cognition of the tourist destinations. These “crystals” are presented as a series of personalized ranking agendas via the action of human’s intention and algorithm, so as to launch the possibility of comprehensive multi-dimensional grasp of the tourist destinations for the people beyond his own power.

As the media philosopher Vilem Flusser said, “We shall survive in the memory of the others”. Memory is not only the memory of people, but also the storage of computers. Memory is externalized and materialized. We live in the digital environment, through the modification and intervention of the relationship between digital objects, so as to grasp and construct the world. The recursive algorithm makes people break through the cognition of linear time and causality, and can identify and grasp in the technical system. Can the past illuminate the present and the future? Technology enables memory to acquire the form and opportunity of externalization. The possibility of storage and communication can even provide a potential to grasp the external world and the future from the others’ experiences of temporality and the past, so as to assist individuals to make

decisions in the practice from digital life.

Tourism is the encounter between people and different cultures. In the current digital lifestyle of China, technology has an increasingly important function of imagination. Before we travel, we are increasingly likely to search the Internet for the short videos of popular destinations, and the system's algorithms will make personalized recommendations based on the technology's "perception" of individuals, which depends on the relationships provided by data, such as our previous reviews, shopping history, or geolocation traces. Users search short videos, watch short videos, and comprehensively grasp the tourist destination by reading previous experiences, and then the users may go to the tourist destination and shoot a short video to "clocking in", which will become the material for the image and culture-construction of the tourist destination. The videos enable users to obtain the embodied experience of others through media. And then, through practice, direct and indirect experiences are connected in a new way to achieve the sensory presence guided by digital logic. New forms of media shape new perception of new relationship of time and space, and support new embodied experiences and practices. Digital workers and tourists become the media between heterogeneous cultures. As a new condition that interweaves personal and public communication, the short video provides a new possibility for the encounter between people and tourist destination.

With the help of technology, the short videos spread local culture all over the world via pre-storing the physical tourism in the callable space and topological time. Through content-setting and technology, the short videos make the transition from Plato's cave, the mimicry environment into the real world, to awaken perception of Chinese solar terms from the time-less sequence, and construct tourism and culture creating the possibility of heterogeneous cultural communication, and tell good stories of China humanely while giving users the cognitive and grasping potential of objective transcendence, online, and offline.

On the basis of all the research, there is a communication mode we can call digital interpersonal agenda construction. When confronted with the social and technological environment of multi-opinion market, capital logic, invisible force of digital unconscious, the mutual construction of online and offline world, how should cultural communication face the new situation and new challenges? The digital interpersonal agenda construction can be explained as it is the multi-dimensional organic adaptation of top-down and bottom-up cultural communication, and it follows the mass line in relation logic based on the integration of domestic consensus and creation of opportunities for international understanding. It is to integrate network of community communication centered on we-media into the higher-dimensional communication system through agenda transduction and other means, and integrate fine traditional Chinese culture into users' agenda integration and self-setting. By providing structural materials for the cognitive gestalt of users and playing the roles of guiding needs, the cultural communication will be woven into the network that meets the personalized information needs of users and extend the sphere of influence continuously to the potential heterogeneous population, as well as realize the humanized interaction process of the two sides of cultural sharing and consensus integration.

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